The Nature of the Studio: An Artist's Method of Inquiry

A Mixed Methods Study Investigating the Artist's Studio from Disciplinary Perspectives at the Faculty of the Victorian College of the Arts and the Melbourne Conservatorium of Music, the University of Melbourne

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Abstract

The studio is traditionally regarded as a hallowed space, one that underpins the artist’s process, temperament, inquiry and work. It is steeped in a history of myth and mystery. From cave to monastery, medieval guild to Renaissance study, Romantic genius working alone in the garret to a site recording experiences of natural phenomena and scientific perceptual observations, from the 1960s Factory, to the kitchen table and laptop, the nature of the studio has responded to cultural shifts and critical contexts.

The demise of the studio was first coined in the 1960s and 1970s and heralded the idea of the ‘post studio’ age. In recent literature, particularly in the visual arts, the ‘fall’ of the studio is declared again and suggests it is still suspect to speak of certain kinds of solitary studio-based art practice. Yet, further debates position a ‘post-post-studio’ era, one that supports a reinvestment of the space via artistic practices of an expanded, collective or hybrid nature. These perceptions are said to be symptoms of a bigger picture: the ‘persistent lacunae’ in critical scholarship on the artist’s studio. This research seeks to address that gap.

This research project backgrounds the history of the studio, its myths and legacy in order to present an understanding of the studio now. It examines the studio from the cave to the contemporary space exploring how the studio has responded to changes in cultural contexts and shifting modes of production. As we are in another cycle of change with information technology, globalization and neoliberal values that favor ‘immaterial labour economies’, this research investigation asks: What is the nature of the studio today? What were the terms and conditions that made the proclamation, ‘post-studio’ possible? What is the nature of the post-post-studio and how do different models of the studio function across the arts in an academic setting?

By examining the studios from disciplinary perspectives at the Victorian College of the Arts at the University of Melbourne, this research investigates the nature of the studio in contemporary art practices across six disciplines: Music, Dance, Art, Theatre, Production and Film and Television from student and academic perspectives, to give an Australian outlook on the function of the studio in the early 21st century. Using a mixed method study the project engages a quantitative and qualitative survey and qualitative
interviews to reveal findings that declare the importance of the studio space as a vital ingredient to teaching and learning across all the art disciplines at the VCA.

**Key Words**

Studio, Post-Studio, Art Education, University, History, Myth, Space, Place, Artist’s Studios, Workshop, Mode of Production, Feminist Studio Critique, Art Practice, Artistic Research, Artistic Methods, Methodology and Pedagogy.
Declaration

This is to certify that

(i) the thesis comprises only my original work towards the Doctor of Philosophy

(ii) due acknowledgement has been made in the text to all other material used

(iii) the thesis is 117,500 words in length, exclusive of tables, figures, maps, bibliographies and appendices as approved by the Research Higher Degrees Committee

.................................................................

Terrie Anne Fraser

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Preface

Sections of this thesis have been disseminated as a publication and conference presentation. The references for these are detailed below:


Refereed conference paper published at:
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Glossary of Terms

When referring to the Faculty of the Victorian College of the Arts and the Melbourne Conservatorium of Music, the University of Melbourne, the terminology in this thesis refers to the Victorian College of the Arts or the VCA in lieu of the full title of the institution.
1. Introduction

_Life in the studio . . . is the relationship between the physical making and thinking, and (being) in the studio as a protected space for the construction of meaning._\(^1\)

William Kentridge, 2012

\(^1\) William Kentridge, “A Natural History of the Studio,” Lecture June 24, 2012, YouTube video, length: 53.22 mins. Posted by Tel Aviv University, June 24, 2012, [https://www.youtube.com/watch?v=Vm1juXlaCsg](https://www.youtube.com/watch?v=Vm1juXlaCsg)
1.1 Introduction

This dissertation investigates the space of the artist's studio, a powerful yet enigmatic player in the history of Western art and culture. While emblematic of the artist's place of making, the function of the space has often been the subject of controversy. The studio's "fall," "demise," even "extinction" has been proclaimed numerous times, yet the studio has never completely lost its allure and fascination. Now, phoenix-like, the studio appears to be in a state of renewal, but with speculation that it is in a new and different form.

The demise of the studio was first conceptualized in the nineteen-sixties and nineteen-seventies and heralded the idea of a 'post-studio' age. Recent literature, particularly in the visual arts, reiterates the "fall of the studio," "the death of the studio" or the "calamitous state of the studio," and suggests it is still "suspect" to speak of certain kinds of solitary studio-based art practice. Expanding this view, it has been argued that the studio has lost its appeal and "painting made by someone alone in the studio, (or art that supports the fiction of being made alone in the studio) is out," while "[a]rt produced for or in public venues – from earthworks and public sculpture or assemblages to photography, videos, graffiti, and work produced on gallery walls – is in." "Any praise is by definition considered to be ideologically suspect." Yet, alternative debates position a new "post-post-studio" era, supporting a reinvestment in the studio via artistic practices of an expanded or collective nature. These divergent positions are said to be

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7 Davidts and Paice, "Introduction," 19.
9 Ibid.
10 Ibid.
symptoms of a bigger picture, the “persistent lacunae”\textsuperscript{13} in critical scholarship on the artist’s studio.

This research arose in response to the absence of critical research in contemporary literature on the nature and function of the artists’ studio space, particularly as it relates to teaching and learning in the university art institution. While the studio is, and has been, a vital “instrument of art,”\textsuperscript{14} the ongoing negative commentary and chronic gap in literature elucidating the nature and function of the studio, particularly the contemporary studio and university model, is indicated and identified by a number of key theorists and authors.

Jens Hoffmann comments on this lack of discerning literature, stating:

Among the many subjects art has questioned and analyzed over the last four decades, the artist’s studio has thus far received little attention as a topic for critical examination. While a small number of publications and exhibitions have addressed the topic of the studio, it is due for a more profound critique, just as the museum, the art school and the commercial gallery have been increasingly scrutinized in the recent past.\textsuperscript{15}

Responding to recurrent pessimistic declarations questioning studio relevance, Isabelle Graw notes:

This negative perception is certainly symptomatic of the persistent lacunae in critical scholarship on the artist’s studio. In stark contrast to the spectacular increase of the field of critical museum studies, which has resulted in a wide range of publications, engaging disciplines as varied as art history, anthropology, sociology, and political science, the artist’s studio has not yet received the full consideration it deserves.\textsuperscript{16}


\textsuperscript{15} Hoffmann, “Introduction,” 12.

In *The Fall of the Studio*, Wouter Davidts and Kim Paice stress the ongoing need for critical “discussion of the contemporary status and nature of the studio”\(^{17}\) that “can add to the ongoing debate in art schools around the world about the necessity and significance of providing students with a proper workplace.”\(^{18}\) Furthermore, they stress the importance of this discussion as imperative due to the:

... debates about the artist's studio ... [being] waged today ... in ongoing discussions about ‘research in the arts’ and the practical spheres in which recent changes in the conception, goals and functions of higher art education are occurring. Within these discussions, which are very lively in Europe and in the United States, about the different modes and modalities, and the goals and purposes of artistic production and creativity, the artist's studio remains both a crucial referent and reference point for future forms of practice and knowledge. Within the current exploration and evaluation of the scientific and/or academic value, potential, and significance of artistic work, the studio as the (private and/or personal) site of that work, remains to serve as a crucial subject.\(^{19}\)

Svetlana Alpers, in *A View From the Studio*, importantly notes that the studio's ongoing negative reception is the symptomatic result of post-studio practices that jettisoned the burdensome studio trope embodied by the Abstract Expressionists’ romantic sublime. Andy Warhol’s Factory was an alternative to “the dominant topos of the American artist ... that of a solitary (male) genius, alone in his studio, sole witness to the miraculous creation of art.”\(^{20}\) Yet Alpers offers another way in which hostility might be reconciled, suggesting:

One way to respond to present antagonism is to show that painting in the studio ... once [had] a narrower and more humane basis.... Rather than simply making claims about or for the studio, I am interested in the constraints it offers, offered, because the challenge to the studio in recent times is not Warhol’s Factory model but the greater world

\(^{17}\) Davidts and Paice, “Introduction,” 18.

\(^{18}\) Ibid., 19.

\(^{19}\) Ibid., 18.

outside. At present the studio is felt to be too constrained, or constraint itself is suspect.\textsuperscript{21}

Thus the ground on which the studio’s demise was first based and later perpetuated needs revisiting today, to ascertain and verify the importance of the space and the contribution the studio endows, not only in a classic sense, but in relation to post-post-studio declarations and the future of the space. With the most recently proposed transdisciplinary studio model and today’s view of the generally more “expanded concept of the studio”\textsuperscript{22} that is the laptop, kitchen table or virtual domain, a current picture of the studio needs to be determined. Given the promotion of immaterial practices by neoliberal policies, it is becoming increasingly significant to critically appraise the fundamental connection between the function of the space and the artist’s essential relationship with it. Morgan Thomas suggests that the rhetoric that has framed the discussion over the studio is fallible and that the studio, seen in practical and critical terms, “is not over, but still has the potential to be transformed and transformative.”\textsuperscript{23}

Therefore, with a lack of critical scholarship, as identified by key theorists, and a perhaps dated ‘demise’ rhetoric misrepresenting current bearings, a definitive picture on the nature of the studio, its function, relevance, value, contribution and even validity is absent. These contemporary international perspectives position and alert artists, educators, theorists, historians, critics and policy makers to be aware of the need for deeper inquiry into the nature of the studio as a crucial referent for arts practice in the art academy. In this research project, then, I seek to account for this anomaly by investigating the studio and the studio experience in an academic setting, and in executing a comparative study across the arts disciplines, offer a body of literature with an Australian perspective on the studio in the twenty-first century.

In addressing these issues – that is, the ongoing negative iterations questioning the nature of the studio and the gap in literature, particularly literature representing the educational institution – this research presents a snapshot in time on how the university studio is functioning today, by focusing on the studios at the Victorian College of the Arts, The University of Melbourne as a case study. As the obsolescence of the studio’s private workplaces continues to be referenced, with rhetoric such as “the space has been deemed

\textsuperscript{21} Alpers, “The View from the Studio,” 126-7.

\textsuperscript{22} Hoffmann, “Introduction,” 13.

\textsuperscript{23} Morgan Thomas, “Mark Rothko,” in The Fall of the Studio, eds. Wouter Davidts and Kim Paice (Amsterdam: Valiz, 2009), 25.
on many occasions to be over, and done with," and as post-post-studio and transdisciplinary models advocate fluid, dispersed boundaries and collaborative practices, this research seeks to reveal the studio's nature and function amid ongoing notions of expiry, changing modes of production and spatial requirements for multidisciplinary practices.

The history of the studio is a mercurial one where social, cultural, political and economic changes impact and transform the nature and function of the space in relation to a given era. Reasons for today's changing status could be attributed to artists responding to cultural change (as artists have always done), reflecting the mobile and globally interconnected era that is the twenty-first century. Su Baker notes:

It can be seen historically, there is a direct and clear relationship between the economic and social imperative of the times and the formation and management of knowledge in art and the education of artists.

In this sense, the rhetoric describing the demise of the individual 'studio' to a model of interconnectivity may be responding to and reporting on changing networks driven by technology and globalization. Davidts and Paice observe:

It is now rare for art to be produced in a single spot and by a sole individual. Rather it comes into being on myriad 'sites,' via both physical and virtual bases, and through the collaboration of different people with varied skills and backgrounds.

This position is echoed by critic and writer Alex Coles with his ethnographic participant observation study on architecture, art and design studios, published in The Transdisciplinary Studio in 2012. Coles proposes:

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A significant shift in the development of the studio towards a model in which traditional disciplinary boundaries are exceeded has occurred over the past decade and a half.27

We have entered a post-post-studio age, and find ourselves with a new studio model: the transdisciplinary. Artists and designers are now defined not by their discipline but by the fluidity with which their practices move between the fields of architecture, art and design.28

Coles suggests the transdisciplinary studio is a "field to experience and interpret"29 and argues that space plays a pivotal role in the production of works. He believes the articulation of this relationship has been neglected and, as such, the connection needs to be documented, particularly if artists and designers declare they need the space. He writes:

The amount of research undertaken in the studio makes no claims to the studio as a primary site for the production of the meaning of its output. If artists and designers continue to insist on requiring a studio – and in some cases highlighting its role in their practice – then shouldn’t the way each of them mobilizes it be a crucial component of any analysis of their practice? The place and means by which a work is generated – which, on occasion, has a hand in shaping its reception – must be accounted for. 30

In light of these convictions, establishing how art practices draw on, use and function in the space, and identifying how or if the relationship between studio and artist/practice is currently changing in response to perceived increased collaborative practices and technological demands, is critical, particularly for educational art institutions. How valid is the above quote in relation to teaching and learning practices in the various disciplines of an art school? If art practice is becoming more collaborative and virtually connected, is a single, solitary space supporting a ‘traditional' way of working still required? Are all practices collaborative, are they solitary, are they solitary while using many mediums or just one, or, are they a combination of both? If so, what is the ratio? If this change is

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28 Ibid., Front cover.
29 Ibid., 13.
30 Ibid., 11.
occurring, what is the value of the solitary studio space to the student and the academic, the curriculum and the studio method of teaching and learning in the arts? Can the studio accommodate various practices and provide for both the individual and the collaborative? What is the link between the studio and the making and thinking behind the creation of artistic works? How does the studio assist in an artist’s creative process and can these spatial attributes and their connection to the artist’s process be articulated? Could the studio be part of an artist’s method of inquiry?31

Little is known about the way the studio space functions across the art disciplines in an academic institution. The Victorian College of the Arts is unique in providing studio-based tuition to all art disciplines: Performing Arts (Dance, Theatre and Production), Visual Art, Music Improvisation and Film and Television. Does the studio continue to be relevant and important to all the art disciplines? If so, what are the ideal qualities that serve an art student’s practice, experience and development at undergraduate and graduate levels, and what are the ideal attributes of the studio from academic pedagogical (teaching and learning) perspectives? How is the VCA meeting these ideal qualities and, as the technological landscape requires ever-increasing mobility in the form of internet capabilities and hardware, what factors might need to be addressed in order to maintain a successful international position?

In this research, background information about the studio and its functions comes principally from the history of the studio in the Visual Arts. This is because a vast amount of studio literature, debates and controversy are recorded in the visual domain. (Comparative studio histories in fine art disciplines could be an area for further research.) Furthermore, in this study, the background literature on studio histories is predominantly Western, mostly European in the early phases and later in the twentieth century, American, as this is where the majority of studio critique has been published.

31 See Jenny Sjöholm, “The Art Studio as Archive: Tracing the geography of artistic potentiality, progress and production,” Cultural Geographies, 21 (3)(July 2014): 505-515, for a recent study of visual art studios in London that emphasizes how the contemporary art studio remains an important instrument and base for artistic production. See also Kristin Baxter, Hugo Ortega Lopez, Dan Serig and Graeme Sullivan, “The Necessity of Studio Art as a Site and Source for Dissertation Research,” International Journal of Art and Design Education, 27 (1) (February 2008): 4-18, for a contribution to the argument that calls for an appreciation of the research undertaken in studio contexts and for studio activity to be acknowledged as a central agency of inquiry in conceptualizing and theorizing issues.
While Australia draws from both these historical models, the impact of these histories needs to be kept in mind, especially when locating an Australian context in the twenty-first century.

However, it could be argued that all art forms began in a similar place, with performing, singing, dancing and painting in the cave. In this way, the practices began together in a studio of sorts, with all the arts having a legacy of a similar ancestral space. From this position of linking early studio beginnings across the arts and considering the international debates that question the studio's contemporary position in art education and training, this research presents an understanding of the studio now, through a comparative study of the studio qualities that are currently valued and deemed important to practitioners of all the art disciplines at the Victorian College of the Arts.32

In tracing the evolution of the studio space, a common theme running through the literature is the studio's response to changing 'modes of production.'33 For instance, in


33 The term 'modes of production' has been used as a category to note when historical change occurs in relation to technology. Historian Bernard Smith coins this term in his seminal essay, "The Death of the Artist as Hero," (in The Death of the Artist as Hero: Essays in History and Culture (Melbourne, Auckland, Oxford, New York: Oxford University Press, 1988)), noting like Peppiatt and Bellony-Rewald in Imagination’s Chamber, (Boston: New York Graphic Society, 1982, 3) that from art’s beginnings to the early twentieth century, there have been three distinct phases and changes in modes of production where the artist’s practice and studio have radically changed. Also, art critic Craig Owens in his 1982 Art in America essay, "Back to the Studio," p.106, also refers to this terminology of ‘modes of production’ in reference to Walter Benjamin’s essay “Author as Producer.” Owens’ reference to ‘production mode’ however, is politically motivated and he refers to the return of the production of the art object in the studio during the 1980s as conservative. He notes in this 1982 essay, (p. 107) that this return represents a “conservative tendency of contemporary art.” (Interestingly, Owens in this essay quotes the title of Benjamin’s essay as, “The Artist as Producer” when in fact it is, “The Author as Producer.”) In reference to Benjamin, Owens writes: “When he wanted to speak of the politicization of the artist, Walter Benjamin wrote a text titled “The Artist as Producer” in which he argues that, by focusing not on the product but on his mode of production, the artist can align himself with the proletariat in the class struggle.” (Owens, "Back to the Studio," in Art in America, 70 Jan (1982): 105 citing Walter Benjamin, “The Author as Producer,” 1934, trans John Heckman, New Left Review 1 (1/62) (July-August 1970): 1-9.

The shift from art production and the autonomous art object to art and language and art as discursive practice represents an entirely different ‘mode of art production’ that was to influence later post-studio strategies and the rise of more discursive, curatorial art practices that ceased to claim the exclusive need for a studio for the production of an art object.
mapping the changing status of the studio, Hans Belting writes that a line of thought could travel through the "preoccupation with the changing status of the work of art" [and to] "the ideal of absolute art, which persistently drove artistic production, but always eluded it."\(^{34}\) To frame this history, I have drawn on two major references to distil early historical changes: the seminal text "The Death of the Artist as Hero" by art historian Bernard Smith,\(^{35}\) and secondly, *Imagination's Chamber* by Michael Peppiatt and Alice Bellony-Rewald,\(^{36}\) both of which identify three major phases where the artist and studio have been drastically transformed in response to changing modes of production and cultural shifts. Peppiatt and Bellony-Rewald suggest that the third period – the modern – emerging in the eighteen century is characterized by "unprecedented diversity."\(^{37}\) In the late twentieth-century, a decisive shift occurs – a moment this PhD research identifies as a crucial period and issue for this inquiry. 1960s post-studio strategies, opposed 1950s modes of production and established new parameters that critiqued the space and questioned the studio's bond with the artist, art's production and the art world. This shifted the studio's potent romantic mystique by exposing and challenging the preceding generation of artist's strong affiliation with the space. Here, too, a 'change in the mode of production' rubric can be applied, albeit in response to the 1960s post-studio protagonists rejecting abstract expressionist ideals. Caroline Jones argues:

[A]rt's mode of production, and the artists' way of knowing the world, were what changed. . . .

The salience of the performative would emerge from the 1960s artists' choice of provocations (and other self-presentational devices), and in their production methods themselves. . . . [The "romance of the studio" established in the 1940s and 1950s aided and promoted by cinematic constructions – film, magazines, and photography – would become in the 1960s post-studio model] an inversion and critique, an "anti-romantic anti-studio" dependent for its luminous salience on the Romantic constructs of an earlier age. . . . [The post-studio model was


\(^{35}\) Bernard Smith, "The Death of the Artist as Hero," 9.


\(^{37}\) Ibid., 3.
governed by new production modes] – the social, quasi-industrial workshops of the technological sublime.\(^{38}\)

A further shift in modes of production is identified by Pascale Gielen,\(^{39}\) who classifies ‘immaterial labour’ as a contemporary form of labour promoted by neoliberal and Post-Fordist agendas. Gielen claims this form of production is characterized by mobility, physical as well as mental, and makes working hours not just flexible, but fluid.\(^{40}\)

In drawing on Peppiatt and Bellony‐Rewald's claim in *Imagination's Chamber*, that "art history can told through the studio"\(^{41}\) and their belief that “the modern studio cannot be fully appreciated until set in the context of its origins,”\(^{42}\) this research traces a history of the studio, highlighting myths and cultural changes that have impacted on the space as it has evolved over time. By examining the changing modes of production that reflect critical artistic choices responding to cultural, economic, political and social conditions, this study seeks to reveal that, despite the call for the studio’s ‘demise or extinction,’ it has never ceased to exist as a vital ingredient and "instrument of art.”\(^{43}\) This thesis begins by presenting a broad background history, before focusing on a particular case study site, the studio experience at the Victorian College of the Arts from teaching and learning perspectives.

1.1.1 Three Key Issues

1. There are persistent lacunae in current literature and an absence of critical scholarship on the studio space as a crucial referent for art practice, particularly in the art academy as identified by key authors and theorists. This investigation seeks to account for this lack of scholarship by researching the studio in an applied situation – the studios at the Victorian College of the Arts – an academic art school environment. This institution (VCA) could be seen as a compressed and condensed context for this research.

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\(^{40}\) See Pascale Gielen, *The Murmuring of the Artistic Multitude. Global Art, Memory and Post-Fordism* (Amsterdam: Antennae Valiz, 2010), 11-34, for an examination of changes occurring in the art world and the conditions of the immaterial worker.

\(^{41}\) Peppiatt and Bellony‐Rewald, *Imagination’s Chamber*, p3.

\(^{42}\) Ibid., vi.

\(^{43}\) Svetlana Alpers, “The Studio, the Laboratory and the Vexations of Art,” 416.
2. Historical shifts position the studio as a site of change, particularly since the 1960s and 1970s post-studio debates, the 1990s post-post-studio practices and recent transdisciplinary articulations. With the emergence of another cycle of change in modes of production driven by technological innovations, globalization and an increasingly mobile, networked culture, represented as a shift from ‘art as production power’ to ‘art as exhibition power’, the contemporary position on the studio as a site of practice needs to be examined and articulated.

3. A shift in the culture of art practice to artistic research, which is also embedded in the university, means the studio site takes on significance within an academic research paradigm. Implications for the space need to be understood in the face of neoliberal forces and their impact on quality, craftsmanship, equipment, evaluation, scheduling, pedagogy, teaching and learning practices, curriculum and recently the emergence of online courses. These forces also collide with the studio’s capacity to maintain rigor in the connections between the artist and space, place, time, pedagogy and the training of professional practices.

1.1.2 Research Questions

1. What is the nature of the artists’ studio and how does it function across the six art disciplines in an Australian academic research university, namely the Victorian College of the Arts, according to student learning and academic teaching perspectives in the early twenty-first century?

2. What is valuable about the studio for academics and students in a university setting and how do participants describe their understanding and experience of the function, value, relevance and contribution of the studio to their teaching and learning practice in the university studio?

3. To what extent and in what ways does the studio’s demise literature and Alex Coles’ proclamation of a new post-post-studio model, the transdisciplinary studio, agree with the studio views expressed by students and academics?

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1.2 Statement of the Topic

While the background literature covered in the research entails historical perspective, it is not just my intention to describe the changing nature of the studio over time; rather, it is to reveal the studio’s connections to social transformation and cultural imperatives, and to show through the lens of these concepts the studio’s mercurial nature and capacity to both change and retain essential, fundamental qualities that are vital to art practices across the disciplines and the artist’s work and life. The study also seeks to understand the myths and narratives contributing to the aura of the studio, our romance with the studio and where and why these myths might be perpetuated or questioned today.

One of the main aims of this research is to identify the variety of ways the studio is and has been experienced, whether it be the concentration of artistic activity in a single room as with Alberto Giacometti, Francis Bacon or Lucien Freud – who, over the years, turn the space into a “unique single matrix . . . or, artists who may settle in cafés or parks or trains and continue the book or poem they are engaged on . . .” 46 Peppiatt and Bellony-Rewald report on how mobile the contemporary artist is, citing David Hockney as an early example suggesting, "he changes continents so frequently that he appears at times to be working in several places at once." 47

The beginning of selective mobility referred to by Peppiatt and Bellony-Rewald in Imaginations Chamber in 1982 has flourished in more recent years with the onset of globalization in the 1990s and the impact of neoliberal frameworks. Gielen writes:

> Mobility and networking are today part of the art world’s doctrine, and in fact the entire world of professionals. Artists who stay at home in their studios are morally reprehended and accused of localism. They nourish false illusions on an island where they still have solid ground beneath their feet. But nowadays artists are either international or they are nobodies. Curators are connected or they are nobodies. These may sound like the ground rules of the contemporary art world, but they are also adages of global late capitalism, which has over the past few decades effortlessly invaded the artistic realm through cultural and creative industrialization. This late capitalism, by the way, has a lot to

46 Peppiatt and Bellony-Rewald, Imagination’s Chamber, 206.
gain from us seeing ourselves as mobile actors in a fluid networked world. Individuals as well as organisations feel that their true selves are 'corporate identities on the open sea', as Sloterdijk says in his writings about globalization. Time, labor and even love become liquid if we are to believe Zygmunt Bauman (2009).  

Gielen suggests one is seriously mistaken if one believes there is still solid ground beneath one's feet. Where collective institutions used to guarantee stability, today creative workers and creative working environments have been "thrown into deep existential waters with treacherous currents . . . Those who still think that they can rely on the traditional ground that institutions used to offer are merely delusional."  

Thus to achieve the aim of defining the nature of the studio from past and present perspectives, four key themes have been identified. These themes form the background literature review. The themes underpin the case study research that focuses on investigating the VCA studios via a survey and interview analysis. The background themes are:

Theme 1: Mapping the Studio: History, Myth and Legacy  
Theme 2: Studio Dilemmas: Post-Studio Debates  
Theme 3: The Post-Post-Studio and Transdisciplinary Practices  
Theme 4: The Studio in the Academy  

A brief overview of these four key themes is presented.

1.2.1 Mapping the Studio: History, Myth and Legacy  

A distilled chronological mapping of the studio documents a vast history of its relation to art, artists, myths and legacies. It reveals the studio as a protean site with a capacity to transition alongside cultural changes and shifts in modes of production. Jens Hoffman states, "It is fair to say that the studio is in many ways the birthplace of art . . ."  

The theme of renewal, change and metamorphosis in this section accounts for the studio's responsive capacity to mercurially shape-shift, alter, transgress, transform or alternatively prevail, by drawing on sustained and favoured traditional, established and
resolute characteristics. This chapter presents a context for the studio’s origins and phoenix-like capacities and insights into the studio’s endurance. It also alerts the reader to the studio’s complex entanglements within an era’s political structures, patronage, social and cultural rituals and mores.

1.2.2 Studio Dilemmas: Post-Studio Debates

Conditions leading to post-studio declarations in the 1960s can be traced to a rebuttal of the preceding period, the European Romantic Sublime and the ideological studio tropes embodied and promoted in that movement by the New York School. This earlier Abstract Expressionist period is examined here, since it provides the force against which a critique of the space is pursued, enabling later institutional critiques such as with the gallery, museum and art systems. These articulations first positioned the ‘fall of the studio’ rhetoric by questioning the relationship between the way in which the space functioned with the production of an object and its latter mode of exhibition. This has had far reaching consequences for the studio and expanding studio practices, as it severed the link with studio as a solitary site with heroic status, while not completely jettisoning its romantic mystique and sacred space as a necessary place to work.

The period of the 1960s and 1970s was a transformational one in the history of art. It was an era of immense upheaval and apolitical and social climate reeling from post-war reconstructions, massive growth in education, revolutionary gender and identity politics, as well as the radical expansion of diverse artistic practices such as minimalism, conceptualism, process art and feminist art. In an era of flourishing new ‘isms,’ the ‘post-studio’ was declared. Avant-garde art practices favouring site-specific locations such as land art, earth works, performance art, public monuments and installations, took leave from the celebrated trope of the solitary, tortured (male) genius working alone in the garret. Jones writes that the “old emblems of solitude, the artist’s isolated loft or garret, no longer served to authenticate artistic production in 1960s America. Emerging artists of the time instead chose the symbolic space of the manufactory, with its social and political implications, to signify their activity.”51 In this new climate, the studio took a hit, which, for better or worse, has impacted on the way the relationship between practice, object, space, gallery and exhibition function. Questioning the ideological romantic trope of the studio bought into question how the space as a crucial referent for identity, production and exhibition was, and could be, manipulated. The demise of the classic

51 Jones, Machine, 189.
romantic studio as the model for practice and learning also impacted on the education of artists in the space with the emergence of ‘post-studio’ art courses in the early 1970s. As Robert Storr writes, John Baldessari instituted a “Post-Studio Art” course at the California Institute of Arts, thus ingraining the methodological leap, “from ideas hatched without recourse to traditional means.” Interrogating the nature and function of the space also exposed the gendering of labour in the studio space and the ways in which cultural operations promoted and celebrated the masculine trope in the studio.

1.2.3 The Post-Post-Studio and Transdisciplinary Practices

Since the 1990s, post-post-studio theories (and the recently coined transdisciplinary studio as part of this model) have embraced the studio space, but with a difference. Alex Coles, in The Transdisciplinary Studio advocates for a studio model of an expanded, fluid, dispersed nature; one that embodies collective and collaborative practices, technological shifts, discussions and think tanks, and may include vast numbers of disciplines that often construct art practices as a meta-studio business. While suggesting studio renewal, the transdisciplinary model seems to be promoting a hybrid communal model. It does not specifically promote the need for a solitary space within its operations, or even a space that embraces making and showing together, as in Brancusi’s studio model. Coles suggests the transdisciplinary studio model brings together many facets of an art production enterprise in coproduction, so “instead of a machine, the studio has the sensibility of a living transdisciplinary organism in a constant state of mutation . . .” Coles quotes Sebastian Behmann, the studio’s principal architect, who says, “people have a broader skill base that feeds into other aspects of our activities rather than existing in isolation.”

As a writer and critic Coles’ research examines the practices of designers, artists and architects. So, while he advocates transdisciplinary practices, his argument for a “new studio model” and changing format must be contextualized in relation to the conclusions he draws from the studio research interviews that represent these fields. His ideas on the transdisciplinary studio have become popular when discussing the validity,

53 Jones, Machine, 13-14.
54 Coles, Transdisciplinary Studio, 64.
55 Ibid., 65.
56 Ibid., Front cover.
needs and function of the contemporary studio. As such, this research examines Coles’ viewpoint alongside voices that also articulate diverse, hybrid ways of working as well as artists and theorists who continue to stress the ongoing need for traditional working studio spaces. It should also be noted that Coles is not a fine arts practitioner, and as such, his views need to be tempered/considered with his design bias/background in mind. However, the fact that Coles is undertaking an examination of the site, implies a renewed interest in declaring the studio’s legitimacy, an aspect I take from his research and use as a point of departure in this research.

While Coles promotes the concept of fluid borders and agitates for the articulation of the spaces’ contribution to practice,\textsuperscript{57} the transdisciplinary studio model he presents is one of collaboration between “skilled workers”\textsuperscript{58} and “discourse workers”\textsuperscript{59} and the participation of dialogue they generate.”\textsuperscript{60} On the structure of Studio Olafur Eliasson in Berlin, Coles writes:

[The studio] tends to incorporate its requirements – be they skills, tools, knowledge – into its by now transdisciplinary structure in response to the projects and experiments being developed at any one time. The perpetual process of incorporating its needs into its structure rather than outsourcing is driven by Eliasson’s predilection for channeling the energies of skilled workers into the studio in order to intensify the dialogue between them, the better to achieve the primary aim: to produce new work . . . . With so much of Studio Olafur Eliasson’s energy directed towards discourse production – besides the works, this includes seminars and publications, an operational archive, and a pedagogical model for a new art school – these often unquantifiable aspects of activity around a practice become a vital form of currency within a practice . . . . These collaborative projects not only contextualize aspects of the studio’s activity but can also generate new ideas to be fed back into the studio.\textsuperscript{61}

\textsuperscript{57} Ibid., 11.
\textsuperscript{58} Ibid., 61.
\textsuperscript{59} Ibid., 62.
\textsuperscript{60} Ibid., 72.
\textsuperscript{61} Coles, Transdisciplinary Studio, 61-62.
Coles also reveals that Eliasson has three studios, each of which are important to his creative process. Eliasson has a mobile studio in Iceland, which Eliasson reveals is “basically an old camper van with a bubble on top.” Further, Eliasson admits he uses it to take photographs of the landscape and sometimes to paint; [it is] where he can be alone amidst the relative silence of Eidar in Iceland. Secondly, a micro studio in Copenhagen affords Eliasson and key studio members the space to reflect without the pressures of the large studio. It is a contemplative space for discussion. And thirdly, the macro studio Olafur Eliasson Werkstatt & Büro (Olafur Eliasson Workshop & Office) facilitates the production of his major creative outputs. Therefore, within Coles’ transdisciplinary enunciations, the most fundamental, traditional studio – an isolated room (a bus) in the landscape wilderness (solitude) – continues to serve the head of this organisation as a place for reclusion and silence in which to work.

Virginia Woolf clearly established the need for a personal space for women to work creatively in her seminal essay of 1929, *A Room of One’s Own*. Woolf declares:

> For surely it is time the effects of discouragement upon the mind of an artist should be measured, as I have seen a dairy company measure the effect of ordinary milk and Grade A milk on the body of a rat. They set two rats in cages side by side, and of the two one was furtive, timid and small, and the other was glossy, bold and big. Now what food do we feed women as artists upon?

> . . . it is necessary to have five hundred a year and a room with a lock on the door if you are to write fiction or poetry.

Caroline Jones refers to Woolf when identifying the difficulties women faced in the gendering of the Abstract Expressionist’s studio space with the often subordinate, silent, background role many women artists, partners and wives played.

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62 Ibid., 63.
63 Ibid.
64 Virginia Woolf, *A Room of One’s Own* (London: Vintage Books, 2001), 40. See also Caroline Jones’ reference to Woolf and the difficulty of finding a ‘room of one’s own’ for women artists, particularly the female partners of male abstract expressionist artists. (Machine, 38.)
65 Woolf, *Room*, 90.
Does the artist still need ‘a room of one’s own’? Does a student in a university, studying fine art, dance or music still require a studio space to practice and learn in? The question for art schools might be: Is it still possible to provide a room? Given financial constraints, a space of one's own for just a few years could be seen as a luxurious offering, but what are the ramifications of not having a room of one's own? What does this space mean personally to the student, the emerging artist, how does it function to enhance their practice and how do academics engage the space for teaching and learning to model professional behaviour?

Today the individual studio space, having a lineage from the guilds, the Renaissance and modernity, could be said to function very differently from the past romantic model of the individual working alone, associated with heroic wonder, yet this image persists in our psyche and its mystique has never been completely renounced.67 While perceptions of this romantic history may persist, perhaps the artist working alone in the studio in the twenty-first century instead represents the need for a personal space and solitude, a time and place in which to work, think and reflect, a space in which to create, one that Mihaly Csikszentmihalyi describes as a place to “flow.”68 This method of working is also fundamental for many artists today.

Csikszentmihalyi writes:

Where is the right place to be? Unfortunately, there is no single answer. Creativity is not determined by outside factors but by the person's hard resolution to do what must be done. Which place is best depends on the total configuration of a person's characteristics and those of the task he or she is involved in. . . . however, choosing the wrong environment, will probably hinder the unfolding of creativity.69

In light of examining the importance of the studio in the university in this research, Csikszentmihalyi confirms,

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69 Ibid., 133.
The right milieu is important in more ways than one... therefore, it is not surprising that creative individuals tend to gravitate towards centers of vital activity, where their work has the chance of succeeding. . . . (W)hat sets creative individuals apart is that regardless of whether the conditions in which they find themselves are luxurious or miserable, they manage to give their surroundings a personal pattern that echo the rhythms of their thoughts and habits of action. Within this environment of their own making, they can forget the rest of the world and concentrate...70

1.2.4 The Studio in the Academy

If we trace the background of the emergence of the studio, and the ways in which it has operated, an alternative definition for today's studio might be as fulfilling the necessity of a place to work and to reflect, not as a heroic retreat, but as a network of activity, whether it be individual or collective.

Moreover, the university maybe just the place where the studio, as the site for the work of experimentation and connection with like minds, can flourish as today's 'imagination chamber.'71 Returning to an etymology of the word, studio (study), perhaps the studio in the university can be 'critically' conceived as the space and place for the freedom to study, think and make, stretched and unbridled.72

This research, then, seeks to find out if the ways in which we think about the space as a place to withdraw from the world, to work, think, reflect and create in a solitary way, is still relevant; or, if a combination of ways of being in the studio is now important for art practice in and out of the academy. This research examines learning and teaching in the space from student and academic perspectives to further understand how the space contributes to academics modelling the profession and how students learn about their practice in an educational studio setting.

70 Ibid., 127-28.
71 Davidts and Paice, The Fall of the Studio, 2. See also Svetlana Alpers, "The Studio, The Laboratory and the Vexations of Art", 416. Alpers also notes a scientific metaphoric affinity of the 'cloud chamber' with the artist's studio.
The literature suggests international opinion is united in its concern for a profound critique on the studio and, as such, signals the timeliness of this research. In order to contextualize the studio in the present political, social and economic arena and identify pressures on the studio in the academic setting, an introduction to neoliberal forces impacting on the space are presented here and examined in Chapter 5 through the writings of sociologist, Pascale Gielen.73

1.2.4.1 Neoliberalism

Gielen examines the relationships between artist and studio, and theory and practice in the university. He identifies four artist biotopes or ideal habitats for the artist:

In these spaces a specific relation and interaction between theory and practice is built. These spaces are defined as the domestic space, the communal space (peers), the market and the civil space.74

Gielen further suggests that neoliberal policy is a grave concern for the studio. He is concerned with the engine behind neoliberal forces that is shifting deep, vertical structures and instead replacing this depth with flat, horizontal operations and frameworks. Gielen observes:

This of course refers to the hegemonial shift from the museum to the biennale and the symbolic displacement of the artist by the so-called ‘independent’ curator. Artists who still aim for immortality and who take up positions as bohemian outside of society, hoping for recognition hereafter, are today ridiculed for their conviction. It is only the here and now that counts. Or rather, . . . the very near future in this flat foundation. The artist can no longer stand outside of or above the world. Because many contemporary artists still regard creation as ‘standing upright’ rising above everyday things, they are summarily dismissed in the contemporary flat world. The creative worker of today is not so much a trapeze artist but more of a (social) networker. In the world of visual art, the latter coincides wonderfully well with the

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73 Pascale Gielen is Professor of Sociology of Art and Culture Politics and Director of the Research Centre Arts in Society at the Rijksuniversiteit Groningen, the Netherlands.
independent curator . . . He mingles with the audience, wanting to both show and be seen. Sloterdijk calls it the shift from ‘art as production power (including the ballast of the ‘great masters’) to art as exhibition power’ (2011:449). It’s all less and less about creating and more about exhibiting.

In this exhibitionistic turn, it should hardly come as a surprise that the workshop or the atelier is losing importance or that studios cease to exist. (Davidts et al, 2009). In a flat world, this space of digging deep, of reflexivity and ‘slowness’ or verticality, but also of isolation and dealing with materiality, is predictably exchanged for an immaterial discourse that is all about mobility, and the institution dissolves in a network structure. ‘Mobilism’, ‘nomadism’, ‘travel’, ‘planetary drift’, ‘exodus’, ‘transport’, ‘links’, ‘chains’, ‘loops’, ‘neurons’, ‘in touch’, ‘relational’, ‘connection’, ‘communication’, ‘distribution’, ‘redistribution’, are but a handful of notions used by curators and a growing horde of creative workers to describe and sell their activities. While curators – both in their exhibitions and in general – pour out criticism of the perverse excrescences of late capitalism by the bucket load, the majority of people in the art world dance perfectly in time to the tune of the neoliberal climate. This lack of self-reflexivity – at least publicly – is quite remarkable. The same goes for the notion of the rhizome or that of the network. It is usually embraced, and endowed with a romantic touch. The hero of network thinking is of course the nomad, which again emphasizes the rosy side of the mobile man.75

In light of Gielen’s cultural appraisal, appreciating current neoliberal trajectories is crucial for understanding the future position of the studio in the institution.

This fourth key theme also returns to the title of the paper and asks: What is the nature of the studio and how is it linked to the artist’s method of inquiry? This draws on Coles’ point, which queried: How is the studio implicated in practice? Literature underpinning this theme discusses teaching and learning frameworks employed in studio teaching such

as the master/apprentice model, skills, recent shifts in university terminology that have repositioned ‘art practice as artistic research’ and the nature of the “production of knowledge in artistic research.”

There are many complex debates emerging internationally around the role and function of the studio in relation to art practice and what kind of knowledge artists really have. There are even hints at a loss of skills that are no longer taught, as perhaps having a ‘new’ relevance for artists today. The research interviews I have carried out cast new light on what skills artists think they need and those they desire to learn in order to practice and develop their ideas and knowledge - materially, physically, aesthetically and philosophically. The research also seeks to glean insights into teacher perspectives on how the studio’s method of inquiry facilitates this learning.

In a recent seminar publication, 'What do Artists Know?' James Elkins asks:

- What historical periods, what institutions, are still relevant when we are thinking about how studio art is taught today?
- What practices, ideas, skills, techniques, and exercises are still relevant?

In further conversations the merits of the master/apprentice models are raised, as are the dissemination of knowledge in this form and the loss of métier. For instance,

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78 Christopher Frayling, “What Parts of Those Histories are Pertinent?” in Ibid., 29.

See also Gielen in conversation with Richard Sennett, “A Plea for Communalist Teaching, An interview with Richard Sennett,” in Teaching Art in the Neoliberal Realm, 36-46, which discusses the loss of craftsmanship and the benefits of early art education as a matter of social policy.


Further, see Peppiatt and Bellony-Rewald, Imagination’s Chamber, 221, who remark on these issues and the changes occurring in 1982 stating: “The change in studios – in the way artists live, work and have their imaginative being in them – has been more rapid and radical over the last quarter-century than at any other period in the history of art . . . . Moreover, there is a growing awareness among the youngest artists that a solid (if not academic) grounding in technique is, rather than a hindrance, an invaluable asset to personal expression. It may be that the artist will return to a near-medieval, artisan like status one day. . . .”

Christopher Frayling notes the learning of skills required across the arts is different for particular disciplines:

[In] dance, you need a deep learning with a huge emphasis on craft technique . . . It’s the same with music performance. Music and dance academies don’t have the same kind of crisis [as the visual arts] . . . because you have to be good at your instrument to be able to do anything with it. After the 1960’s all that was gone in visual art. It leads to a problem: where does expertise come from? In music and dance, they still know.80

Literature in this arena is vast, with many critical perspectives and opinions asking: What is the studio’s method of inquiry? What can be learnt in the studio that can’t be learnt by other means? The literature also points to the need for a richer understanding of tacit knowledge and in being able to articulate what being ‘open’ to arts possibilities for emergence to occur really means.81 This literature also takes into account an appreciation for the shift towards an advocacy of Art Practice as Artistic Research, particularly in an academic setting. It also identifies the value and difference between ‘known knowledge’ (skills) and ‘new knowledge’ (emergent) inquiry.82 As Frances Whitehead notes:

One of the rubrics that we’ve ended up talking about is new knowledge, and that raises the question of what isn’t new knowledge. We call the other thing known knowledge. A lot of what we are all doing as artists is keeping knowledge alive by re-performing it, re-exemplifying it in ways that create works that culture can understand. But there are also things at the edge of the known that are pushing change.83

In the university, the studio is a site for creativity, but also a place of learning – a place where knowledge and experience is acquired via demonstrating, modelling and critiquing. Teaching in the studio could be said to echo the master/apprenticeship model, but with a focus on student-directed learning. At VCA there exists the possibility that

80 Frayling, “What Parts of Those Histories are Pertinent?” in Ibid., 29.
83 Ibid.
education in a particular discipline can be enhanced by exposure to other schools and ‘bumping up’ against other disciplines, at graduate performances, film screenings or exhibitions. While the VCA is a multidisciplinary art college, it is not interdisciplinary or transdisciplinary. Through the research survey and interviews a view of the relationship between student, academic and space and the importance of this dynamic will be presented.

Thus, the purpose of examining the studio in the academy is to understand the current forces impinging on the site in the university to provide an overview and background for the participant interviews. The following disciplines are the six schools at the Victorian College of the Arts under investigation in this study:

- Art: Painting, Sculpture and Spatial Practice, Drawing and Printmedia, Photography
- Music Improvisation
- Performance
  - Dance
  - Theatre: Voice, Music Theatre
  - Production
- Film and Television

The visual art studio history is used as a background on which to base the research questions and provide a broad understanding of what constitutes a studio practice. With the understanding that a studio-based pedagogy is promoted across the VCA disciplines, this research seeks to articulate the similarities and differences regarding the use of space and the studio qualities valued by the respective practitioners.

As an historic counterpoint, examples of the original VCA studio specifications are introduced in section 2.8 The Studios at the Victorian College of the Arts. These studio particularities are excerpts from The Studios at the Victorian College of the Arts: Educational Specification Document, 1974, indicating how Lenton Parr’s original vision forged the VCA sites and disciplines.

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1.3 Studio Definitions

Latin etymology traces the word “studio” to zeal and connotes the passion with which an artist pursues his or her work. Furthermore, studio can be both noun and verb, as noted by Caroline Jones in this definition of the studio in America:

The term “studio”, as used in the United States, bears a complex set of meanings stemming from the origins of Enlightenment humanism, clustering around our sense of the solitary individual and the space he enjoys. (As I [Jones] argue throughout the chapter, men are the only ones legitimated to possess the studio.) Taken proximately from the Italian, the word exists in our language to convey the hoped-for association with the Renaissance, conveying at the same time its connection to the Latin English verb for intense contemplation, the room of privilege in which it takes place. This sibling word “study,” originating in the same Latin root (stadium) for zealous learning, functions both as noun and as transitive verb. Both filiated terms suggest a special space as well as a contemplative activity or a concentrated frame of mind.

Jones further articulates the ‘ownership’ and ‘rights’ of a studio space as individual with products produced in that space as ‘authored’ by that single individual. She explains:

"Studio" brackets off, but does not disclaim all meanings of "study." It brackets them off to enlarge a meaning reserved for the discourse of art, viz.: "Working-room of a painter, sculptor, photographer, etc., often with skylights or windows specially designed to secure suitable light." Unlike the English word for "workshop," the French atelier, or the Italian bottéghe, the word "studio" (functioning at present in all these languages) describes an individual space, the room "of a painter, sculptor, photographer." However humble, the studio is the domain of a single artist – even if other persons should occupy the space, or other functions occur there. To the extent that it is X’s studio, it is the domain

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85 In addition, the Latin word for ‘zeal’ is said to be ‘studium.’ See the Latin Dictionary, accessed March 12, 2012, [http://www.latin-dictionary.org/studium](http://www.latin-dictionary.org/studium)

86 Jones, Machine, 2-3.
of X’s authorship, the space in which a given X constructs himself as the independent creator / author of a unique product identified with his name.\textsuperscript{87}

In *The Studio Book*, Riquelme and Levick write,

Over time the word’s meaning ventured from the act of creation to the place where creation itself, in all its many manifestations, takes place. Today the studio is acknowledged to be a space of many shapes and forms – in essence a conception as varied as the individuals who think up, work in, and inhabit them… Studios may be well ordered or messy, welcoming or forbidding, forthright or shrouded in secrecy. One constant, however, remains: a studio is a laboratory for creativity, an inspired repository in which an individual strives to reinvent or refocus the world around him (or her).\textsuperscript{88}

Davidts and Paice also note the transformation from the early-modern artist’s workshops of manual practice to a place of intellectual labour, signifying a return to the original meaning of the word – to study. They further suggest that this “embodies the gradual blurring of the distinction between artistic and academic activities… that permeate contemporary artistic ways of making.”\textsuperscript{89}

The post-studio and post-post-studio models challenge the definition of the traditional studio model that encompasses a singular disciplinary boundary. Michelle Grabner insists that, “mapping the trajectory of the modern studio is equivalent to mapping artistic style, propriety, and invention.”\textsuperscript{90}

The VCA ‘studio’ investigated in this research refers to the physical spaces occupied by students and academics for the purposes of teaching and learning skills that are related


\textsuperscript{89} Davidts and Paice, “Introduction,” 9.

to a particular art form in a university setting. Spaces in each of these disciplines are particular to the needs of the art form.

1.3.1 The Solitary Studio Space

The solitary studio has emerged as a revered yet controversial studio quality in the literature review and ongoing research. Solitude is a much misrepresented trope. Eulogized by the romantic sublime, the solitary artist-as-hero was later idealized by the abstract expressionists, but for reasons quite different from the Renaissance scholar pursuing divine retreat or pensive introspection – although the seeds for embodying an inner sanctum may have had its roots in this period. Jones suggests post-studio artists rallied against the solitary trope to “establish their own author-functions within art discourse (through statements, interviews, exhibitions), while simultaneously asserting assembly-line production techniques,” and post-post-studio models advocate the studio operates as a “field.”

And yet, Francis Kelly gives an alternative in 1974, writing:

Throughout history, the artist has usually worked in the company of others and for a specific wage or commission. It is only in the last century that art has been created by large numbers of individual artists working independently without a previous contract of agreement and remuneration. The cycle of the artist working to produce pictures in quantity has come full circle in recent years with modern masters hiring assistants to help carry out their projects and commissions.

It is therefore fitting that this studio characteristic is highlighted and examined in this research. This is a quality we desire in the present – a space and place for sanctuary in which to creatively work.

Hoffmann writes:

92 Jones, Machine, 54.
93 Coles, Transdisciplinary Studio, 13.
94 Francis Kelly, The Studio and the Artist (Vermont, USA and Vancouver, Canada: David and Charles, 1974), 11.
When we think of an artist's studio, many of us perhaps imagine a rather small romantic situation with a lonely painter standing in front of a canvas in a small barely furnished room in an attic or loft, surrounded by spatters of paint, somewhere in Montmartre or Soho.95

However, in her examination of representations of the artist in the studio space, such as those by Rembrandt, Velázquez, Courbet or Vermeer, Svetlana Alpers offers another studio definition and interpretation of the solitary studio experience:

The studio may, on occasion, have been teeming with people. But what is represented as the studio experience is a solitary's view.

There is something obvious about the point – how else but as an individual does one see and experience one's ambience? . . . the fiction sustained by studio painting is that the painter works alone. This does not mean that the artist is cut off from the world, but that the condition under which the connection is forged is imagined to be solitary. . . . What the painter in his/her painting makes of the world so experienced is central to the studio as experimental site. What I am invoking here is not a personal matter. It has to do with how every individual establishes a relationship with the world. . . . What is the relation of the painter to reality as seen in the frame of the workplace?96

If, as Alpers suggests, a history of studio representation can portray a view of the artist's relationship with the world for its time, what can a study of the studio tell us about the relationship between space, artist, practice and being in the world today? How is teaching and learning enacted in the studio now? Is there a representation of the space's relationship to knowledge, research, writing and pedagogy that can be defined? How can a study of the studio in an institutional setting compare with the studio and its practice in a professional setting? It may be, for some, that the studio functions with all the hallmarks of the traditional, or, it may be more fluid, without walls, individual or collaborative. Alternatively, it may be all of these in some practices.

95 Hoffmann, "Introduction," 12.
96 Alpers, "The View From the Studio," 128-29.
1.4 The Field is Changing and More Research is Required

This study is the first of its kind to document first-person student and academic experiences of the relationship between the space, practitioner and practice from teaching and learning perspectives in an academic art institution. More work is required to include a greater range of perspectives in each discipline, particularly the performing arts and the historical backgrounds of those disciplines. Further research could be conducted in Australian and international universities and teaching institutions to ascertain the Australian position in relation to global changes and developments in studio-based pedagogy. As the nature of artistic practice is in an ongoing symbiotic relationship with cultural practices and technological changes, continuing research into spatial relationships is required to equip decision makers with vital information informing the effective delivery of studio based art curriculum and teaching and learning practices in the university.

1.5 Research Aims

This project’s key aim is to account for the lack of critical scholarship on the studio, particularly in the art academy. Focused research in this area has not been conducted to date. Background rhetoric that simultaneously presents views of demise and renewal make a case for investigating the nature and function of the contemporary studio, located in a university teaching and learning art institution.

The inquiry's focus, therefore, is the study of the relationship between the artist and their connection with the space. The research draws from historical and contemporary perspectives in order to reveal the long-standing and compelling nature of this relationship. This prepares a basis for understanding how the studio might be functioning in the university today and so assists in ascertaining the studio's relevance, value and contribution to teaching and learning in the academy.

In order to fill the gaps in our knowledge about the studio, this study will investigate: What is the nature and function of the studio today? What were the conditions that made

the proclamation ‘post studio’ in the visual arts possible, and what were the ramifications? What is the nature of the post-post-studio and how do different models of the studio function across the arts in an academic setting? What takes place in the studio today? Is it possible to articulate studio attributes that contribute to an artist’s and discipline’s practice and so demystify the characteristics that are important to the individual and the particular school? What ultimate purpose does the studio serve to the individual, to the collective, to the education of artists and to art?

By articulating and recording studio attributes that are vital to the expression, development and processes of artistic practices, we can become more conscious of how practices and creativity relate to the space and perhaps more fluent in communicating the relevance and importance of having a space that reflects how the mind and body process being-in-the-world. As such, articulating how the studio contributes to art practice may assist students in the written component of their thesis, to communicate the studio as a form of methodology, or an artist’s method of inquiry.

On a personal note, one of my aims in this study is to identify the mainstream events that affected my own artistic education, beginning in the mid 1970s. Understanding the dominant discourse of the period, as Jones notes, "may suggest its source of continuing power today."98

1.5.1 Research Scope

In order to achieve the main research aim – accounting for the lack of critical scholarship on the artists’ studio as a crucial referent for teaching and learning in the university – the research’s scope is twofold. Firstly, the background literature presents a picture of the studio’s enduring importance to artist’s practices. Secondly, little quantitative and qualitative knowledge has been collected, recorded, analysed or documented on academic (teaching) and student (learning) spatial experiences and perspectives. This research aims to identify the nature of the studio, that is, the studio’s function, relevance, value and contribution to arts practice in a time that continues to question the studio’s efficacy and use value.

To achieve the second aim – of defining the nature of the studio across the disciplines in an art institution from academic and student perspectives – I have examined the studios

98 Jones, Machine, xv.
at VCA as a case study, employing two forms of data collection to illuminate studio conditions there. In the first stage, the VCA community – staff and students– were offered the opportunity to voluntarily participate in a research survey. This was an opportunity to gather current, anonymous experiences and knowledge of the studios at VCA from teaching and learning perspectives. Next, twenty-six VCA staff and students were interviewed to gather rich textural data. Using qualitative thematic coding methods, their responses were then analysed.

To accomplish the aim of illuminating the studio’s function, relevance, value and contribution to artistic practice in the institution, this study examines the studio as a space and place of inquiry. It closely examines the relationship of the artist/student and the artist/academic to the studio, whether their practice is solitary or collective, materially based or virtually orientated, and elucidates how the space is experienced. The research questions how the space is different from a conventional classroom in order to isolate defining features that are particular to studio methods of teaching and learning.

In scoping this study, my final aim is to present an unbiased history of the studio, in order to appreciate the conditions that position it as a contested site, showing that the reasons for its ‘rise’ or ‘fall’ are more often symptomatic of an era’s provocations. Change is inevitable. Nothing stays the same. Thus in declarations that herald a return to the studio, i.e. Craig Owens article, “Back to the Studio”99 or Alex Coles’ “we find ourselves with a new studio model,”100 it is worth naming what ‘is back’ and what these cherished and esteemed attributes might be. As we shall see, for some practitioners the space of the studio is indispensible. Yet unchallenged notions from either side perpetuate ideologies that are unhelpful. While some voices are more passionate and persuasive than others, I seek to give space to all perspectives so that no voice remains unchallenged and a critical position can be pinpointed and articulated for the present.

1.5.2 Summary of Research Aims

- To present a different view of the studio – a perspective from inside the institution, and one that articulates the studio qualities that best enable a productive relationship between the space, student, academic, curriculum and art form.

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99 Craig Owens, “Back to the Studio.”
100 Coles, Transdisciplinary Studio, Front cover.
• To ask: Is the studio really dead? And, if not, what model/s is/are operating: the post-studio, the post-post studio, a transdisciplinary paradigm or a combination of many models?

• To investigate how the studio space contributes to art practice inquiry. Is the studio part of the artist’s method of inquiry? Can we say the studio contributes to the artist researcher’s method of inquiry? Is the studio a methodology, or part of the methodology of inquiry for the artist?

• To account for the changing nature of the studio in order to represent and understand the evolution of the studio in response to cultural, social, political and economic changes to ascertain what influences impact on the studio now.

• To define a contemporary position on the studio as a site of practice in the university.

• To establish if the studio continues to be relevant and important to art practices and to teaching and learning in the art disciplines.

• If so, to be able to identify and understand the important similar and different studio qualities that are vital to studio practice across the art disciplines at the VCA.

• To learn what kinds of spaces are required across the arts, and if this is changing in response to the current technological developments and the apparent rise of collaborative, multi-disciplined practices.

1.6 Research Limitations

Research limitations are declared from the beginning. Complete neutrality is impossible from the personal position of the researcher, the participants surveyed and interviewed and the place of investigation, the unique studio-based arts academy, the Victorian College of the Arts.
• **Personal Position**
As a practicing artist I trained as a painter in the School of Art, VCA, but I have also been educated in Fine Art practices at other universities, such as Monash and RMIT. I have been an Academic Skills Adviser at The University of Melbourne, VCA for over ten years and worked as a multidisciplinary tutor in the Centre for Ideas, VCA for approximately six years. I have also taught an undergraduate Painting course at Deakin University and have vast experience in teaching art across all age levels and from many different cultural backgrounds. As such I have pedagogical teaching and learning insights and an appreciation for the different art schools’ methodologies across graduate and undergraduate levels. As a practitioner with a studio-based painting practice, I have tried to remain impartial to give an accurate picture on the studio space across the disciplines, as it exists now.

• **Place: VCA Physical Studio Spaces**
The VCA is well known for its studio-based, practice-led curriculum. Since the establishment of the Victorian College of the Arts, the studio has been part of the educational experience for students across the disciplines and because of this distinctive offering, attracts staff and students who desire this learning situation. The 1974 VCA Educational Specifications Document, established by Lenton Parr\(^{101}\) provided the blueprint for the development of a distinct identity for the Victorian College of the Arts. It lists the particular kinds of physical studio qualities required by each of the arts, a format the college continues today, although the justification of time, space, independence, curriculum and student/staff ratios, seems to be constantly required.

The responses to the survey questions present a current snapshot of the studio's position, at VCA. They reveal the campus experience and what it is like to study both physically, mentally, materially and ideologically at VCA. Given the College's history, it could also be inferred that people have an expectation about the experience of being at VCA as they seek to study at this campus, perhaps because they believe in the studio narrative the College provides. This study seeks to determine what can be drawn from the experiential narratives, and analyse how the findings will help us understand and appreciate the contemporary position on the studio as a site of practice in the academy.

• **Participants: Academics and Students from the VCA, the University of Melbourne**

The survey and interview participants were drawn entirely from the student and academic body at the Victorian College of the Arts. The aim was to gather two broad perspectives on the studio: firstly the student practitioners’ understanding of their needs and appreciation for the space; and secondly, the academics’ insights into the studio’s links with pedagogy, teaching and learning. The survey was sent to the six art schools, reaching undergraduate and graduate students and full time, part time and sessional staff. In this way the survey aimed to capture an inclusive, yet voluntary picture on how the studio functions and why it is of value at VCA, an academic art institution.

The survey targeted people who were already part of the VCA cohort, who had reasons for being there, either to study and learn, or work and teach. By such inclusive participation it could be inferred that the results might reflect a biased position, but the aim of this research is to present the nature of this particular context, the studio in an academic art institution at this point in time, the early twenty-first century, and to make comparisons between the six different art forms that form the VCA corpus. Thus it presents a focused account and case study of the studio’s position in an academic art institution in an Australian context.

• **Art Historical Background**

As previously mentioned, one further limitation is the art historical background literature summarised in Chapter One and Chapter Two. This literature has been drawn predominately from the Western canon of the visual arts and later in the twentieth-century, American studio debates that exposed a complex set of issues entwining the Abstract Expressionists and post-studio artists. This locates the literature review mainly within the visual art domain. One program for this research might have been to just focus on examining the contemporary studio in the visual arts (as a narrow extension of the literature review), however, as the studio is a focal point of learning at the VCA, I decided to carry out a comparative analysis across the disciplines to ascertain if common themes, conditions or experiences could be detected. As such, the visual arts historical background may not pinpoint the same shifts as have occurred in other art disciplines, but it nevertheless traces the history of cultural and social artistic changes commonly experienced by other disciplines.
This research has been conducted in an Australian context and is also positioned by European theorists and writers, who predominately write in the university research art context.

- **Limited to Fine Art Practices**
  This research is also limited to the VCA’s Fine Art practices – art, music, dance, production, theatre and film and television – and does not include a study of design or art therapy practices, which are different fields with different ways of working. Often, art and design are linked together as evidenced in Coles’ theories on the transdisciplinary model, however this research has a fine art boundary, investigating studios in a multidisciplinary art institution, and as such is essentially researching a different model proposed by Coles. This research does not examine art and design practices, except where the literature review mentions studio links with art, design and architectural practices, as expressed by Coles.

- **Limitation of Survey Sample Size**
  A further limitation lies in the size of the data collected and conclusions drawn from the survey. The student and academic response represent a sample size of just under 11% of the overall possible response rate for the VCA cohort. This may present a limitation when drawing conclusions from the data. However, the textual answers from both student and academic participants present a rich field of observations about the studio and the relationship of student and academic in the space.

- **Limitations of Quantitative and Qualitative analysis**
  Noted in Chapter 6, Research Design, the use of qualitative coding altered during the course of the qualitative analysis. Originally a grounded theory methodology was thought to be the most appropriate methodology for qualitative analysis of the survey and interviews, however, in consultation with relevant experts, the use of qualitative coding techniques such as magnitude, descriptive and values coding were ultimately used to structure the qualitative aspects of the survey while thematic analysis assisted in coding the interviews. The use of these qualitative methodologies became more suited to this study rather than subscribing to a grounded theory tenet of seeking an explicit theory about the studio.
As noted in Chapter Six, the research design was informed by the research problem, question and aims of the study. The research design has therefore employed a quantitative SPSS survey analysis and two qualitative analyses, one magnitude coding that measures the frequency of studio attributes mentioned by students and academics in the survey and secondly, a thematic analysis of the interview data. Both analyses employ descriptive and values coding strategies which are further outlined in Chapter six. The choice of qualitative methodology to analyse the research data involved an ongoing iterative process of reading transcripts, reflecting on theory and referring back to the research questions. Some critical limitations of qualitative analysis are that it may be subjective, or that the results are too descriptive. Please refer to appendix B for the survey coding examples, appendix C for thematic interview coding and appendix D for interviews represented as individual student and academic essays called, *Studio Perspectives.*

1.7. Significance of the Study

One major contribution of this study is to address the initial research problem, namely a lack of critical scholarship on the studio in the art academy that accounts for the space as a crucial referent for academics and students, and positioning its current relevance, value and contribution in the early twenty-first century. This study makes a contribution to filling this gap with a comprehensive case study on how the studio functions in multiple ways across six art disciplines in an educational academic art institution.

The research enables new ways of understanding, as it revises and links past history with current knowledge about the relationship between the space, practice and artist. It thus contributes to theory development via the analysis and articulation of the space’s co-contribution within the practices of teaching and learning in the education of artists in the university art institution. The information extends what is already known about the studio’s relationship to arts practice, and provides critique on myths about the studio, including its demise. In this study the value of the space is articulated by the respondents themselves, so the data is not hypothetical or vague but is presented using a rigorous method that is categorized, coded and iterative.

102 See appendix B for survey data analysis and coding; appendix C for interview coding and appendix D for student and academic interview essays: *Studio Perspectives.*
The potential impact of this research is to be able to declare the importance of the studio space to those who consider it dead, invalid or irrelevant today. The quantitative and qualitative findings emanating from this mixed method research, the first of its kind, might impact on the literature’s demise rhetoric, thus setting a new stage for studio discussions, both locally and internationally. First person narratives advancing knowledge of the studio and how the space functions in different disciplines harvests a new awareness about the studio and perhaps new knowledge about the different ways artists work spatially across the curriculums. This has the potential to impact on how we positively and constructively think about the space in relation to ways of knowing, learning and being, not only in the university, but in regard to being able to work in a space of one's own and ultimately to be able to articulate why this is important, without stigma. This research offers factual, decisive and indisputable evidence that asserts the studio’s definitive and absolute contribution to an artists’ training in the space and may potentially impact on those who continue to proclaim the studio as obsolete.

Further, there is some security afforded the institution in being able to declare the value of the space for effective teaching and learning in the university setting. As such, the studio site, the real estate and ongoing funding for the use of the space not only at the VCA, but also in other art colleges who profess the need of the space, may potentially be secured and the fear of the loss of the space, or continually having to justify the need for the space may be abated.

A further impact could be to encourage future scholars and art practitioners to consider the studio as a methodology in itself: an artist's method of inquiry. In considering the studio as a co-creator, a protecting space and membrane, this study has the potential to help develop a methodology based around a phenomenology of studio interactions, that is the physical making and conceptual thinking that occur in the "protected space for the construction of meaning."\

A consideration of the studio has practical and theoretical applications for how students write about their practice, particularly in a dissertation or thesis, and in regard to how they think about the space and its contribution to their work. Communicating art practice and experience in a research environment is a burgeoning field of interest. The

difficulties of writing about art practice and practice-led research when compared with scientific and social science paradigms continue to be debated. A studio methodology could account for the studio’s relation to and importance for art practice, theory and knowledge. Questions might also be asked of the studio’s organizing function. Recalling William Kentridge’s description that the studio, like the mind, assimilates fragmented information by articulating studio relationships, a new model is available to guide written communicative choices around the space as a protective space for the construction of meaning between the physical practice of making and the process of conceptual thinking – a space for both hand and mind.

Using the studio as a method of inquiry has the potential to strengthen the artistic methodological position to one that is aware of itself and self-reflexive. This too has the potential to impact on artistic research’s position in relation to other ‘academic’ models in science and the social sciences. Including the studio’s implication when writing about artistic methods and methodology could place artistic research in a confident position, able to articulate a discipline’s relationship to the space, knowingly operating at an edge to ‘academic’ research models, or perhaps at a point where different methodologies intersect.

1.8 Thesis Structure

This thesis comprises nine chapters and is structured in two main sections. The first section charts the studio’s history and presents the background literature; the second section presents the research’s mixed methods methodology, results from the survey and interviews and findings from both quantitative and qualitative analyses. Responses in relation to the research questions form the latter part of the discussion in this second section.

This first introductory chapter has defined the topic, provided the context and rationale for the study and outlined the purpose and significance of the study.

Chapter Two presents the backstory of the studio’s history. The theme of ‘changing modes of production’ and adaptation is presented as a way of framing and mapping an historical overview of the studio from the cave to the contemporary space. This chapter documents the studio’s history, myths and legacy to pinpoint the arrival of the studio as part of art education in the academy in the twentieth century. It is important as it outlines
how the studio has adapted and responded to cultural, economic and political changes in the past, in order to lay the ground for understanding the studio now and into the future, as we face another era of change.

Chapter Three outlines the post-studio debates positioning the ‘fall’ or ‘extinction’ of the studio. Beginning with an overview of the immediate social and cultural conditions that lead to the declaration of the 'demise of the studio' and 'post-studio' practices in America and Europe in the 1960s and 1970s, this chapter seeks to position the post-studio as a movement/strategy that has had enduring consequences for art practice and art education.

Chapter Four examines the developments taking place since the 1990s, which position a new studio model, linked to the transdisciplinary, as one that embraces fluid, hybrid art practices and permeable boundaries. Examples of studio practices will highlight how the post-post-studio models operate. Most of the information on post-post-studio practices emanate from Europe, as Australia has (as yet) little funding and audience to allow such expansive and expensive ways of working. With a few exceptions – such as Callum Morton’s public art projects (which may be more akin to design practices) or Patricia Piccinini’s collaborative constructions – most studio art practices in Australia are smaller concerns, with perhaps exceptions in music, production and performance practices that require greater collaboration.

Chapter Five examines the studio in the academy, and explores the neoliberal and technological issues impacting on the space today. The chapter explores the nature of art and knowledge in the studio from skills to methods of studio-based learning and it raises the question: Could the studio be an artist’s method of inquiry? This chapter also introduces implications for the VCA with reflections expressed by Richard Murphet in *The Rise and Fall of the VCA.*

Chapter Six introduces the second section. It presents the rationale for the mixed methods research design and outlines the analytical methods employed in the quantitative and qualitative SurveyMonkey questionnaire and the qualitative interviews.

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104 See appendix D: *Studio Perspectives, School of Art* interviews with Dr Stephen Haley and Jon Campbell.

An outline of the conduct of research is given and the names of undergraduate and graduate students and academics across the six disciplines at VCA are recorded.

Chapter Seven presents the results from the survey via SPSS quantitative analysis and qualitative coding analysis. As mentioned, textual survey responses are collated using qualitative analytical methods such as magnitude coding for three survey questions and thematic analysis for the interviews. Key findings that have emerged from the results are collated for each of the research questions and the interview themes are recorded separately at the end of the chapter. For the full student or academic interview that has been thematically coded as an essay, see the relevant participant in appendix D: Studio Perspectives.

Chapter Eight presents a discussion of the findings by integrating the quantitative and qualitative results under the heading of key findings. Answers to the research questions follow the data integration and discussion for each finding.

Chapter Nine provides a conclusion outlining the significance of the findings and direction for further research.

1.9 Conclusion

In Mesopotamian iconography, the phoenix was the sun with wings and was constantly immolated and reborn from the fires of sunset and sunrise. As B.G. Walker writes, “in the most popular medieval version of the legend, the phoenix was supposed to live for several centuries and then build its own funeral pyre, light it with a burning twig, throw itself on the flames, burn up, and then arise newborn from the ashes.”106 The model of the phoenix, then, aptly represents the studio’s enduring history, particularly its ‘death’ in the 1960s and its apparent renewal now.107 If as the literature suggests the studio is in a state of return, and the research in this study confirms the studio’s legitimacy, how might we understand the form and shape of its restitution?

106 Barbara G. Walker, The Women’s Dictionary of Symbols and Sacred Objects (San Francisco: Harper Collins, 1988) 407. The reference also mentions the symbol has had Christian usage, often adduced as proof of the resurrection of the dead, however further concludes that “unfortunately for this argument neither God nor nature had ever created the phoenix; it was a purely mythical pseudo-bird apparently evolved from primitive sun worship.”

107 It is noted that for some art practices and artists, such as those who practice in private ateliers, the studio has never been obsolete. This is pursued in Chapter 3.
2. Mapping the Studio: History, Myth and Legacy

*It is fair to say that the studio is in many ways the birthplace of art...*\(^{108}\)

*Jens Hoffmann, 2012*

2.1 Introduction

This chapter examines a history of the studio via chronological mapping, to reveal the studio’s enduring yet mercurial nature that critically responds to shifts in culture and social custom. Linked to this mapping are myths perpetuated by and about the studio. These myths maintain various links with stories, legends, histories and rituals to this site of creativity, from “hallowed space”\textsuperscript{109} and instrument of art,\textsuperscript{110} to the site as a symbol for various tropes, such as the heroic solitary artist pictured as a figure representing the romantic sublime, an emblem that gave impetus to the call for the studio’s demise in the nineteen sixties. By tracing the rise and fall of the studio and the associated myths that often perpetuate our romance with the studio, this section seeks to provide a context for historical metaphors that endure or fade as a means to highlight the protean nature of the space as it responds to cultural transitions and the changing status of the artist.

While literature presenting ‘artists in the studio’ is prolific, contemporary texts mapping in detail the history and transformation of the studio space, particularly the studio’s relationship and historical point of difference with the university, are few.\textsuperscript{111} An early


\textsuperscript{110} Svetlana Alpers, \textit{The Vexations of Art, Velázquez and Others} (New Haven and London: Yale University Press, 2005), 42.

\textsuperscript{111} A number of texts on the studio have been published lately, such as Mary Jane Jacob and Michelle Grabner, eds., \textit{The Studio Reader}, (Chicago & London: University of Chicago Press, 2010). This text also describes a recent exhibition on the studio organised by Grabner and art historian Annika Marie, titled “Picturing the Studio” held from December 2009-February 2012 at the School of Art Institute of Chicago’s Sullivan Galleries. Further recent texts include Wouter Davidts and Kim Paice, eds. \textit{The Fall of the Studio: Artists at Work} (Amsterdam: Valiz, 2009), or Jens Hoffmann, \textit{The Studio: Documents of Contemporary Art} (London: Whitechapel Gallery and The MIT Press, 2012). However these texts are anthologies, and while they bring together vast compilations of writings about the studio, they don’t actually examine a history of the studio in relation to the artist’s use of space and later its absorption into the educational university system. Perhaps, as some have suggested, this task is too vast for it really embraces a history of art, art movements and the art object. A key contemporary text that examines the historical background and emergence of the studio is Michael Cole and Mary Pardo, eds., \textit{Inventions of the Studio: Renaissance to Romanticism} (Chapel Hill and London, The University of North Carolina Press, 2005). In this text, Cole and Pardo’s essay, “Origins of the Studio,” (1-35) suggests the studio is an “anachronism.” Further, they state, “Significantly, the word \textit{studio} only came late to designate the artist’s workplace, first entering the English language in the nineteenth century.” (3) Later they also remark, “This book is not quite a history. It does not trace in detail the transformation of the workshop into the studio, which happened in complicated and often curious ways in different parts of Europe.” (31). Thus while
resource charting the studio's evolution is Francis Kelly's *The Artist and the Studio*, which maps its beginnings from the cave to the modern studio in 1974, the time of her book's publication. Another text, *Imagination's Chamber* by Michael Peppiatt and Alice Bellony-Rewald, also traces a history of the space. Although this is a key and comprehensive resource, it was published in 1984 and, as such, critical post-studio reflections are absent. Hence, the literature that fleshes out studio history in this chapter is drawn from a number of sources that each concentrate on particular time periods. Given the word constraints of the thesis, this chapter will only present thematic highlights and a very brief overview of the conditions impacting on the studio over time. These circumstances are linked to cultural, social, political, economic and religious shifts and developments, and so the chapter focuses on how these changes impact on the space through each given era. Although specific periods and cultures structure this chapter, often a given era extends beyond a specific time frame and into the next; historical moments are not hermetically sealed, and change is often slow and not clearly defined.

Underpinning this mapping are claims made by a number of authors. Peppiatt and Bellony-Rewald assert in *Imagination's Chamber* that "art history can be told through the studio"112 and, according to Christopher Wood, the studio as the modern artist's atelier didn't really emerge until the nineteenth century.113 Michael Cole and Mary Pardo trace a history of the studio from the early Renaissance, highlighting reasons for the transition of the space from workshop or *bottega* to *Studiolo* and later study.114 They suggest that "[s]ince the Middle Ages, the Latin place noun *studium*, designated a university – an imperially or papally charted institution authorized to confer licences and doctoral degrees valid throughout Christendom. . . . with special emphasis on medicine and jurisprudence. . . . and in Northern Europe the highest field of study was theology."115 From the medieval guilds emerged the growth of universities, which influenced art academies in the early Renaissance to include all manner of studies and embrace liberal humanism. This transition denotes the artist as emergent scholar transitioning between various roles, and uses for the studio from the use of manual skills embodied in the workshop to accommodating the changing status of the artist as learned scholar. As

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112 Peppiatt and Bellony-Rewald, *Imagination's Chamber*, v.
115 Ibid., 4.
indicated in images depicting studio conditions, new functions for the space emerged in the early Renaissance. The studio is not only a space for manual creation, but also a place for intellectual pursuits and spiritual retreat. It also becomes a site for collectibles and implements of manual and intellectual labour, while functioning as a kind of presentational space to the public. This aspect of public display and private scholarly retreat might therefore be interpreted as the studio adapting and transitioning to cultural change and innovation.

As discussed in the Introduction, two key texts link historical changes in the studio's function and the artist's role to ongoing industrial and technological shifts via 'modes of production.' The seminal essay ‘The Death of the Artist as Hero’116 by art historian Bernard Smith and Imagination’s Chamber117 by Peppiatt and Bellony-Rewald both identify three major phases in which the artist and studio were drastically transformed in response to changing modes of production and subsequent cultural transformation. The first of these three phases can be defined as the anonymous workshop of the ancient world. The second phase focuses on the perceptual world, and is represented by a rise of individual expression embracing intellectual and scholarly exchange, a shift from manual to intellectual labour and the growth of patronage. The third phase describes a division between the artist as academic and the artist as bohemian. In this last phase, each type of artist responds to culture differently, either by protecting their new role as privileged producer (academic), or protecting their freedom through particular modes of production, action and thought (bohemian/romantic). It is from this point on that “unprecedented diversity” emerges.118 This chapter traces a history of the studio to reveal the way it has responded to transformational change over time. Given that we are in the midst of another ‘mode of production’ change– that of technological revolution that is evolving a more global networked world – it is hoped this history will provide a context for the way the studio has evolved and responded to cultural and sociological change over time.

2.1.1 Origins and Etymology

In April 2012, David Astle presented an article on Radio National’s Books and Arts program, entitled “The Origins and Meaning of the Studio.” He suggested we now think of the studio as:

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117 Peppiatt and Bellony-Rewald, Imagination’s Chamber.
118 Ibid., 3.
A hallowed space, where the magic happens, where painters paint, dances stretch, a song is recorded or a movie made. To ‘work’ in the studio for a living, is the key ingredient, the backstory that is “to work”. The Latin background to the ‘studio’ is, *studere*, which is to be diligent, eager, determined, to apply your self to the task, whether it is a pirouette or a novelette.  

Further Latin etymology traces the word *studium* to *zeal*, and connotes the passion with which an artist pursues his or her work. Cole and Pardo note for example that Cicero, writing on invention, gives the following definition of *studium* as:

> **Studium** [application zeal] is unremitting mental activity ardently devoted to some subject and accompanied by intense pleasure, for example, interest in philosophy, poetry, geometry, literature.

In *The View from the Studio*, Svetlana Alpers traces the studio’s lineage, suggesting words used to describe the site where artists work are rich. Alpers writes:

Studio: *bottega, atelier* – place of retreat/withdrawal (the English studio/study); but also shop, store (the Italian *bottega*) and the combination of workplace with exhibition place and sales outlet has had a long life. The French *atelier* derives from the old French *astelle* (modern French *attelle*), the piece of wood used to bind horses, hence a harness or more properly a yoke – different again.

Curiously, Cole and Pardo write, “the current use of the word ‘studio’ for the early-modern artist’s atelier is historically incorrect,” explaining:

In English the word does not appear in this meaning until well into the nineteenth century; in Italy until far into the seventeenth century, where Italians called the artist’s shop the *bottega*, or simply a *stanza*, and used “studio” primarily to denote the room, or even the desk.

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120 In addition, the Latin word for ‘zeal’ is said to be ‘studium,’ accessed March 12, 2012, [http://www.latin-dictionary.org/studium](http://www.latin-dictionary.org/studium).
122 Svetlana Alpers, “The View from the Studio,” 126-149.
where the scholar sat . . . Long before the word studio came to mean what it now does, the artist’s space had been transformed into a space of study.123

Further, Cole and Pardo explain the lexical shifts as indicative of cultural changes:

Italian texts provide us with our earliest full-scale evidence for the emergence of the “studio” as a dimension of the artist’s workshop. But even prior to their formulation, the emphasis in the Renaissance artist’s workspace was shifting from “production” to “study,” a phenomenon that shadowed the prestigious legacy of the medieval institutions of higher learning. Since the Middle Ages, the Latin place noun stadium designated a university – an imperially or papally charted institution authorized to confer licenses and doctoral degrees valid throughout Christendom.124

The lexical shifts representing the movement from manual workspace to the absorption of scholarly standards, and the enduring nature of Cicero’s original definition of stadium denoting passion and zeal will be further investigated throughout this chapter, particularly in section 2.2.5 Renaissance: Bottega, Stadium, Atelier.

### 2.1.2 Understanding Studio Legacy: Hand and Mind

As mentioned in the thesis Introduction, a key issue for this research project has been understanding the studio’s legacy in relation to the transmission and acquisition of skills. Today, the focus on teaching material or physical skills differs across the arts. Since post-studio practices in the 1960s and 1970s, the teaching of material and technical skills in the visual arts has declined, whereas in music or dance the development of skills vital to the expression of those disciplines have remained intact.125 The distinction between hand skills (and the loss of skills or ‘deskilling’) and the prioritizing of conceptual skills particularly in the visual arts has a historical legacy. The division between manual and intellectual labour is perhaps one reason that accounts for divisive art movements, particularly when manual (material) or intellectual (conceptual) ways of working are

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124 Ibid., 3-4.
favoured to meet the cultural demands of a given era. The distinction between hand or mind skills could be traced to the Renaissance (and the re-enactment of Platonic ideals), with the emergence of the artist as scholar engaged in intellectual pursuits. The academies then perpetuated these ideals, but over time became too conservative, limiting freedom of expression with the enforcement of strict rules and regulations. As such, a separation between the academies and those artists seeking unrestrained expression ensured. Through the modernist rejection of nineteenth-century academic values, exceptional diversity then emerged.

The decisive break with academic control in favour of free expression can be seen in the declarations by early twentieth-century artist Marcel Duchamp, who stated:

[T]oo great an importance [has been] given to the retinal. Since Courbet, it's been believed that painting is addressed to the retina. That was everyone's error. The retinal shudder! Before, painting had other functions: it could be religious, philosophical, moral . . . It's absolutely ridiculous. It has to change; it hasn't always been like this.

In discussing his seminal work, The Large Glass, with Pierre Cabanne, Duchamp invokes his stance on his rejection of the handmade that creates pleasing aesthetics for the eye, stating:

The glass, being transparent, was able to give its maximum effectiveness to the rigidity of perspective. It also took away any idea of "the hand," of materials. I wanted to change, to have a new approach . . . it was a renunciation of all aesthetics . . .

As Arturo Schwarz observed, "Duchamp's aim was to liberate the notion of painting from its aesthetic function to please the eye, in order to reassess its intellectual potential."

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127 Goldstein, Teaching Art, 1.
129 Ibid., 41-2.
Thus Duchamp’s pledge, to put art back into the service of the mind reverberates throughout later twentieth-century art practices. For instance, by rejecting the painterly methods of the abstract expressionists the 1960s and 1970s post-studio practices sustained and strengthened an ongoing exploration of conceptual practices.

Alongside professional post-studio art practices in this period was a growth of art school education and training in the university. While this period institutionalizes art education in the university, post-studio practices also became part of the curriculum, particularly with John Baldessari’s ‘Post-studio Art’ courses at the Californian Institute of the Arts and, in Europe, with Joseph Beuys’ pedagogical conviction that creative potential is universal. Beuys declared:

I don’t believe that an art school . . . should lay emphasis on fixed places to work in the school. That sort of thinking is tied up with the idea of art as craft, with the workbench and the drawing table. The need for that is only now felt by a few – because the majority is striving for movement and sees the school as a meeting-point. . . . Thought and speech should be seen as plastic in the same way that a sculptor sees a plastic object. My main interest here is to begin with speech and to let the materialization follow as a composite of thought and action . . . . The most important thing to me is that man, by virtue of his products, has experience of how he can contribute to the whole and not only produce articles but become a sculptor or architect of the whole social organism . . . . The times educate people to think in terms of abstract concepts. . . .

Henderson, Duchamp in Context: Science and Technology in the Large Glass and Related Works (Princeton, N.J.; Woodstock: Princeton University Press, 2005), 72-85, which argues Duchamp has often been linked with Leonardo da Vinci's methods of working, such as ‘each man's commitment to painting as “a mental thing,” as Leonardo termed it, and to the process of intellectual exploration in extensive notes for works of art and science machines that might never be realized.” (Henderson citing Leonardo da Vinci as quoted in Henri Bergson, "La Vie et les oeuvres de M. Félix Ravisson-Mollien" (1904), trans. as “The Life and Works of Ravaisson,” in The Creative Mind (New York: Philosophical Library, 1946), 273.) Further references to the links between Duchamp and Leonardo can also be found in Judovitz, 78-87.

Thus, Beuys' conviction led him to extend the word artist to cover everyone. As Robert Hughes writes, "so that art would be any kind of being and doing, rather than specific making..."  

Today, while private studios or atelier training continue to exist they are not the major institutions educating visual artists. In the Renaissance, while the coalition of hand and mind skills reached its zenith in an artist's practice, this eminent stature or its enabling conditions have not been replicated. Robert Storr's article, "Dear Colleague," in Art School: Propositions for the 21st Century, critically addresses the hand and mind skill debate stating that "the longstanding tendency to reassert obsolete philosophical dichotomies and impose them on institutions... [is perpetuated by] "radicals" as well as "traditionalists." Storr resolves the split by proposing another way of thinking about the hand and the mind, namely:

Making is thinking... what the French art historian Henri Focillon called, "the mind in the hand." There is no substitute for that mind's knowledge or for its powers of imagination – and no fast track for realizing its potential... To say this is... to assert that logos, the sign of reason and divinity, resides not just in the text but in the body and its phenomenological awareness of its own capacities and the sensual world around it.

As part of understanding the studio's legacy, this chapter considers the hand (materiality) and the mind (conceptualism) dualism as part of the studio's history, particularly in relation to the education of artists. Comprehending this relationship contributes to an understanding of the studio's function, value and relevance to practice today. In Hiding Making, Showing Creation, Anne-Sophie Lehmann asks, "Can we overcome the "mind vs.

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133 Elkins, "What Parts of Those Histories Are Pertinent?" In What do Artists Know? 31-32. Conference conversation between P. Elaine Sharpe and Areti Adamopoulou on the nature of independent academies serving the destabilized university economy, the loss of the master's voice and this form of education (atelier training) offering one solution in an array of competing ideologies and traditions.


hand” dichotomy that still dominates most studies of artistic practice.” Lehmann calls for a “reinvestigation of art-theoretical concepts that argue in favour of arts materiality but have been marginalized in the canon of art theoretical writings.” Throughout the paper, this theme has emerged as an important consideration for the historical location of the artist’s development, expression and identity. The topic is further discussed in Chapter 2.2.5.2 Hand and Mind / Materials and Ideals and again in Chapter 5.3.1 Skills and Training. It is also a topic broached in many of the student and academic interviews.

2.2. Mapping the Studio: A Chronological Outline

The following sections trace a brief history of the studio highlighting cultural conditions and modes of production of a given era with studio qualities that have emerged to meet those changes. Many attributes have endured over time to become part of the studio’s mythic status, while other qualities have been challenged and receded, often falling away as they decline in favour, no longer in step with their age. While the following sections attempt to provide a fluid account of the studio over time, one given era often permeates another or an attribute reappears in another time frame under a different guise. Thus a clear, absolute time-line is impossible and the overlapping of conditions inescapable.

2.2.1 The Cave as Studio: Early Studio Concepts

Francis Kelly, in The Studio and the Artist, traces the analogy and link between the earliest studio – the cave – and the basic human needs that the studio meets. Kelly writes:

> The cave-as-a-studio theory is given credence since certain caves seem to have been used solely for painting over long periods while other caves were used as habitations. . . . Cave painters . . . established the earliest known form of religion by acknowledging the existence of unknown spirits that might aid them in their quest for food . . . by

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137 Ibid, 250-1. Lehmann cites examples such as “John Dewey’s Art as Experience and Henri Focillon’s La Vie des Formes (both published in 1934) or Gottfried Semper, who builds a solid base for a material-based art theory in the middle of the nineteenth century . . . with Style in the Technical and Techtonic Arts (1860-63). . . . Further, Lehmann cites Chinese artist Ai Weiwei who describes his process as both “coming up with the idea” and foregrounding “process, material and technologies as art’s main constituents . . . [indicating] the hierarchical positioning of the two has in some instances indeed been rejected in favour of perceiving thinking and making as two sides of the same coin, and therefore completely inseparable.”
drawing an animal on a stone wall, perhaps with religious or magical ceremony, [it] was ensured that the real animal would be slain during the hunt...138

Writing about paintings that date from nearly 17,300 years ago, Kelly observes:

The various groups of animals (painted) at Lascaux are so well composed... (with) representations of animals... frequently painted over humps in the rock that resembled whole animals or sections of an animal. The artist incorporated the natural contours of the rock, with all its projections, ridges and hollows, into the painting... The constant irregular surfaces on which the artist was obliged to paint demanded that he be continually inventive and not adapt slavish formulas.139

This text acknowledges an association between the cave and the studio. It highlights the action of early human recordings at a special site and, as such, has links by association with action and site, recording and hallowed space.

John Barnes aptly notes in “Roles of the Studio”140 that contemporary site-specific installation art seems to imply this type of artistic production is ‘something new,’ however, he advocates that the practice of site specificity is one of the most ancient of all artistic considerations, with some of the oldest works of art in existence being site specific. The caves in El Castillo, Spain with the crimson hand stencils dating more than 40,800 years 141 or the cave paintings in Arnhem Land, where depictions of mega fauna Genyornis are said to be 40,000 years old142 link the actions of performance and documentation with site and setting. Thus the past and the contemporary are linked together through enduring cultural practices that need a site in which to perform, record, hold and protect important, often numinous knowledge and meanings.

139 Ibid., 15.
2.2.2 Egypt, Greece and Rome

In the ancient cultures of Egypt, Greece and Rome artists were, with a few celebrated exceptions, rarely regarded as more than manual workers or slaves who toiled in factory-like workshops to feed insatiable markets. Peppiatt and Bellony-Rewald report that “artists in ancient Egypt . . . [produced] images in accordance with divinely inspired precepts . . . limited to executing pre-established images that complied in every detail with tradition. Studio workshops, with masters set over a number of assistants and apprentices, were frequently annexed to royal palaces or temples. This enabled court or religious officials to supervise all artistic production.” 143

In Greece, painting and sculpture ranked as manual trades, which also implied a slave-like status. Kelly describes the working conditions:

The artist’s studio in the archaic period of Greek art was at first devoted primarily to sculpture, which was considered the most important of the arts. Sculptors are acknowledged to have collaborated with assistants on large-scale works; undoubtedly the help of many slaves was needed to erect the finished sculptures. The colossal size of some works might have made it necessary for the sculptors to work on or near the intended site of erection. . . . Painters later added the finishing touches to statues. 144

Peppiatt and Bellony-Rewald report that Greek sculpture occupied an eminent place in Greek public life. They suggest that “Phidias’ bronze statue of Athena, erected near the Parthenon, stood over forty feet high . . . and could be seen far out to sea . . . Phidias would have had a large well-staffed workshop to help him with such publicly important commissions.” 145 They further assert that “a few other artists are known to have enjoyed recognition and favor. The painter Apelles, for instance, is remembered best as the man

143 Peppiatt and Bellony-Rewald, 5.
144 Kelly, The Studio, 21. See the section on Pliny’s revelations about the size of statues, with particular reference made to ‘Colossus of Rhodes,’ “The most marvellous of all, is the statue of the Sun at Rhodes. . . . It was seventy cubits (102ft) in height, and after 56 years overthrown by an earthquake . . . few men can clasp their arms about its thumb . . . ”
145 Peppiatt and Bellony-Rewald, Imagination’s Chamber, 7.
to whom Alexander the Great gave his favorite mistress; but he also held a position in Alexander’s household akin to that of court painter.”

Kelly notes that it seems painting in the early days of Ancient Greece was a family affair with father teaching son, from one generation to the next. Both Kelly and Peppiatt and Bellony-Rewald state that we principally know Greek sculpture through Roman copies and “that we possess any knowledge of the masterpieces of Greek art . . . is partly due to the Roman conquest when Greek artists became the slaves of Roman masters for whom they made multitudinous copies of famous antique statues.” Furthermore, elaborate spectacles of colossal works of architecture and art became a distinctive feature of Roman aspirations. Kelly writes that:

Statues stood in great profusion in the city. The Trajan victory column in the Roman forum alone was decorated with 2,500 figures sculpted in low relief. Mural paintings on the walls of public edifices and private villas attested to the importance of art in everyday life. A vast army of artists was engaged in the task of copying works for this flourishing market in what became virtually workshop factories. . . . A debt is owed to their integrity as craftsmen for maintaining a high standard without resorting to mass production.

146 Ibid. See also Rudolf Wittkower and Margot Wittkower, “The Artists in the Ancient World,” Born Under Saturn: The Character and Conduct of Artists: A Documented History from Antiquity to the French Revolution (New York: Norton, 1963), 1-7, in which character traits of artists from antiquity to the Renaissance are discussed and the description of the artist in this period is asserted to be most often a slave, but that this gradually shifted in the Hellenistic period. There are references to Plato and Aristotle’s lack of regard for artists as imitators, but prized poets and musicians as divinely inspired.

On the subject of an artist being favoured, see Ronnie Zakon, in The Artist and the Studio in the Eighteenth and Nineteenth Centuries (Cleveland, Ohio: Cleveland Museum of Art, 1978), 62 (n. 1). Zakon writes, “Pliny the Elder in Natural History XXXV, p. 79, records the legend of the renowned Greek painter Apelles of Kos, who was patronized by Alexander the Great.” Zakon citing Pliny writes, “Alexander . . . bestowed honor on him in one very conspicuous case. For when he gave orders that the woman named Pankaspe, who was his principal favorite among all concubines, should, owing to his admiration for her beauty, be painted in the nude by Apelles, and when he learned that Apelles, while working on the picture had fallen in love with her, he gave her to him . . .” Quoted in J. J. Pollitt, The Art of Greece: 1440-31 B.C. Sources and Documents (Englewood Cliffs, N. J.: Prentice-Hall, 1965), 165.

147 Kelly, The Studio, 22.
148 Ibid., 24-5.
2.2.3 The Medieval Studio: Monks, Monasteries and Manuscripts

Like the Egyptian and Greek artists, the medieval image-maker worked in or near centres of religious and royal power – in a church, chapel or castle. Peppiatt and Bellony-Rewald state that, "like his predecessors, the medieval artist was a craftsman with no desire for "personal expression" (the very concept would have been meaningless), but extremely attentive to the technical excellence and durability of his product.149

During the fourth to twelfth centuries, the monasteries were the chief centres for the production of art in Western Europe. The principal function of these library workshops was to make copies of the Bible and other sacred works. In the scriptoria, as the workshops were called, monks trained as scribes and illuminators and devoted their lives to the endless task of supplying Christendom with the word of God in written and pictorial form.150 Peppiatt and Bellony-Rewald explain that:

In the highly important art of illuminating manuscripts, the emphasis was on technical perfection. . . . The scriptoria varied from large, communal working spaces in Benedictine monasteries to cells among Carthusians and Cistercians. In whichever case, the basic tools and materials were the same: stone slab or porphyry mortars for breaking down pigment; beakers, alembics, and a stove for refining oils that were used to bind the pigment; and hares’ feet or wolves teeth for smoothing the parchment down. Later, illuminating manuscripts became a secular pursuit as well. Workshops were founded by monarchs and wealthy noblemen, such as Duc de Berry, in whose service the Limbourg brothers completed the exquisitely fresh Très Riches Heures.151

Another function of the medieval studio was the designing of mosaics, wall murals or frescos. Kelly writes:

These were used increasingly to convey the Christian message, or as pure decoration. . . . Byzantium and Ravenna were the centres for studios where craftsmen were employed to chip and shape the small cubes of coloured glass and stone. . . . Mosaic exterior walls glistened as

149 Peppiatt and Bellony-Rewald, Imagination’s Chamber, 7.
150 Kelly, The Studio, 27.
151 Peppiatt and Bellony-Rewald, Imagination’s Chamber, 7-9.
the sun’s rays were refracted by the thousands of brilliant cubes used in their construction. In churches, the blue and gold colours created by glass and lapis lazuli captured the light from flickering candles.\textsuperscript{152}

Peppiatt and Bellony-Rewald observe that “illuminators also set up their own shops; in Paris for instance the area around Sorbonne University was famous for them around the end of the fourteenth century.”\textsuperscript{153} These shops come to represent the early configuration of the studio as workspace and selling outlet. Peppiatt and Bellony-Rewald observe that engravings reveal the back of the shop served as a “working area, while the front opened directly onto the street and displayed the wares for sale.”\textsuperscript{154}

Thus, when the workshop’s location and various spatial functions develop with distinct areas for private work and public sales, it marks the beginning of the need for space to serve different functions and so the allocation of space is linked to a particular purpose. Not only the layout of the studio, but the application of the space is practically employed, that is, the shop front acts as public space, while the back of the shop functions as working area and/or private space. These two studio attributes – public and private – are initiated here by functionally serving the needs of the artist and workshop’s business. These two qualities appear throughout the history of the studio often realized as solitary and communal spaces or interior and exterior modes of practicing in the space.

\subsection*{2.2.4 The Guild System}

The origin and development of the guild system stemmed from monasteries and cloistered workshops in the eleventh and twelfth centuries. Monastic settings provided an early training-ground, however, during the Middle Ages associations of tradesmen, were formed for the purposes of protecting the individual, maintaining standards of quality and often as a generational fraternity, became a way to promote the quality of distinct skills. Thus as Kelly notes, “[t]he gradual formation of the guild system provided a large degree of freedom from the church which had nourished the arts in their formative stages.”\textsuperscript{155}

\begin{flushleft}
\textsuperscript{152} Kelly, \textit{The Studio}, 29.  \\
\textsuperscript{153} Peppiatt and Bellony-Rewald, \textit{Imagination’s Chamber}, 9.  \\
\textsuperscript{154} Ibid.  \\
\textsuperscript{155} Kelly, \textit{The Studio}, 30.  \\
\end{flushleft}
The guild was divided into three classes with the experienced master craftsmen, the confirmed expert in their field, at the head of the organisation. They were exclusively permitted the right to buy raw materials and to sell the finished product. The second class were the journeymen, commonly named because they were paid by the day, and like a journey, often travelled to practice their métier. After they had been in years of service with a master craftsman and learning the guild’s skills, the journeyman received qualifying papers, which then allowed him to journey to work with other master craftsmen. The third class of guild workers were the apprentices, who often carried out the more basic and menial tasks such as grounding pigments and preparing materials, cleaning brushes and keeping the workshop meticulously clean. Once an apprentice had mastered basic techniques, they were permitted to advance and assist in more arduous tasks to eventually serve as a full assistant. As Peppiatt and Bellony-Rewald observe, “[n]o artist could set up a workshop until he had given proof of his competence (that is, a masterpiece) to the guild and had been accepted as a member. The guild then regulated the kinds of work he might undertake, the way he should run his workshop, and often the quality of the materials he used.”

The gradual formation of the guild system provided a large degree of freedom from the church, which had nourished the arts in their formative stages. The work of painting and decorating for the church and its religious orders was still carried on by craftsmen, but it was now conducted in a more independent form, away from the cathedral premises, in newly established workshops supervised by a master of the craft. While the production of art in guilds, particularly painting became more secular, the work was still largely anonymous, as a craft person’s work was often merged with that of others and any signature to mark the work of a particular individual was unusual.

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156 See Linda Yablonsky, “The Studio System, 2007” in Jens Hoffmann, ed., The Studio, 66-69, for comment on how the medieval journeyman relates to the job of the contemporary art assistant. Yablonsky gives an example where the journeyman’s role is overlooked today, citing the painter Carroll Dunham, who “assisted Dorothea Rockburn off and on from 1970 through 1973 in New York . . . ‘In a way that was my art school’, [says Dunham]. . . . ‘It’s important to be involved with the daily operation of a studio and how you organize it both physically and psychologically. But the best part was the incidental talking about art’ . . . [Dunham concludes, however] ‘if you are ambitious, you have to get out.’” Thus Yablonsky writes, “[t]oday many artists skip this journeyman step. They enter the market while still at school, as collectors buy work from thesis exhibitions and dealers cherry-pick talent for group shows. Not long after graduation, the most promising may be preparing solo debuts and hiring assistants of their own out of the same pool.”

157 Peppiatt and Bellony-Rewald, Imagination’s Chamber, 9-10.

writes that the work that derived from the “medieval painter’s workshop was much more the result of a joint activity of the whole shop than of any particular individual.”¹⁵⁹ He also gives an account for collaborative practices:

How pervasive was the idea of joint production is emphasized by the fact that for large and important pieces of work the contract might specify that certain masters should collaborate; in the case of, say an altar-piece, one being responsible for the central panel, and another for the wings, and a third for the frame. Such collaborations, either within a workshop or between workshops, must not be thought of as something characteristic of a better and brighter world, now vanished. It may have practically disappeared among painters today; but it is still flourishes in the modern architect’s studio. It means, however, that in the Middle Ages a master might sign and be paid for a painting; but that this is no indication of how far it was the work of his own hands, a fact emphasized by contracts sometimes laying down that the principal part of the work should be done by the master himself.¹⁶⁰

By the fourteenth century, indications of a new attitude in guild thinking emerged in response to a developing chasm between painters and decorators of objects. Accordingly, Kelly notes, painters began to receive "preferential treatment, and as in nearly all large cities they were organised into their own guild.¹⁶¹ This organisation led to the development of great workshops in which individual masters vied with each other in their pursuit of excellence.¹⁶²

¹⁵⁹ Ibid. These working conditions also resemble descriptions of contemporary post-post-studio qualities. See Chapter 2 "A Painter’s Workshop” for further descriptions on guild organisation, patronage, materials and processes.
¹⁶⁰ Ibid. This organisational structure persists today in some large workshops or with celebrity artists who do not acknowledge the work of assistants.
¹⁶¹ Kelly, The Studio, 32-34. See Kelly for further in depth elaboration of the painter's guild: responsibilities, regulations, technical proficiency, training and apprenticeship.
¹⁶² Ronnie Zakon, in The Artist and the Studio, 33, observes that the pictorial theme of studio instruction can be traced back to the Renaissance, when the newly defined status of the artist in society revolutionized the concept of the artist as a learned teacher and changed the character of artistic training. Later, in the eighteenth and nineteenth centuries, instructing in the studio was considered a professional responsibility and a means of assuring the continuity of an artist’s own style, beliefs and custom. This point is further examined in section 2.2.6.3 The Eighteenth and Nineteenth Century Academy.
At the end of this first phase, as defined by Bernard Smith and Peppiatt and Bellony-Rewald, studio foundations are conditional on the artist as skilled craftsperson and technician who still works in relative obscurity. The mythical notion of ‘artist as hero’ is not drawn from these ranks but from what was to come in the shift delivered by the Renaissance, i.e., the changes in the modes of production that broke with the conventions of craft guilds, and begin to require that an artist’s production “solve a problem, (and) reveal personal originality.”\textsuperscript{163} Constable argues that while the guilds continued to exist right up until the eighteenth century, they increasingly lost the power to exert control.\textsuperscript{164} As the main sources of patronage began to shift from church and court to wealthy noblemen in the Middle Ages, the demand for religious art gradually shifted to accommodate secular tastes.

This also shifted the artist’s social standing in the community. While privileged relations had existed between artist and patron since the time of Apelles, accomplished artists could now increase their upward mobility, prestige and status in the community. For instance, Peppiatt and Bellony-Rewald cite Jan van Eyck was “varlet de chamber” to Philip the Good of Burgundy while Giotto was so acclaimed as to gain a mention in Dante’s \textit{Divine Comedy}. Further, by the end of the fourteenth century, the painter and theoretician Cennino Cennini expressed his view that the artist should be regarded as a man of learning and distinction. Referring to painting in his \textit{Craftsman’s Handbook}, he writes: “Know that this work, . . . is truly that of a gentleman and that it can be practiced while dressed in velvet.”\textsuperscript{165}

\textit{2.2.4.1 From Guild to University}

It is important to note here that from the guild framework came the early universities.\textsuperscript{166} Willis Rudy notes, in \textit{The Universities of Europe, 1100-1914} that the origins of the medieval universities emerged over time. From the medieval monks and churchmen who maintained important schools and libraries a more urbanised “secular” clergy emerged that were deeply involved in reviving towns and ministering to the outside world by

\textsuperscript{163} Smith, “The Death of the Artist as Hero,” 13.
\textsuperscript{164} Constable, \textit{The Painter’s Workshop}, 12.
\textsuperscript{165} Peppiatt and Bellony-Rewald, \textit{Imagination’s Chamber}, 10.
\textsuperscript{166} A thorough account for the rise and development of universities cannot be part of this research inquiry, however, it is important to acknowledge how university culture emerged and with that, how learning and the dissemination of knowledge took hold, particularly in the Renaissance and subsequent rise of the artist/scholar and the hierarchical importance accorded particular disciplines. This in turn informs our knowledge about the developments impacting on the space of studio and the attitudinal changes occurring over time to the value or type of work being done there.
teaching and lecturing. As these scholars grew in number, schools multiplied in the churches and cathedrals and by the "twelfth century the need for some form of organisation and control to ensure protection of these teachers and students was becoming obvious."  

Rudy quotes John B. Mullinger, who observes that the early universities emerged in response to fresh demands that were stimulated by the expansion of new intellectual horizons in the twelfth century and "a result of post-Crusades contacts with Muslim civilizations and the Byzantium Empire." With an explosion of knowledge occurring amidst the rediscovery of ancient works and the revival of Roman law, an increasingly complex society developed with the need for trained administrators, lawyers, notaries, physicians and ecclesiastics. The cathedral schools at Chartres, Orleans, Rheims, Laon, York, and Salisbury were the first educational institutions to assist with training. In the later Middle Ages, developments saw the famed cathedral school of Paris further establish the university, where teachers such as William of Champeaux and Pierre Abelard attracted large numbers of aspiring students.

As the medieval universities developed and grew more sophisticated in structure they came to have "four distinct subdivisions or "faculties": arts, law, medicine and theology. The last three were considered higher or "superior" faculties, for which, presumably the arts course was preparatory." Rudy notes that "there was a great need for men trained in the art of preparing correspondence, executing legal documents and drawing up proclamations and other types of state papers. This was the course of *ars dictaminis* (the art of letter writing) or *ars notaria* (the notary art)."

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168 Ibid. Rudy, quoting John B. Mullinger, in "Universities," *Encyclopedia Britannica* (11th edition, 1911) 17: 751. See also Hans Belting, *Florence and Baghdad, Renaissance Art and Arab Science* (Cambridge, Massachusetts and London: The Belknap Press of Harvard University Press: 2011). Belting offers a viewpoint on the transmission of perspectival knowledge from Arab Baghdad to Renaissance Florence, suggesting the theory of perspective that changed the course of Western art was originally formulated in Baghdad by the eleventh century mathematician, Ibn al Haithan, known in the west as Alhazen. Through different ways of *looking*, that is in using the human gaze as their focal point and without intertwining theology with vision, a new way of representing the world was reconstructed in the West during the Renaissance.
169 Rudy, 15-6.
170 Ibid., 29.
171 Ibid., 32.
While the medieval university differed considerably from today’s modern counterpart, many characteristics have been derived from these medieval institutions, such as courses of study, hierarchical organisation, examinations, degrees, methods of instruction (lectio/lecture) and disputation such as the pro et contra or technique (argumentativeness).\textsuperscript{172} The spirit of inquiry and the excitement about learning emerging from these centres is significant for this study. Intellectual freedom at the medieval university was surprisingly widespread, bold and independent in attitude in the early days.

However, while humanism grew alongside traditional learning, the most flourishing centres of Italian humanism were the academies, not the universities. An account of the academy will be further pursued in section 2.2.5.1 \textit{Conditions Leading to the Development of the Academies} but here the academy’s point of difference is contextualized alongside the university’s liberal arts training. Rudy writes:

\begin{quote}
Academies were private or quasi-private institutions organized to give humanists a public forum and rallying point. These centres developed all across the peninsula – in Florence, Venice, Ferrara, Mantua, Milan, Rome, and Naples. Such gathering places of like-minded intellectuals had not set schedules for classes or lectures. They met in various private residencies from time to time, such as Lorenzo de Medici’s Florentine palace or his villa at Fiesole. The best known organization of this type, the Platonic Academy of Florence, had a select membership composed of literary scholars, poets, philosophers and aristocratic culture-seekers. During their meetings these initiates might study Platonic dialogue, criticize other Greek or Latin texts, or speculate about the meaning of life (what they might debate, is \textit{virtú}, or \textit{fama}, or \textit{fortuná})?\textsuperscript{173}
\end{quote}

The Renaissance university contributed to the \textit{studia humanitatis},\textsuperscript{174} a liberal spirit that blazed the trail for an educational core lending itself to many specialized curriculums. With the concentration on humanistic inquiry, the universities were centres of innovative

\textsuperscript{172} Ibid., 33.
\textsuperscript{173} Ibid., 49.
\textsuperscript{174} Ibid., 56.
and liberating studies – “the New Learning.”\textsuperscript{175} As such the Renaissance emanated a spirit of adventure, an aspiration for individual distinction and purposeful accomplishments. In the Renaissance, art and culture were being rediscovered.\textsuperscript{176}

\textbf{2.2.5 Renaissance: Bottega, Studiolo, Atelier}

It is with this sense of rebirth that Bernard Smith and Peppiatt and Bellony-Rewald believe this era to be the second phase in which the status of the artist and studio change in response to progressive cultural developments and shifting modes of production. The second phase takes place with transitions in the perceptual world, a rise of individual expression embracing intellectual and scholarly exchange, a shift from manual to intellectual labour and the growth of patronage. Wood observes the difficulty in tracing the shift from the medieval concept of the workshop to the modern idea of the studio. He notes that physical spaces where art was made did not change drastically over this time, but that the “concept of what art was” altered remarkably.\textsuperscript{177} In the fifteenth and sixteenth centuries a decreased confidence in the capacity of traditional methods of picture making to grasp reality altered to focus on “an artist’s experience of the world.”\textsuperscript{178} Wood writes: “The artist now needed a private space where he could gather together and focus upon bits of the perceptible world,” and that this practice “changed the nature of the space distinguishing the modern artist’s studio from the pre-modern workshop.”\textsuperscript{179} This shift represents a new performative function of the studio as artists began staging experiences or drawing directly from found objects and eventually life drawing which was to become a defining feature distinguishing the older, bottega workshop from the new and fashionable stanza.

This new spirit of inquiry required an artist to respond to social and scientific questions with a new investigative manner. Constable notes that in the fifteenth century, with the breaking up of medieval social organisation, not only did the place of the guilds in society change, but so too did the guild’s relationship to the craftsperson and to knowledge. As the social status of the artist was advancing and the visual arts were being regarded as one of the favoured liberal arts, the position of the artist was being ranked with scholars and equated with literary men. By the sixteenth century, painting was more or less

\textsuperscript{175} Ibid.
\textsuperscript{176} Ibid., 57.
\textsuperscript{178} Ibid.
\textsuperscript{179} Ibid., 37.
accepted as one of the liberal arts throughout Western Europe and as Constable concludes, this difference later "becomes the source of distinction between the Fine Arts and the Applied Arts or Crafts."\(^{180}\)

The changing status of the artist and their relationship to new ways of problem solving, pictorial investigation and links with science and progress in the Renaissance are further explored by Svetlana Alpers who notes:

> It used to be argued that the problem-solving nature of the best Italian Renaissance art made it the model for the progress in human knowledge that later came to be associated with science. This notion of the link between art and science privileged the notion of development and progress. As Gombrich wrote, "The artist works like a scientist. His works exist not only for their own sake but also to demonstrate certain problem solutions." An immediate reference was what he and others took to be the scientific and demonstrable character of perspective. The link studio-laboratory focuses instead on the constraints under which knowledge is achieved. It is the changing conditions of pictorial knowledge rather than progress that are tracked. But that pictorial knowledge is a value is not in doubt."\(^{181}\)

In this second phase the workshop was not just a workplace, but a space operating as a public forum and private retreat; a place for discussion, mixing and exchange while also being a site for contemplation, collecting and scholarly intellectual pursuits. It is both a site opening out onto the world and a retreat to an interior, reflective, private experience of the world.

In this way, two of the most important qualities of the studio were forecast: the artist was presented as a scholar, working with his intellect rather than his craftsman's hands, in a study or a private room which came to represent (with all its collections) the materialization of the workings of his mind.\(^{182}\) Secondly, it was a private space to which outsiders were scarcely admitted, giving it an air of secrecy and mystery that performed

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\(^{180}\) Constable, The Painter's Workshop, 11-12.


\(^{182}\) Cole and Pardo, "Origins of the Studio" in Inventions of the Studio, 25.
either by mirroring the artist’s reflection of himself, or by functioning as an ‘instrument,’ as a kind of method for examining or framing the world.

As indicated in the Introduction 1.3 Studio Definitions and Chapter 2.1.1 Origins and Etymology, lexical shifts in language not only reflect the workshop’s changing nature but actually denote the studio’s developing status. During the early Renaissance, the word for the place of production was known as the bottega, while the stanza, (the room) or studiolo (the study) was the space embodying scholarly pursuits, a private room for study and contemplation, or even to house a scholar’s furniture.\(^\text{183}\) These different spaces also reflect the prestige associated with the scholar/artist studying in the stanza, and the craftsman/artisan working in the bottega. In “From Bottega to Studio,” Linda Bauer locates the meaning of the relationship between the word bottega, and its links to changing social customs and structures. Bauer writes:

Vasari usually called an artist’s working space a bottega. Later, the substitution of stanza for bottega can be attributed directly to the rising social aspirations of the artist, since the status associated with bottega had become increasingly problematic by the middle of the sixteenth century.\(^\text{184}\)

The lexical shift, however, represents more than social aspirations or ambition. As Bauer notes, the shift points to a “new set of practices that was rewriting the . . . economic definition of the artist’s workshop . . . with new ways of acting and thinking [and] relating to things and people.”\(^\text{185}\) For example:

The stanza as opposed to the bottega was a place where artists would assemble in the evenings, outside of the hours of work to draw from the nude in the numerous academies that flourished throughout Italy. . . . Similarly, the stanza as opposed to the bottega was a place where the powerful, the interested, and the leisured might properly be found and a new aura of propriety and respectability [was] attached to the work being done there. . . . Throughout the rest of the century, artists

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\(^{183}\) Davidts and Paice, *The Fall of the Studio*, 9.


\(^{185}\) Ibid.
continue to be characterized by the distinction, intellectual or social, of the visitors frequenting their stanze.\footnote{186}

The studio’s reputation for enabling the gathering of innovative artists, ‘celebrities’ and the avant-garde as a site for discussion, exchange in ideas and method perhaps initiated with these studio mannerisms.

Constable argues the changing social status of the artist is fundamentally responsible for the renunciation of the medieval system.\footnote{187} Smith proposes that artists sought to maintain their new status by creating new institutions, academies of art in opposition to the guilds. With these new bearings, the artist became an “accomplished academic and courtly diplomat . . . socially well adjusted [in line with the] Albertian ideal . . . [and] embodied in the life and art of Raphael, Rubens, LeBrun, Bernini and Reynolds. The influence of this model lasted well into the nineteenth century . . . indeed so long as the academic ideal persisted.”\footnote{188}

\textbf{2.2.5.1 Conditions Leading to the Development of the Academies}

The emergence of the artist scholar began to broaden the scope of the workshop bottega. The following sections describe a number of conditions that contributed to the artist's changing scholarly identity, such as the commitment to classical ideals, the growth in printing and the importance placed on drawing and writing, which were to become part of an artist's growing oeuvre and repertoire. These conditions assisted in the development and establishment of the academies. Cole and Pardo write that:

\begin{quote}
The best evidence for the early absorption of "scholarly" standards in the artist's training ground is the body of writings produced by Florentine artists and art theorists in the first decades of the fifteenth century, in particular those of Leon Battista Alberti, Cennino Cennini, and Lorenzo Ghiberti. The art treatise (and its complement, the artistic biography) emerged as a kind of alternate studio, in which the methods
\end{quote}

\footnote{186}{Ibid., 648-69.}
\footnote{187}{Constable, \textit{The Painter’s Workshop}, 19.}
\footnote{188}{Smith, "The Death of the Artist as Hero," 17.}
and aims of the more prestigious crafts were explored and debated alongside their practical application in the workshop proper.\textsuperscript{189}

For example:

Alberti’s pioneering treatise \textit{On Painting}, (1435-36) clearly marks the point of overlap between the worlds of the manual craftsman and the scholar, revealing an unexpected willingness of the latter to assume a subordinate position vis-à-vis the former.\textsuperscript{190}

Cole and Pardo believe this position upholds a Ciceronian ideal\textsuperscript{191} and stress this long standing belief can be traced to the original Ciceronian understanding of the word \textit{studiare}. In Cennini’s text, the painter is asked to comply with the aristocratic ideal (originally denoted by Cicero) rather than the commercial realities “that fueled early quattrocento artistic production.”\textsuperscript{192}

This ideal was sustained over subsequent eras:

By the end of the seventeenth century – in Baldinuci’s academically sponsored \textit{Tuscan Dictionary of the Arts of Design} – the word \textit{studiare}, now listed as part of the technical terminology of the fine arts, preserves a Ciceronian connation: “\textit{Studiare}: To undertake anything with industriousness, diligence, and pleasure; more properly said of attending to and laboring in this manner on matters concerning the Sciences and the Liberal Arts.”\textsuperscript{193}

\subsection*{2.2.5.2 Hand and Mind / Materials and Ideas}

As mentioned, a recurrent theme arising from the growth in scholarly standards is the appraisal placed upon the worth of hand and mind skills. That is, the belief in the supremacy of working with the artist’s scholarly, conceptual and intellectual rigor rather than the artisan’s hand skills and knowledge of materials. The transition in the artist’s

\textsuperscript{190} Ibid.
\textsuperscript{191} Marcus Tullius Cicero (born Rome, 106-43 BC) was a Roman philosopher, politician, lawyer, orator, political theorist, consul and constitutionalist.
\textsuperscript{192} Cole and Pardo, "Origins of the Studio", 6.
\textsuperscript{193} Ibid.
status and function changed in the early Renaissance with the shift from “production” to “study” and was assisted by the cultivation of liberal arts inquiry, which involved the learning and articulation of concepts and ideas behind philosophical and literary works and mathematical formulas. The rise and fall of this bias has continued throughout later centuries and as mentioned in section 2.1.2 *Understanding Studio Legacy: Hand and Mind*, it is especially evident in the early twentieth century with the rejection of the visual and painterly aesthetics by Marcel Duchamp. For a recent discussion on this topic, listen to a conversation between ABC interviewer Fiona Gruber, NGV contemporary art curator, Simon Maidment and landscape painter, Philip Hunter on “The Persistence of Painting.”

In exposing the origins and background of this bias the ongoing power of the doctrine that promotes the supremacy of the conceptual in the present can be more fully understood. While conceptual art and its innovations are celebrated, and its influence cannot be disputed, artists declaring allegiance to materiality and skills, particularly in the visual arts, have often been restrained by the dominant theoretical and conceptual discourse of a given era.

### 2.2.5.3 Disegno and Concetto

When the training and education of artists began to flourish in the Renaissance, the ideal of *disegno* thrived. Originally, in English, *disegno* refers to drawing or design however in the Renaissance, the term becomes conflated and fraught with arcane meanings. This concept assists us to understand the historical clash between the hand/mind distinction and its ongoing legacy.

Goldstein writes that *disegno* “was understood to comprise the foundation of all the visual arts – painting, sculpture, and architecture – to be the “father” of all the arts and principally responsible for distinguishing them from the crafts. In Vasari’s words: “*Disegno* is an apparent expression and declaration of the *concetto* [or judgment] that is held in the mind and of that which, to say the same thing, has been imagined in the

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194 Ibid., 4.
195 See Chapter 2.1.2 *Understanding Studio Legacy: Hand and Mind*.
intellect and fabricated in the idea.”¹⁹⁸ Disegno, then is considered to be a naturally intellectualizing activity. Its terms stand in stark contrast to descriptive drawing.

Cole and Pardo place slightly different emphases on the terms disegno and concetto, suggesting it was drawing that became highly important and which encouraged the reshaping of the artist’s identity to one of scholar. They write:

The most obvious evidence of this is the eventual broadening of the term studio itself, so that it could actually, mean “drawing.” … A familiar example is Vasari’s commentary on the word disegno, which he explained, referred not only to “design” or “drawing” – that is, to a picture made on paper – but also, and even primarily, to what he called a “universal judgment,” the “form or idea” of the thing from which disegno was taken. Abstractions like this were possible with much of the related vocabulary. In the days of Alberti, for example it was possible to refer to drawing as a concepto, an esemplo, or a modello. From very early on, however, these same terms and their cognates seem also to have denoted the image that artists had in their minds; by the middle of the sixteenth century, this was beyond question. Thus, Benedetto Varchi, expounding on Michelangelo’s use of the term concetto, compared it with “what the Greeks called idea, [what] the Latins sometimes called forma, sometimes specie, sometimes exemplar, and occasionally exemplium … and [what] we, sometimes imitating the Greeks and sometimes the Latins, call idea, exemplare, esempiro, and, more vulgarly, modello, i.e., that image that one forms in the fantasia whenever one wants to make something.” With Varchi, as with Vasari and others, it was possible to understand drawing as a record of mental activity.¹⁹⁹

2.2.5.4 Drawing, the Book and the Studio

Cole and Pardo argue that the development of early modern theory alongside the rise in the practice of drawing illustrates the kinds of activities the scholar undertook. Furthermore, a number of other critical practices began to inform the artist’s mode of

¹⁹⁸ Ibid., Goldstein quoting Vasari, Le vite de’ più eccellenti pittori, scultori, ed architetti. (1568) 1:168.
working linking the artist’s reputation to both learned thinker and practitioner. Drawing on Michael Baxandall and Walter Melion’s attention to the importance of calligraphic training for the emergence of particular stylistic modes in late Renaissance Europe, Cole and Pardo concur, that in the training of the “factive” arts, emphasis was given to the “smooth and confident freehand execution of complex figures and flourishes [which] all demonstrated a “kinship” with writing . . . ”. Alongside the connection between drawing and lettering, was the emergence of the book, which developed as a main product emanating from the artist’s workshop. Coles and Pardo include Cennini’s Handbook or Ghiberti’s Commentarii as examples and suggest while it is unclear if these were meant for publication, “it is significant that all these were modeled on the volumes their authors read and collected.” Furthermore, it was the drawings of nature and life models recorded in books that came to represent the artistic version of the “study” – the studio – as Leonardo da Vinci’s notebooks indicate. His “research” manuscripts give equal weight to writing and drawing, and “truly became his preliminary means of artistic expression.” These practices and the emergence of the book played a fundamental role in artistic learning, even when that learning was not met with an increase in literacy.

Leonardo’s notebooks, also examined the studio. He recommended the space be “a small room, [to] discipline the mind, [as] large ones distract it. Light . . . should come from the north in order that it may not vary . . . if you have it from the south, keep the window screened with cloth.” Leonardo also encouraged solitude, by which he meant celibacy: “The painter and draftsman ought to be solitary, in order that the well-being of the body may not sap the vigour of the mind.” This reveals how the idea of this space then changed from the bustling activity of the bottega workshop to a small, quiet space serving the needs of contemplation and scholarly research.

By the sixteenth century this notebook manuscript practice had begun to merge with the new print technology. Cole and Pardo suggest Albert Dürer was the real pioneer, and that Dürer’s publications in the early sixteenth century must have helped to shape the ambitions of Italian artists. By 1540, artists would have occasionally managed to see their

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201 Ibid.
202 Ibid.
203 Peppiatt and Bellony-Rewald, Imagination’s Chamber, 12.
204 Ibid.
writings printed so that “[b]y the end of the Renaissance, a number of artists could truly consider themselves authors as much as craftpersons.”

2.2.6 The Academies of Art

From the early medieval period it was in the workplace of an established artist that a young painter or sculptor learnt their craft, acting as studio assistant, able to absorb their master’s expertise. The definition of the ‘academy’ as distinct from the studio lay in the philosophical changes and approaches to training that artists began to receive. Important too was the development of the concept of disegno.

Carl Goldstein asks, “What was an academy and how did it differ from a workshop, studio, guild, club or school?” Goldstein suggests that the word academy has many connotations and once stood for an esteemed centre of artistic learning and exchange while in nineteenth-century was the target of modernist rejection and disregard.

Constable believes the development of the academies was tied with the changes in social status and economic position of the artist. Early examples formed in the sixteenth century existed to promote the study of arts in their theoretical, scientific and practical aspects. Originally, the academy revealed an outward sign of new freedom via emancipation from guild restrictions or confining tastes of a patron, all the while raising the artist’s status to the rank of learned profession. Later however, the academy in some cases “became the means to a new tyranny, …[e]specially in France, where the Academy of Painting became part of the machinery of absolute centralized government built up by Louis XIV.” Constable argues this regime continued throughout most of the eighteenth century and by insisting state and court sponsorship back the academies, the administration of strict academic standards and regulations ensued.

207 Goldstein, Teaching Art, 10.
210 Ibid.
211 Ibid.
Francis Kelly gives another account of the changes that took place leading to the development of art schools and the academy’s formal teaching and training structure. Kelly suggests:

During the sixteenth century, centres for the teaching of art gradually shifted from individual workshops to established schools where policies were dictated by learned professionals who were associated with academies. For the first time public interest in the education and welfare of artists was aroused. These first teaching institutions were established as an offshoot of the medieval guilds. The guilds had been formed for the purpose of protecting trade and the tradesmen; the academies hoped to raise the status of the artist in society by teaching practical techniques and theories of art.

Conformity of thought within the guilds had led artists like Leonardo and Michelangelo to break from a system which they felt was restricting their freedom and individual genius. A new concept was sought which would elevate artists to a more prominent status than that of mere tradesmen. The opening of the first school of art instruction signalled the arrival of a new wind that was to ripple through the old studio workshop and change the tradition-bound craft of painting forever. 212

Kelly describes a number of early academies, such as Lorenzo de Medici in his garden at Florence in about 1489, as well as evidence of Leonardo da Vinci being credited with the establishment of an art academy with six engravings bearing inscriptions Accademia da Vinci.213

2.2.6.1 Images of Academies of Art

Images of artists studying and working in the academy give an indication as to how the academy and academic instruction was changing. The etching by Enea Vico, The Academy of Baccio Bandinelli (1546-1561) shows a darkened room illuminated by candlelight, whose activities emphasize the importance of disegno – scholarly and intellectual activity amongst a community of students and teachers, young and old. Light and the illumination

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212 Kelly, The Studio, 96-7. See also Pevsner, Academies of Art, 25, who notes there is controversy about the evidence attributing Leonardo’s academy.
213 Ibid., 97-8.
of darkness are crucial symbols in representing *disegno* and its power to illuminate the darkness of the mind. Beyond the doorway leading out of the room is also darkness hinting the light filled room offered opportunity for illumination, clarity and knowledge. The room too is filled with symbolic elements – nude statues, skulls, books and bones. There are diligent, introspective individuals absorbed in writing, a couple involved in conversation, even a melancholic individual sits, forlorn, his head in hand or perhaps lost in deep thought. This form of representation was like a manifesto and later an advertisement, signalling the idea that this kind of studio portrayal could represent the virtues of an artistic organisation.214

Goldstein writes that Bandinelli stated his academy was dedicated to a special kind of drawing, an “*accademia particolare del disegno*.”215 His philosophical foundations were wide, well versed in Platonism and encompassed identification with Petrarch as a poet and writer, thus entwining art and literature in theoretical considerations. Goldstein also writes the early academies were associated with literary gatherings and the discussion of humanistic literature and philosophy.216

A further visual example, the etching by Pier Francesco Alberti (1584-1638) *Academia d’Pitori*, (1600-10) reveals how the academy’s workspace has evolved. This studio is a day lit room where young students wearing classical costume are engaged in discussion and practice with an instructor and with each other. The door leading outside opens onto a light filled space. As students arrive, they move from drawing plaster casts, taking mathematical measurements with calipers, drawing the skeleton to dissecting a corpse. As Waterfield notes, drawing from life models was to come much later. This space shows

215 Goldstein, 14.
216 Ibid., 14-5. Goldstein suggests the early academy was defined by literary gatherings, asserting, “Bandinelli must have been well versed in Platonism, the connection with which his use of the term “academy” may have meant to convey. Such a connection would have been strengthened by coupling “academy” with *disegno*, which was defined at the time within the framework of Platonic metaphysics. If he was not stating a strict philosophical position, it is certain, . . . that he was declaring a commitment to intellectual activity. For if “academy” did not necessarily designate a particular school of philosophy, the term could only be used for a group dedicated to the study of humanistic subjects, such as literature and philosophy.”

Goldstein further elaborates on the definition of academy as “an artists "club" devoted to composing and reading poetry, . . . as the term was sometimes used to refer to the regular gatherings of literary men.” However, he distinguishes that “[a]rtists meeting as a "school" for the purposes of copying works of art or otherwise engaging in the process of drawing from observation would not, have constituted an "academy": one thing an academy could not be until sometime in the late sixteenth century was a centre for drawing, either from works of art or from a model.”
numerous groups of students being taught. It is not as broodingly introspective as the Bandinelli academy, but instead depicts engagement with inquiry, discussion and forms of collegial and individual learning.  

The representational trope of the academy as a studio continued but it also developed to reflect the way studios changed or how studios came to be inhabited by artists. Later representations develop as a genre of studio painting which came to reflect the artist at work in the studio, or the empty, isolated studio or the artist in the studio with all the cultural accoutrements of a given era.  

### 2.2.6.2 The Academies of Art in France

The development of teaching methods in France was more standardized than in Italy and strategically linked to the structures of the university, such as the Sorbonne, founded in the thirteenth century. This strategy, to organise art training in line with the great universities was very successful as Kelly notes, "the academies in France were a tour de force for more than 200 years."  

Nikolaus Pevsner also comments on the strength of the French academy suggesting Cardinal Richelieu, is instrumental in this success. He is regarded as the initiator of the Académie Française when he convinced the government to form a centre for the cultivation and development of the French language. Pevsner suggests while this initiative was borrowed from Florence, the program's scope was far wider than its Italian counterpart; it became the dominant component, if not the objective of the French academy. As an insight into how academies later developed, Pevsner suggests it was the private circles that initiated what governments later advanced.  

### 2.2.6.3 The Development of the Academy

The establishment of the private academy began another academic tradition. An example of this growing institution is represented by the Carracci academy, founded in 1582 in Bologna by three members of the Carracci family. It was a private establishment of great renown built on Renaissance accomplishments, intellectual credentials and high social standing of the visual artist. Alongside these practices Goldstein suggests drawing played a more crucial role (although he suggests knowledge of their methods, rules and

219 Pevsner, *Academies of Art, Past and Present*, 16.  
220 Ibid, 18.
principles are often disputed) but that the Carracci academy did make a major impact with the role they “assigned to drawing from the live model.”

At the same time, with the instigation of more and more formal education, training practices became more entrenched which strengthened academic rules on the education and ongoing professional development of artists. As such competitions developed becoming a standard part of student life and more formally as prizes that offered prestigious scholarships to study. Academies also organised exhibitions of members works, which as Goldstein suggests, became regular events and are later represented by the famous Salons.

2.2.6.4 The Eighteenth and Nineteenth Century Academy

During the 1700s the academies became the principal centres of instruction. In order to become an artist, preparation for entry into the academy was essential. During this time the academies proliferated, with the axis of the French model extending from Paris to Rome and further afield throughout Europe – Berlin, Copenhagen, Vienna and Madrid, as well as to Russia and Spanish America, such as Mexico City, Buenos Aires and other capitals.

The history of the academy is punctuated by periodical adjustments in what constituted different interpretations over ‘classic dogma’ and doctrine. Hence, the rise and fall of ensuing styles relate to the adherence or reinterpretation of classic rules. A further legacy of the academies and their lasting importance was the formal establishment of exhibitions and associated art criticism with the most acclaimed eighteenth century critic being Denis Diderot followed in the next century by Baudelaire and Zola.

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221 Goldstein, Teaching Art, 36.
222 Ibid., 45.
223 For a detailed dissemination of this unfolding see Goldstein, Teaching Art, 49-50.
224 Ibid., 52. See Goldstein 52-53 for a discussion on the development of rhetorical criticism and the use of ekphrasis, or the capacity for likeness of a subject, such as, “looks truly alive and seems to breath,” as standards for the work, when critiquing.
2.2.6.5 Transition

The political, economic, social and cultural changes occurring over these two centuries are vast and cannot be fully covered here.\(^{225}\) The academies were originally important teaching institutions, but later became arbiters of taste and style, and in many circles synonymous with conservatism\(^{226}\) and "the means to a new tyranny."\(^{227}\) Many artists rebelled against rigid programming and, from this, an alternative role developed for those artists who resisted conforming standards and who preferred to keep work under their own personal direction.\(^{228}\) It was from the non-conformist image of Michelangelo that the bohemian image of the artist emerged.\(^{229}\) Smith writes that artists embodying these early bohemian principals are Cellini, Caravaggio, Reni, El Greco, Hals, and Rembrandt. It was characteristic of "such artists that they did not think of their art as an economic activity, but as a calling."\(^{230}\)

Hans Belting offers an overview of the consequences resulting from the shifts that led artists from guild to academy to solitary creator. He believes with the demise in training systems firstly provided by guild masters and then the academies, the nature of objective practice yielded to subjective solitary creation. This new canon exalted works that broke away from established rules, and so art appreciation and jurisdiction ceased to be in the sole domain of professional authorities. As art no longer pursued definitive criteria and authoritative judgement, artists could then demand a new freedom, but this also resulted in their isolation. With this collapse in education and training, Belting suggests art was invested with a "quasi-religious dignity," and later became what Theodor Adorno called, a 'monad' of art, meaning it could only be judged by its own internal codes and standards, and not by any exterior benchmarks.\(^{231}\)

These changes mark the beginning of Smith's and Peppiatt and Bellony-Rewald's third phase, in which the political and industrial revolutions of the late eighteenth century create a divide between the artist as academic and the artist as bohemian. Each responds

\(^{225}\) For further historical documentation, also see Goldstein, *Teaching Art*, which covers the changes in these centuries as they relate to the academy, teaching and art education.


\(^{228}\) Smith, "The Death of the Artist as Hero," 17.

\(^{229}\) Ibid., 18.

\(^{230}\) Ibid.

to culture differently, either by protecting their new role as privileged producer, or protecting their freedom through particular modes of production, action and thought. It is from this point that "unprecedented diversity" emerges.  

The studios of the third period reflect the freer yet more isolated artist, along with the search for a different kind of identity responding to the "industrialized division of labour and threats to personalized modes of production." Smith accounts for this diversity by describing the emergence of three different types of 'artist heroes,' such as the political revolutionary artist-hero, embodied in the life and works of David, Goya, and Courbet; to the technical hero, influenced by Kant's aesthetic theory in his *Critique of Judgment* of 1790 and embodied in the work of artists such as Manet, Monet, Bonnard and Van Gogh; and a third type of artist, who becomes identified with the monetary value of products, being recognized and driven by the influence of media, fame and market, a kind of "death by luxury: the consumers death." Smith suggests it was the abstract expressionists who endured this onslaught culminating in the 'heroic' deaths of Jackson Pollock or tragically through suicide in the deaths of Mark Rothko or Arshile Gorky. The romantic impulse finding expression in the lives of these artists is rooted in an earlier period, Romanticism and the eighteenth century's new vocabulary - individualism and personal expression.

### 2.2.7 Romanticism: Romantic Artist, Romantic Studio

Originating in the late 1700s and defined by its departure from the oppressive academic insistence on classical forms and attitudes, Romanticism idealised the intense expression of emotion, an interest in nature and the natural sciences, and the individual expression of imagination and subjectivity as sources of a new authentic aesthetic experience, the Romantic sublime. Marc Gotlieb notes, this era is represented by a general wane in academic institutions and a decline in the rhetoric and intellectual conventions produced by those institutions. Romanticism was partly a reaction to a disillusionment with Enlightenment values and the Industrial Revolution that brought about modern transitions in manufacturing processes, representing a profound shift in 'modes of production' affecting every aspect of life.

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232 Peppiatt and Bellony-Rewald, 3.
233 Smith, "The Death of the Artist as Hero," 23.
234 Ibid., 27.
This section explores the relationship between Romanticism and the emergence of the Romantic studio, the rise of the Romantic sublime and our subsequent ongoing ‘romance’ with the studio. The Romantic studio embodies tropes that have endured over time. Characteristics that came to identify this studio model emerged from the social political, economic, moral and ethical issues of the era. Many of these qualities became embedded in the studio’s mystique, creating an ongoing perception or understanding of the studio’s identity. These qualities go in and out of favour, with the ebb and flow of cultural dictates.

Originally, Isaiah Berlin describes the rise of Romanticism as unanticipated at the beginning of the eighteenth century, as initially everything began by being “calm and smooth, rules are obeyed in life and art, there is a general advance of reason, rationality is progressing, [and] the Church is retreating.” Berlin writes that against this Age of Reason:

... there is a sudden, apparently unaccountable invasion ... there is a violent eruption of emotion and enthusiasm. People become interested in Gothic buildings, in introspection. People suddenly become neurotic and melancholy; they begin to admire the unaccountable flight of spontaneous genius. There is a general retreat from symmetrical, elegant, glassy state of affairs. At the same time ... [a] great revolution breaks out; there is discontent; the king has his head cut off; the Terror begins.

Berlin writes that the values the Romantics held in high esteem were those of “integrity, sincerity, readiness to sacrifice one’s life to some inner light, dedication to some ideal for which it is worth sacrificing all that one is, for which it is worth both living and dying.” The Romantics were not interested in “knowledge or in the advance of science ... in political power ... or happiness ... in the adjustment to life, in finding your place in society, in living at peace with your government, even in loyalty to your king, or to your republic.” They were however interested in sacrifice and devotion to fighting for one’s beliefs, and in doing so considered it nobler to fail than to succeed. Berlin argues this

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237 Ibid., 6.
239 Ibid.
idealistic attitude, of one "who is prepared to go to the stake for something he believes, because he believes in it," was relatively new.240

Stephen Eisenman suggests that conditions advancing the Romantic spirit were unique to this era:

More than any previous generation of artists and writers, the Romantics prized personal autonomy and creative originality. Conceiving themselves independent geniuses above the common mien, they claimed to possess the almost divine gift of Imagination, which offered, as Blake wrote: "A Representation of what Eternally Exists, Really and Unchangeably." As Blake's, Constable's, Ruskin's, and Friedrich's remarks suggest, the Romantics were not proclaiming unfettered artistic abstraction and license. Art must engage "what Eternally Exists" and it must also be more than sheer mimesis and personal expression.241

Eisenman refers to Casper David Friedrich's landscapes, which were also intended to contribute principled instruction on the transcendent thereby assisting with surmounting any sense of spiritual alienation that might be experienced by individuals within society.242 In this era, it was felt the task of the painter was . . . "to reconcile self and other, self and society, nature and society."243 The natural philosopher F.W. Schelling wrote that the artist must "withdraw himself from [nature] . . . but only in order to raise himself to the creative energy and to seize [it] spiritually. Schelling believed artists must "show us that transcendent truths do exist by creating works that are in equal parts ideal and real."244

Furthermore, this new attitude emerged in response to a shift in the artist's role. Despite their views on the imagination and originality, English, German and American landscape painting in the Romantic age were expected to perform an important discursive role in politics, ethics and morality. Yet, as Eisenman notes, the fact that artists were observing a

240 Ibid.
242 Ibid.
243 Ibid.
244 Ibid.
widening gap between artistic expressiveness and public understanding indicates a cultural crisis was already in progress.\textsuperscript{245} A further consequence of this lay in the artist’s new relationship to the public sphere, which was now confused and no longer clear as it had once been. Eisenman writes:

Increasingly subjected to the thrall of a market they saw as vulgar and factious, artists grew unsure about precisely how to measure their successes and failures. At once freed from oppressive structures of patronage and cut off from supportive communities, Romantic artists, finally were unsure about just what values, morals, and precepts should be represented in their works. This crisis of cultural meaning, which ultimately led to the creation of a modern and critical nineteenth-century art, was nothing less than a crisis of the public sphere itself. . . .

The accepted name for the phenomenon – whereby the truth of a representation is doubted and the materiality of its form embraced – is “modernism”; it arose wherever a well-entrenched set of cultural traditions (for example those associated with the term Classicism) collided with a new complex of social and political hierarchies.\textsuperscript{246}

The seeds of Modernism are sown from the turmoil created by the breakdown of the public sphere and in the third and fourth decades of the nineteenth century, artist’s choices and directions diversify. Eisenman outlines three critical responses to this crisis: “surrender, defiance and withdrawal” suggesting strategies such as Academic and Official art, Avant-Garde processes, and Modernist frameworks structure these responses.\textsuperscript{247} Artists such as Manet pursued all three, while others, like Courbet enlist their art in acts of defiance and Avant-Garde rebellion.\textsuperscript{248} These points of difference were to impact on studio conditions by bringing into question academic traditions and developing new, modern and experimental modes of production.

\textsuperscript{245} Ibid.
\textsuperscript{246} Ibid., 188-90.
\textsuperscript{247} Ibid., 191.
\textsuperscript{248} Ibid. See also Smith, “The Death of the Artist as Hero,” 23, As mentioned, Smith also suggests three distinct strategies emerge in this era: “The first is a political or revolutionary role; the second is a technical role; and the third . . . a reified role, one in which the artist becomes identified in the public mind with the monetary value of his products.”
However, the late eighteenth Romantic era is not hermatically sealed and many of its attributes persist in our romance with the studio today. Where do these connections stem from and why do they persist? The following sections present some of the early conditions that motivate the emergence of the Romantic artist and studio and perhaps account for the romantic allure that endures in today's cultural psyche.

2.2.7.1 The Romantic Artist’s Temperament

Rudolf and Margot Wittkower assert the romantic’s break with academic ties echoes the Renaissance artist’s liberation from the guild's restrictions. Just as the individualism of the Renaissance artist put an end to the sheltered position of the medieval craftsman, so too did the new romantic era rupture the academic spirit with a new character that embraced “enthusiasm, naiveté, spontaneity, feeling, autonomy of artistic creation and intuition.”249 With this new direction, the spectre of the Bohemian artist arose; a kind of being exalted above all others, one who was “alienated from the world and answerable in thought and deed only to his own genius.”250

This theme of Romantic artist as alienated spirit and melancholic temperament is very different to the temperament assigned to the craftsperson. According to old custom, craftsmen are born under the sign of Mercury, benefactor of optimistic and buoyant action. However, Saturn is the planet of melancholics and during the Renaissance, philosophers identified artists as showing many Saturnine features such as meditating, brooding, solitary and creative. Thus a new image of the artist was conferred as introspective, irascible and alienated.251

Cole and Pardo similarly note images of earlier studio models gave the impression that the studio “marked a kind of artistic triumph” standing for “education, literature, sociability . . . and glory.”252 However, they also suggest that in the time of the Romantics a personality trait prevailed that had been present but not obvious in earlier periods. The idea of the melancholic artist was not new. Dürer had encapsulated this artistic trope in his engraving Melancholia, in 1514. Cole and Pardo write:

... the real melancholy of the space (a melancholy, as Wood suggests, always shadowed the studio’s enterprises) could no longer be

249 Rudolf and Margot Wittkower, Born Under Saturn, 95.
250 Ibid.
251 Ibid., xxiv.
252 Cole and Pardo, "Origins of the Studio," 34.
overcome. Artists in nineteenth-century France, represented the studio explicitly as a place where artists failed. The genre of the studio picture now came to dwell not on illumination and advancement but on death, and even suicide. . . . The Romantic studio was still fundamentally a place of artistic reflection . . . (y)et the withdrawal into thought that the studio always occasioned now results not in a more sophisticated, modern art, but in a kind of abandonment. Once artistic excellence could no longer be guaranteed either by the mastering of the accumulated know-how of previous generations, or the naturalism achieved through the rigorous study of live models, the studio – the place of conceptual art – became newly freighted. 253

Thus in this era, academic ideals no longer held currency as the only way for an artist to understand and deliver their received knowledge of the world. Not only were modes of formal expression changing, but so too were forms of acquisition. The commissioning of great works was in decline and, with patronage waning, artists also needed to seek their own sales. The decline of grand scale commissions was responsible for a new mode of marketing, with arrangements made by a mediator, who arranged displays and invited potential customers. Thus both artist and collector began to manage their operations through a dealer who subtracted a price for his agency. 254 Artists too set up viewing spaces, as distinct from their private working studio spaces, in which to exhibit their work to the public. This is perhaps reminiscent of the medieval workshop format with the bottega (shop) and workspace out the back. However this earlier pragmatic use of the space broadens in this era. The dual combination also refers to public and private, cloaking and disclosure, hiding and showing. 255 With the decline in patronage it is important to note the difficult juggling act expected of the artist who must now not only operate as visionary and imaginative ‘genius,’ but also sell and market their work, a combination that often led to financial and personal desperation.

253 Ibid.
254 Kelly, The Studio and the Artist, 58.
255 Esner, Kisters and Lehmann, eds., Hiding Making Showing Creation, 10. See the “Introduction” for a perspective on the elevation of “thinking over making [where] by the nineteenth century the “hiding” of the latter – both literally and figuratively – had established itself as a multifaceted artistic trope.”
2.2.7.2 The Romantic Studio: Emergent Themes

A well-known story portraying the Romantic subjective spirit is Honoré de Balzac’s 1837 novel, *The Unknown Masterpiece* where the studio is presented as a brooding and mystifying space and the artist is portrayed as secretive and fanatical. Set in 1612, the excerpt below describes the moment when a young painter (Nicolas Poussin) enters the studio of the master painter (Francois Porbus)—and encounters the mystical space of the studio.

For the neophyte remained under the spell that must beguile any born painter at the sight of his first real studio, in which are revealed some of the artist’s material operations. A skylight illuminated the master’s studio, falling directly on the canvas fastened to the easel and as yet marked by only three or four strokes of white paint, daylight failed to penetrate the dark corners of this huge room, though stray reflections in the gloom picked out the silvery gleam on a suit of armour hanging on the wall, suddenly glistened on the carved cornice of a venerable sideboard holding old pieces of crockery, or spangled points of light upon the course texture of some old brocaded draperies lying in broken folds. Plaster lay-figures, limbs and bodies of classical goddesses lovingly polished by the kiss of centuries, littered shelves and console tables. Countless sketches, studies in three colours of crayon, red chalk, or pen-and-ink, covered the walls up to the ceiling. Boxes of paint in powder and tubes of oil and turpentine, and a series of overturned stools left only a narrow path by which to reach the aureole cast by the skylight...  

The story also embodies Romantic tropes of failure, suicide and the work of art incarnate, referring to the myth of Pygmalion. Michelle Grabner writes, “Porbus’s atelier is the germ of the modern studio.” These conditions are nurtured in the later Modernist romantic studio traditions particularly in the production of visionary self-expression and individualism.

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257 See Belting “The Artists’ Curse,” in *The Invisible Masterpiece*, 120-136, where further appraisal of *The Unknown Masterpiece* is carried out. See also Dore Ashton, *A Fable of Modern Art* (New York: Thames and Hudson), 1991.
259 Ibid., 4.
Further Romantic studio tropes cover a range of themes that embody a complex association with social and cultural expectations. A brief summary of these themes are explored here:

- **Death, Suicide and the Mournful Artist**

  Images of death and suicide form part of the Romantic oeuvre with suicides of poets, painters and musicians constituting part of the history of Romanticism. Prior to this an artist’s suicide was rarely reported, however, commenting on the Wittkowers’ survey on artistic temperament, Gotlieb writes:

  > In the Romantic age, . . . the likelihood of such tragic action had emerged as one of the defining attributes of an artistic vocation, not only in the visual arts but across the spectrum of artistic, literary, and musical endeavour.\(^{260}\)

  Gotlieb discusses the Romantic conception of the mad or melancholic artist, “specifically his new role as secular visionary without stable institutional, social, or economic position . . . . [a] demonstration of the spiritual and moral crisis famously described as a *mal de siècle.*”\(^{261}\) Suicide and its depiction were to become thought of “as virtually an occupational hazard – as if the vocation of the artist, by its nature, was prone to tragically misfire.”\(^{262}\) Gotlieb believes this condition is reflective of the Romantics’ disillusion with “a natural home.”\(^{263}\) That is, in depictions such as Alexandre-Gabriel Decamp’s *The Suicide,*(1836) the victim dies alone in his studio, a room that could be considered both a refuge but also a wretched space. Gotlieb suggests the studio became a site and subject where Romantic artists could comment about their position and their work.\(^{264}\)

  The mournful depiction of the artist in the studio emerges as a theme expressing a condition of “immobilizing disillusion,” [where] “creation has come to a halt and even seems stalled.”\(^{265}\) Together with signs of the artist’s brooding nature, the unpredictability of working was coupled with the possibility of fertility, sometimes felt as “frantic abundance.”\(^{266}\) Gotlieb argues that essential to this idea, was the actual pose of the

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261 Ibid., 149.
262 Ibid., 150.
263 Ibid.
264 Ibid.
265 Ibid., 168.
266 Ibid.
mournful artist, often portrayed as a slumped figure with a brooding frame of mind. Examples include Eugène Delacroix’s, *Michelangelo in His Studio* (1849) and Octave Tassaert’s *A Corner of His Atelier* (1845) in which the struggle with poverty, not just insight, is all too obvious.

- **The Studio as Subject**

The idea of the studio as a subject worthy of investigation is not new. Early examples mentioned in 2.2.6.1 *Images of Academies of Art* show the studio to be a space of illumination while later artists depict the space to be a self-determining realm different from the academic, commercial or craftsman’s workshop. Thus the importance of the studio as a subject worthy of investigation also documents the studio’s transitions and historical points of difference. Gotlieb notes in recent years there have been increased efforts “to explore diverse symbolic, sociological, and semiotic concerns raised by studio subjects, thematizing as they do the changing terms and conditions of artistic creation.”

- **Public and Private Space**

The studio as subject matter also expanded with the circulation of studio images across various kinds of media. The spread of the studio’s image outside the visual arts realm included illustrations of imaginary ateliers, backdrops for opera and theatre. This meant the studio in these circumstances served as a “public stage in the guise of a private arena, that is, for public performance of the artist’s interiority.” This indicates another revision of the studio’s mandate and likewise, “the popular perception of what went on in the studios also changed.”

- **The Studio as Eroticized Environment**

Different from the commercial or pedagogical concerns of past studio models, the Romantic studio is also recognised as an intimate space where encounters between art and desire flourished. While the antimonies of art and desire had often been publicised in artistic biography, in the romantic era, the privacy of the studio also flourished as a secret

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267 Ibid.
268 Ibid., 150.
269 Ibid.
270 Ibid. See also 151, Figure 5.2., a wood engraving by Tony Jahanot, untitled vignette for *L’Artiste* (1831), that reframes and celebrates the artist’s studio as a *salon*, which is “utterly dissimilar to the craftsman’s workshop, the teaching academy, or the prestigiously appointed studios associated with worldly success.” (150).
and erotic space, often fostered by the relationship between male artist and female model.\textsuperscript{271} Gotlieb writes:

The workshop of the old masters was just a memory. Nor did the Romantic artist betray much loyalty to the liberal and academic conceptions that took the workshop’s place. On the contrary, many artists distanced themselves from the emulative and pedagogic protocols that envisioned the studio as a fraternal academy, a primarily male environment defined by homosocial bonds that linked teachers to pupils and pupils to each other. If this latter conception flourished in the hands of Jacques-Louis David (and certainly never disappeared altogether), by the 1830s the studio’s erotics would be largely recast.\textsuperscript{272}

Further evidence expressing this theme is indicated by the public's desire for knowledge of the "amorous adventures of old masters, routinely staged in artists studios and expressed in popular pictorial subjects . . ."\textsuperscript{273} Or sexual conquests staged in the studio and recorded by artists themselves. Even the renewed interest among artists in the representation of the female nude and acknowledgement of these encounters in studio portrayals, all indicated the studio nurtured these encounters and became subject matter artists felt motivated to record.\textsuperscript{274}

- **Solitary Space**

Romantic artists were not the first to treat the studio as a refuge. For example, Gotlieb writes that, “Vasari, when speaking of Michelangelo, extolled the virtues of working alone, arguing that solitude nurtured a painter's inspiration.”\textsuperscript{275} As indicated in the Renaissance section of this chapter, the studio came to represent a place for privacy, study and reflection in contrast to the noisy bottega workshop. However, solitude in the Romantic studio was shaped by new conceptions of a new era and was redefined in response to this. No longer were ideal conditions in place that supported the pedagogical and commercial patronage of the artist. Romantic artists found themselves facing a new competitor – the market – with its exhibitions and publicity drives, it was a force that was

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\textsuperscript{271} Ibid., 151.
\textsuperscript{272} Ibid., 152.
\textsuperscript{273} Ibid.
\textsuperscript{274} Ibid.
\textsuperscript{275} Ibid., 160.
\end{flushright}
to become increasingly dominant in consuming and exposing the artist's production.\textsuperscript{276} While some artists may have embraced these conditions, others continued to protect the studio as a private and solitary space.

For instance, Delacroix treated the studio as a private space, with Maxime Du Camp reporting, "he loved only his studio, and it was there he preferred to live."\textsuperscript{277} On the occasion of his studio being dismantled, Delacroix stated: "[M]y ambition is bounded by these walls. I enjoy the last moments available to me to feel myself still in this place which has seen me for so many years, and in which was spent a great part of the latter period of my youth."\textsuperscript{278} With the studio space and its productions increasingly in the sights and clutches of outside forces, the character of the gatekeeper also plays a fundamental role in guarding entry or prohibiting lengthy visitation.\textsuperscript{279}

- **Freedom**

In the romantic studio, privacy and solitude were often equated with freedom, yet freedom also had its price. In the secluded, hermetic space of the romantic studio, the sanity of the artist was often at stake frequently transforming the studio into a disturbed, suspicious, even neurotic environment where antagonistic competition and professional secrecy were cultivated. Rather than attaining liberty and freedom, the romantic studio often induced the artist's fall into delusion and destruction.\textsuperscript{280}

### 2.2.7.3 Conclusion

It has been suggested that the burden of *ambition* played a key role in the Romantic studio.\textsuperscript{281} The Romantics’ depiction of the melancholy, reclusive, solitary, failed, impoverished, secretive, mad and suicidal artist seem a long way from the sixteenth century artist's mission as devoted to the “vocational concerns and fundamental problems of pictorial signification.”\textsuperscript{282} However, the Romantic effort might rather be a “discursive critique” responding, in Gotlieb's words, to “the liberal and beneficent vision of professional progress and intellectual mastery promoted by the academy and its

\begin{flushleft}
\textsuperscript{276} Ibid.  \\
\textsuperscript{277} Ibid., 161.  \\
\textsuperscript{278} Ibid.  \\
\textsuperscript{279} Ibid.  \\
\textsuperscript{280} Ibid., 162.  \\
\textsuperscript{281} Ibid., 183.  \\
\textsuperscript{282} Ibid., 164.  
\end{flushleft}
affiliates.” The legacy of the Romantic enterprise came to be the new staging of various studio tropes and the production and collation of personality traits that come to represent what it meant to be and work as an artist. Themes mentioned such as a melancholic disposition, living in poverty, being isolated and working with an obsessive type of madness or crippling creative block, not to mention suicide or an early death, all contributed to the mystique, reputation and character analysis of the artist and studio that has ensued since this era. For the Romantics, the studio acted as a symbolic space camouflaged as the real, and their belief in the assumptions of truth and authenticity acted out in the space, helped to create its mythical legacy.

2.2.8 Charting Early Links with the Scientific Laboratory Models

Art and science are often linked together through curiosity and inquiry such as alchemy's mystical notation, Leonardo's anatomical drawing inquiry in the Renaissance or the Impressionist’s preoccupation with the study of light and colour. Svetlana Alpers suggests in the seventeenth century, “European artists began to consider the studio as a basic instrument of their art” whereby for some artists, the studio was not just a location, but intrinsic to their context of working. Alpers notes the seventeenth century sense of curiosity about the world strengthened links between art and science, beginning with art's investigation into light (inside and outside the studio), the study of phenomena at close hand and the scientific study of optics. In this arena, a studio inquiry took a cultural and philosophical turn, as it was essentially visual through observation and perceptual inquiry – not mimetic, but analytic. On the studio experience and the scientific laboratory inquiry, Alpers writes:

The realities of the studio in the seventeenth century, are recording not only what is observed there (how the world is put together) but the artist's visual and, often bodily or phenomenological experience of it (how it is experienced). What the painter in his/her painting makes of the world thus experienced is central to the studio as an experimental site. What I am invoking is not a personal matter. It has to do with how every individual establishes a relationship with the world. One of the vexations of art is man. In the laboratory, by contrast, the impact of the interference of the human observer in an account of natural phenomena

283 Ibid.
284 Ibid., 183.
285 Alpers, “The View From the Studio,” 146.
was neither acknowledged nor taken into account until modern times, and then with a different effect. . . . It is possible to argue that the practice of painting was ahead of the practice of science in regard to the observer. The truth of this might account, at least in part, for the studio’s enduring life.286

So, even though painting in the studio has similar roots in scientific inquiry with observational methods at its core, this scientific tradition has not yielded a similar trajectory for painting, but instead its future project became more phenomenological as it investigated the individual’s relationship to the world. The studio also moved outside, beyond its enclosed space, to investigate and record the phenomenal world, en plein air.

Alpers believes that "something constant in the human perception of the world and its representation was put in place in the art of the studio" and that a later change from mimetic to analytic experimentation produced different effects and results for the artist in the studio.287 Distinguishing between mimetic and analytic representation, Alpers notes Cezanne's project innovated pictorial representation to one of perceptual analysis rather than pursuing imitation or visual likeness. Thus from the seventeenth century onwards, the artist's perceptual experience and subjective awareness fuel another direction for the artist in the studio.

2.2.9 Feeling and Perception in the Studio

One legacy of the individual ‘freedom’ accorded the artist in Romanticism was the rise of the individual's investigation into the phenomenal experience of the world. This also paved the way for the individual to question and think about how one perceives being-in-the-world; hence there was an acknowledgement of a personal subjectivity within, responding to a world outside. In this context, for instance, Cezanne's phenomenal studio could be likened to his state of mind and the perceptual experience he was sensing.288

The phenomenological personal space inhabited in the studio was a space that valued seeing differently, through the senses, i.e. feeling and perceiving according to one's own

287 Ibid. See also Alpers’ anecdote describing the late 1890s cloud chamber experiments in the Cavendish laboratory, Cambridge, England, to better understand studio links with the change from mimesis to analytic experimentation and research.
288 Ibid., 416.
experiences and not those set out by academic rules and regulations. Foregrounded by Enlightenment curiosity, it could be noted that the perceptual studio valued a place for the imagination, the sensual, and a suspension of the rational in order for ‘observations’ to be seized and felt. Perhaps the myth of the ‘genius’ in some ways contributes to what we understand today as this perceptual trusting of tacit knowledge, intuition, flashes of insight, or ‘flow.’

2.2.10 The Bauhaus

The Bauhaus is included here as the last in this section's chain of chronological studio mapping. It represents a twentieth-century movement, which questioned training via academic values, and instead developed a curriculum which brought together the arts and crafts with an emphasis on form as the embodiment of ideas and the workshop the place to produce them.

The Bauhaus was formed by Walter Gropius in 1919, when he reorganized and fused two Weimar institutions, one an academy of fine arts and the other a school of applied arts (Kunstgewerbeschule). Goldstein writes, “[t]he name itself was significant. For the German Bau, though literally meaning “building,” echoed the term for the medieval guilds of masons, builders, and decorators, the Bauhütten, which the Bauhaus evidently was meant to recall.” Both senses of the term and of the artist and designer were part of the ideology of the new school:

Architects, painters, and sculptors must recognize anew and learn to grasp the composite character of a building both as entity and in its separate parts. Only then will their work be imbued with the architectonic spirit which it has lost as “salon art.” . . . The old schools of art were unable to produce this unit; how could they, since art cannot be taught. They must be merged once more with the workshop. The

289 Mihaly Csikszentmihalyi, “The Ten Dimension of Complexity,” in Creativity, 56-7. Csikszentmihalyi traces the fickleness of linking artist temperament to creativity through changing artistic styles, suggesting: “you cannot assume the mantle of creativity just by assuming a certain personality style. One can be creative by living like a monk, or by burning a candle at both ends. . . . If I had to express in one word [what distinguishes creative people from others] it would be complexity.” Flow involves creativity, described as “almost automatic, effortless, yet highly focused state of consciousness.” (p.110).

290 Goldstein, Teaching Art, 261.
291 Ibid.
mere drawing and painting world of the pattern designer and the applied artist must become a world that builds again.\textsuperscript{292}

Gropius stipulated that the program consist of “a thorough practical, manual training in workshops actively engaged in production, coupled with sound theoretical instruction in the laws of design.”\textsuperscript{293}

H. H. Arnason identifies defining features of the Bauhaus and points out the distinctive differences and new directions the school offered:

The idea of learning by doing, of developing an aesthetic on the basis of sound craftsmanship, was revolutionary. The core of Bauhaus teaching was a foundation course designed to liberate the student from his past experiences and prejudices. This course, initially developed by Swiss painter Johannes Itten, introduced the student to materials and techniques through elementary but fundamental practical experiments. A substantial part of the attack was on the Classical traditions, which still dominated the academies. It included practical experience but also investigation of non-Western philosophies and mystical religions. The approach to materials itself frequently became a sort of mystique.\textsuperscript{294}

Goldstein suggests that whether the Bauhaus was an art or design school, the fact that it championed the materiality that the academy had repressed created a lasting impression on the teaching of art. This was also assisted by the way the methods were taken up by art schools from London to Tokyo to New York. Furthermore, “New Bauhauses” created by László Moholy-Nagy in Chicago in 1937 and at Black Mountain College and Yale University by Josef Albers helped to facilitate the wide distribution of Bauhaus ideology and methods.\textsuperscript{295}

\section*{2.2.11 Conclusion}

A chronological mapping of the studio is an unwieldy subject. This section has broached various themes in an attempt to trace a history of the artist’s relationship with the space

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\textsuperscript{292} Ibid.
\textsuperscript{294} Ibid., 318.
\textsuperscript{295} Goldstein, \textit{Teaching Art}, 264.
to identify some of the complex social and cultural movements that uniquely influence the artist's connection with the site and creativity. Many of these complexities continue to operate and reside in our allure and fascination with the space. The following section examines a number of mythic tropes associated with and generated by a history of the artist in the studio space.

2.3 Myths of the Studio

Myths and legends enshrining the creative process, the artist's manner, method or character abound in studio lore. Mystique about the artist, the secrecy around which the creative energy is expended, the methods used to employ materials, the talent and skill deployed and the intimate relationships fostered have cloaked the site of creativity with an enigmatic air. Perhaps it is because creativity and its links with the artist's temperament remain mystifying and unresolved that the studio continues to hold ongoing fascination. Without questioning myths and discovering their origins, ideology embedded in the stories can be perpetuated. While charming or useful for an originating era, myths may not be relevant in another time and, in the example of 1960s post-studio practices, the myth of the preceding era – the studio embodying the Romantic sublime – is a trope that was questioned and called to task by the post-studio artists. In this thesis, the post-studio demise rhetoric, built on a condemnation of the romantic studio as performed by the abstract expressionists, is similarly questioned and examined for the use of mythic overlays.

Historically, studio myths are part of classical tales and allegory. For instance, in Ovid's version of the tale of Pygmalion, the artist-king of Cyprus falls in love with a statue he created. On praying to Venus that he might have a wife of equal beauty, the statue (often known as Galatea) is transformed into a woman, epitomizing the relationship between "image and reality, imagination and substance." Waterfield explains that this is "the first great story about simulacra in Western culture": the statue is a being with soul and body, but still a fantasy." The enchantment felt towards the creation is a reoccurring element in a history of the artist and the studio.

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297 Ibid.
298 Ibid. See also Balzac's, "The Unknown Masterpiece" for a further reflection of this myth, however in this story, the character Frenhofer's failure to bring his canvas to life results in his demise.
Resonating with this myth is the story of the court painter Apelles who fell in love with Pankaspe (sometimes Campaspe), as discussed in section 2.2.2 of this chapter. In terms of mythic qualities, this tale represents a number of aspects such as the often implied sexual attraction between artist and model or muse, the artist raised to superhero because of talent and skill and, subsequently mixing with those above his social status.

Not so happy an ending was in store for the satyr Marsyas, who in a flute-playing contest lost to Apollo, resulting in the penalty of being flayed alive. This Greek myth, a subject portrayed in painting by Titian and Jusepe de Ribera, is seen as illustrating the eternal struggle between the Apollonian and Dionysian forces, the light and dark of human nature and creative struggle.

The exploration of the tropes of illusion and trompe l’oeil has also taken place in the studio, often via still life and vanitas painting. The illusion of reality through meticulous verisimilitude often led to artistic prestige and renown and became emblematic of what art actually stood for. However, there was also a contrary belief in the artist’s role as more than mere copyist and craftsman, as depicted in satirical works by David Teniers (1610-1690), a Netherlands artist, where his ironic depiction of apes inhabiting the studio ridiculed the art of mimesis. Commenting on the idea that to render faithfully was merely imitating, that is to ‘ape’ nature, Waterfield writes that “the idea of aping, however frivolously it might be taken, represents an element of the battle fought by non-aping artists to emphasize their intellectual commitment, as distinguished from the mere craftsmanship of the traditional artist’s guild.” Hence the debate over the supremacy of hand or mind has roots that extend far back into history; it is also a contentious point over which controversy continues to be waged today.

2.3.1 A Place of Alchemy

Art and alchemy have often been linked through their secretive processes, cryptic texts, mystical laboratory methods and, in their quest for the Philosopher’s Stone through the

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299 See Section 2.2.2 Egypt Greece and Rome and footnote 146 for the story of Apelles.
300 Ibid., 6.
301 As mentioned in the introduction to this chapter, it is mooted in this research, that the two skills – hand and mind – do not necessarily need to cancel each other out – but may be thought of as dialectical – if they work to support each other, that is, with an attitude of the mind in the hand, as presented by Henri Focillon, in “In Praise of Hands,” in The Life of Forms, (New York: Zone Books, 1989), 157-85, and as suggested by Esner, Kisters and Lehmann, in Hiding Making, Showing Creation, 10.
transmutation of base material into gold, a knowledge of a divine truth through the process of transformation. In *Alchemy in Contemporary Art*, Urszula Szulakowska traces links with alchemy’s medieval roots to the way twentieth-century avant-garde artists adapted the historical alchemical discourse to the expression of political ideals. Szulakowska examines the art practices of artists such as Marcel Duchamp, Joseph Beuys, and Sigmar Polke, to name a few, to discuss the transfer of the alchemist’s image and mystique to the contemporary artist and setting.

This invokes the studio as an early laboratory site. Szulakowska suggests the reasons for alchemy’s veiled and enigmatic history may reside with alchemy’s beliefs and practices that were in conflict with powers of state and religion. As such alchemical metaphors expressed more personal ideas rather than official or authoritative rhetoric.\(^{302}\) Of its origins, Szulakowska writes:

> Medieval and Renaissance alchemy involved practical chemistry, as well as introspective contemplation. The laboratory was believed to purify both the chemical materials and the alchemist himself, along with his environment. The alchemists aimed to create the Philosopher’s Stone, a mysterious entity that could transmute base matter into gold. The form of the stone was said to be that of a ‘glorified’ matter transcending dualities of body – spirit in a matter comparable to the resurrected body of Jesus Christ. It was believed that in the course of this miraculous, quasi-religious process the alchemist would be rewarded by divine grace for his virtue and patience and he would be transformed into a superhuman being.\(^{303}\)

In the sixteenth century, an important link was formed between alchemy and art.\(^{304}\) During this time, the theosophical teachings of Paracelsus influenced the religious ideas of the late Renaissance alchemists. This belief system was half-pagan and half-Christian, with both a mystical path and a theurgic practice.\(^{305}\) Szulakowska writes:


\(^{303}\) Ibid., 1.

\(^{304}\) Ibid., 11.

\(^{305}\) Ibid.
Paracelsus had taught that the human-being, as a mirror of the universal cosmic order, had two bodies, one of which was physical and the other an invisible astral one. The imagination was a faculty of the astral body, whose function was related to intellectual and spiritual cognition. Through the astral body it was possible for humans to comprehend all phenomena, both natural and supernatural.306

As a consequence, art making came to be viewed as an empathetic union with the world through "gnosis" or insight, rather than "rational logic."307 The nature of the artist's creative imagination came to be thought of as a kind of magical instrument by which they could manipulate the universe.308 By the early twentieth century this divine, omnipotent, superhuman, (or heroic) model of the Renaissance alchemist and magician had been conveyed onto the artist.309 Szulakowska asserts the "image of the alchemical magus was an important influence on the avant-garde artist of the twentieth century who plotted an ambitious trajectory in promoting his own political role to that of prophet, priest or shaman. He came to regard himself as a superior being, a political leader, spiritually elevated far above the bourgeois patrons of the academic art market."310

The notion of the studio as a site for alchemy – a place for ritualistic focus and supernatural insight – and the artist as magician or prophet – one who is able to inhabit indeterminate fields and forces, have contributed to the mythic allure of the studio as a ceremonial kind of space and those that work there, a venerable seer or shaman. In the same way that the romantic sublime inspires both beauty and terror within a sense of awe, so too does alchemy invoke a sense of wonder and mystery. Artists who have drawn

306 Ibid.
307 Ibid.
308 Ibid.
309 Ibid., 1. The notion of the artist as superhuman also plays into the motif and idea of the artist as 'hero.' Curiously for this study, Szulakowska also notes, "unfortunately, the history of the avant-garde's involvement with the esoteric tradition came to be deliberately obscured in the 1950s and 1960s by formalist art historians, critics and scholars, such as Clement Greenberg and Michael Fried in the United States. . . . [They] placed the emphasis instead on modernists' experimentation with innovatory forms and materials. The real history of occultist influences on the avant-garde had to be eventually recovered by means of a ground-breaking exhibition held in 1986 at Los Angeles County Museum of Art, The Spiritual in Art: Abstract Painting, 1890-1985. (p. 2)
As a further comment, Szulakowska, is also highly critical of James Elkins' research and book on alchemy and painting, What Painting Is (New York, London: Routledge, 1999), suggesting his interpretation is "over-literal" in assessment of the way contemporary artists have referenced alchemical symbols. (p. 5).
310 Ibid., 11.
on these traditions, esoteric interests and rituals are numerous, particularly in the early twentieth century. As a vast and intriguing topic, the subject is unable to be done full justice here, but the mythic theme is included for its significant contribution to the aura and enigmatic status of the studio.

2.3.2 The Myth of the Masterpiece, Art’s Aura and Individual ‘Genius’

Hans Belting distinguishes between the “absolute masterpiece” which was a conception born during the Romantic era, and “the ‘classical masterpiece’ of the eighteenth century that conformed to the rules of composition prescribed by the academics.” The notion of the aura, originally invested in the icon, was transferred to the artwork and later to the individual ‘genius.’ With this, the idea of the ‘masterpiece’ took hold. Belting traces the curious ironic reversal of the ‘aura’ in the artwork to the ‘masterpiece’ that was once required of a finishing craftsman in the guild. Belting explains:

[T]he term ‘masterpiece’, existed much earlier, and it originally designated the piece of work required from a craftsman as his qualification for admittance as a master, to a guild. This Meisterstück was the product of a craft or art education, the rules were enforced by a corporation – in short, it represented the very reverse of freedom and originality.

As the masterpiece became enshrined in the museum, it embodied a meaning contrary to the original significance of the guild’s craftsman’s presentation piece and in contradiction to this original meaning, the masterpiece now reappeared as the “free creation of ‘genius.’”

2.3.3 The Studio, the Garret and its Legacy

During the Romantic era, one of the studio’s most potent myths was that of the artist living in poverty in a garret, sacrificing everything for his art. The idea of the heroic Bohemian artist is often given expression through subject matter representing scenes of hardship, scarcity, lack and destitution. Octave Tassaert’s Interior of a Studio, 1845, is an example expressing the extreme financial difficulties of the artist, where even artistic

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311 Belting, The Invisible Masterpiece, 17.
312 Ibid.
313 Ibid.
equipment is sacrificed in the search for warmth and sustenance. Waterfield writes that “[i]n France, the destitute studio, most often expressed through the theme of warmth or its absence, remained the centre of a vigorous discourse in the nineteenth century.”

This trope contributes to the ‘artist as hero’ myth, but even further, continues to impact on the idea that the ‘real’ artist’s life is a frugal one, lacking a secure income and as a result, the experience of financial hardship for the artist is commonplace and even normalized. This is no myth, but a common experience familiar to many artists who try to make a living from their work in the twenty-first century.

In “The Murmuring of the Artistic Multitude,” sociologist Pascale Gielen suggests that:

The first Romantic artists at the end of the eighteenth century gained recognition precisely for their abnormality, their excess and exceptionality. During their lifetimes they tended to be met with bafflement. The eccentricity of the artist meant that his whole life he swung between being celebrated and being stigmatized, between originality and excess. Only later would his successors come to appreciate his true artistic worth.

In Gielen's view, this theme has perpetuated since the Romantic era and is part of the ‘probable’ lifestyle to be experienced by artists. Despite waves of rebellious avant-garde movements, these early Romantic beliefs are often upheld in the popular psyche. The view that an artist’s poverty is a sign of commitment or quality and marginality an indication of distinction continue to endure and, as Gielen cynically suggests, behind this persistence might be the conditions that unjustly serve the benefits of a capitalist logic approach to immaterial labour. This theme is further pursued in Chapter 5.2 Power Structures and the Studio – Neoliberalism.

2.3.4 The Myth of the Artist as Hero

The Collins Dictionary describes ‘hero’ as:

Hero: n., 1. a man distinguished by exceptional courage, nobility, fortitude;

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315 Ibid.
317 Ibid., 27-8.
2. a man who is idealized for possessing superior qualities in any field;
3. Classical Myth. a being of extraordinary strength and courage, often the offspring of a mortal and a god, who is celebrated for his exploits.

The theme of the artist as hero, as exemplified by Bernard Smith’s essay “The Death of the Artist as Hero,” has partially structured this second chapter as a way of tracing the rise and fall of the artist through changing modes of production. Smith summarises his thesis thus, suggesting it is possible “to distinguish three distinct but widely-separated occasions in the history of western society during which the culture hero and the artist as hero has flourished. Each occasion is associated with a major shift in the mode of production and in each the hero’s situation embodies contradictions developed by that shift.”318 He elaborates:

Scholars have long concerned themselves with the hidden symbolic meanings and structures of heroic myths. For Levi-Strauss, myths embody not only the social and environmental situations of a community, but also unresolved human contradictions of that community. Myth admits such contradictions, if not in manifest then in symbolic form. The hero’s role embodies a paradox: his exploits act out contradictions, which his society is unable to resolve in real life. It may be his role to adumbrate imaginatively social change of a crucial kind, or conversely to sustain some life-enhancing virtue at risk in his community. The processes, which he sets in motion may bring about his own destruction and exacerbate in real life the contradictions which his actions have made symbolically visible. Heroic action is thus paradoxical for both hero and community . . .

Our concern is with the culture hero, the hero whose life enhancing action is embodied in some form of production, either material or mental. It is within the genus of culture hero that our object, the artist as hero is located, and from which it may be said to have evolved. Communities are prone to produce culture-heroes at moments of major change, at times when significant shifts are occurring in the techniques and social relationships of that community’s mode of production. They differ from other kinds of hero in being venerated not only for their

actions but also for their inventions: those material or mental innovations by which they convey benefits to their community.\textsuperscript{319}

In this cultural context, the artist as outsider assumes the 'hero' label by operating on the margins, exposing inconsistencies and ideology, prepared to risk all in pursuit of truth. 'Hero' in this context assumes a masculine position.

From a feminist perspective, the notion of artist as 'hero' is viewed as a gendered male construct. This reading of "the artist as hero" or 'heroic' model – is discussed and critiqued in the next section 2.3.5. I have drawn on Smith's model in an attempt to position the historical terrain and to expose cultural and social ideology that define studio history.

However, the next section explores the ramifications of the hero's position from feminist writings and the woman's perspective. From this perspective, the hero is not a cultural saviour, but instead a kind of cultural denier, occupying an acclaimed masculine status that denies the feminine the same prominence and prestige. Whitney Chadwick notes the idea of 'hero' is an art historical "category" through which the discipline of art history has structured knowledge. Chadwick cautions that "[r]evering the individual artist as hero, has maintained a conception of art as individual expression or as a reflection of reality, often divorced from the contemporary social conditions of production and circulation. . . . Early feminist investigations challenged art history's constructed categories of human production and its reverence for the individual (male) artist as hero."\textsuperscript{320}

Mara Witzling traces the artist as hero myth to the privileging of masculine eminence in the Renaissance and especially to Giorgio Vasari's publication, \textit{Lives of the Artists}, in 1550. Witzling suggests the myth of the artist as heroic (male) figure, one who struggles to create, much like Hercules and Lancelot who laboured to achieve their goals, "evolved during the Renaissance and in a form that precluded a woman's full participation."\textsuperscript{321} Vasari's \textit{Lives of the Artists}, "reinforced . . . the new concept of the artist as a genius of mythic proportions, a titan, whose life was dedicated to the creation of great art. The

\textsuperscript{319} Ibid.
\textsuperscript{320} Whitney Chadwick, \textit{Women, Art and Society}, 5\textsuperscript{th} edition (London: Thames and Hudson, 2012), 9.
human creator was then defined as a reflection of God, the Ultimate Creator; an artist was male almost by definition.”\textsuperscript{322}

Witzling also writes that Vasari characterized women artists in line with Boccaccio’s fourteenth-century doctrine that believed women artists were unnatural and “atypical of their sex,” emphasizing the notion that women and art were “incompatible.”\textsuperscript{323} This decree drives a narrative that denied women any chance of a place, let alone success, so that until recently, a career as an artist, in the studio, has been no place for a woman.

Up until the 1960s the theme of the heroic male in the studio survived virtually unquestioned. The construct has been perpetuated in the twentieth century by images and articles that began to circulate with the advent of photography, magazines and film. Caroline Jones traces the impact of media promotion, writing:

There are countless images from the nineteenth and twentieth centuries – paintings and increasingly photographs and films – that contribute to this construction of the heroic individual artist in his studio. These images offered “documentation” of the artist in his studio to a public curious about this separate world; from the outset they were characterized by equal measures of romance and realism. Photographs and films, often used unproblematically by art historians as mere containers of historical facts, were in fact constitutive of the trope of the isolated studio for much of the twentieth century. Particularly for the Americas . . . the photographic or filmed portrait had greater impact than its canvas progenitor. Often distributed through mass media outlets such as \textit{Life, Look, Vogue,} and eventually television (and before that to target audiences through \textit{Camera Work} or the \textit{Studio}), the camera’s statement, whether in still photograph or moving cinema, was pervasive and influential in reaffirming the image of the American artist as isolated genius in his studio. . . . (T)he camera was believed, and its images taken as transcendent (even prescriptive) truths about the modern artist and the studio sanctuary.\textsuperscript{324}

\textsuperscript{322} Ibid.
\textsuperscript{323} Ibid.
\textsuperscript{324} Jones, \textit{Machine}, 11.
2.3.5 No Place for a Woman

Thus historically the studio has been shown to be a gendered space, privileging the male artist by catering exclusively to his prerogative, education and promoting his professional development. Mapping this section could be a thesis in itself. However, given word constraints, this segment addresses only some of the issues and principals overlaying the difficulties encountered by women artists, from the exclusion of academic training to the lack of opportunity afforded women artists. This lack is underpinned by historic tropes aligning women’s artistic labour with domesticity and diligence, rather than illumination and invention, the locus of artistic male ‘genius.’

Until the late nineteenth century, women as artists were generally barred from attaining qualifications and professional skills, despite the reality that many women practiced as copyists, designers and creative artists in the Victorian times.325 While male artists received training as a matter of course, it wasn’t until 1896 that women were first allowed to enrol in the Ecole and had to wait until 1903 to be permitted to compete for the Prix de Rome.326

Chadwick describes this overarching masculinist viewpoint was challenged when in the early 1970s:

. . . feminist artists, critics and historians began to question the apparently systemic exclusion of women from mainstream art. They challenged the values of masculinist history of heroic art, which happened to be produced by men and which had so powerfully transformed the image of women into one of possession and consumption.327

Many writers have addressed the absence of women artists in the history books. Linda Nochlin’s seminal 1971 essay “Why have there been no great women artists?” critiques cultural ideological limitations embedded in “our institutions and our education . . . on which the profession of art history is based,”328 to find that:

325 Waterfield, The Artist’s Studio, 22
326 Goldstein, Teaching Art, 61.
327 Chadwick, Women, Art and Society, 8.
The miracle is, in fact, that given the overwhelming odds against women, or blacks, so many of both have managed to achieve so much excellence—if not towering grandeur—in those bailiwicks of white masculine prerogative like science, politics, or the arts.\textsuperscript{329}

Women artists did not have the benefit of an academic education, which denied them access to the nude model and hence the genre of history painting.\textsuperscript{330} Goldstein suggests the training women did receive was alternative to the academy, taking place in private studios, sometimes those of their father’s studio, as in the case of Artemisia Gentileschi and Angelica Kauffmann. Another source of training was with local artists, for instance, Sofonisba Anguissola trained with an artist of Cremona, or in their homes as evidenced by Elizabeth Vigee-Lebrun receiving instruction from Doyen, Vernet and Greuze.\textsuperscript{331} Goldstein reaffirms the idea that these sites, “whether of fathers or strangers, were the principal sites of art instruction . . . [for women, and had been] before the advent of academies . . . they remained the sources of technical training alongside the academy.”\textsuperscript{332}

Goldstein also notes, however, that despite the “soundness of this training”\textsuperscript{333} success for women artists were the exception and marginal in relation to men.\textsuperscript{334} Furthermore, women were largely confined to domestic genres, as the tradition of history painting required detailed knowledge of the nude figure. As Goldstein writes, “[d]enied access to the models on which such knowledge was based . . . women artists had to accept their lot as practitioners of the “lesser” arts.”\textsuperscript{335} This is the historical and ideological ground which feminist scholars fervently questioned. Rozsika Parker and Griselda Pollock note:

Women’s exclusion from the academies did not only mean reduced access to exhibition, professional status and recognition. It signified the exclusion from power to participate in and determine differently the production of the languages of art, the meanings, ideologies, and views of the world and social relations of the dominant culture.\textsuperscript{336}

\textsuperscript{329} Ibid.
\textsuperscript{330} Ibid., 63.
\textsuperscript{331} Ibid., 62.
\textsuperscript{332} Ibid.
\textsuperscript{333} Ibid.
\textsuperscript{334} Ibid., 63.
\textsuperscript{335} Ibid., 63.
It is this lack of opportunity and the gendering of studio space that Caroline Jones examines in *Machine in the Studio*. Jones writes, "in social constructions, mental creation is seen as a male creation." She argues that in the period prior to the post-studio debates of the 1960s and 1970s the studio was a gendered space, often couched in terms of labour, that is, male labour: "to think is to create" whereas female labour is still associated with "reproduction" in which "the female is always the repressed alternative . . . [to] the dominant position." 338

### 2.3.5.1 Woman as Muse and Model

The picture of women as muse or model in the studio could be pursued not only through the literal images of women in the studio that became popular with the advance of photography and film, but as visual representations that revealed women's secondary position to the productive power of the male artist as employer, partner, or lover. These examples, suggest Jones and Mary Bergstein, illustrate the objectification and passivity expected of women while elevating and assisting the generative expression of masculine power. 339

Jones proposes that during the abstract expressionist era:

> The topos of the isolated artist in his studio was a gendered construct excluding women, a continuation of nineteenth-century romantic traditions, and a partial function of the larger depoliticization of American modern art. 340

Bergstein also comments on the gendered cultural prescription mandating this era:

> Critics have long observed that as the twentieth century unfolded the idea of art making as a male prerogative was expounded in representation. The more that masculinity came to be identified as a generative force in artistic creation, the more necessary it seemed for women to assume the foil of alterity – to be cast as natural, passive

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338 Ibid., 13.
340 Jones, *Machine*, 41. See also pp. 36-40 for a discussion of the photographs of Lee Krasner and Helen Frankenthaler by Hans Namuth and the marginal place of women in the abstract expressionist studio; and p. 14 for a visual analysis on the subordinate background role played by the female model in Ernst Kirchner's *Self Portrait with Model*, 1910.
beings whose role was opposite and complementary to the artistic pursuit.341

Bergstein suggests there was an explosion of cultish literature on the artist’s studio at this time, disseminated widely through magazines such as Life, Vogue and Harper’s Bazaar. Alexander Liberman’s book, The Artist in His Studio (1960), was one of a number of books representing “high modernist reportage.”342 Bergstein critiques both Liberman’s book and Brassai’s photography as promoting the “legend of masculine domination through representations of studio life.”343 Bergstein writes:

The artist’s studio was an established theme in early twentieth-century painting and became a prime subject for the documentary photographer. The atelier was perceived as a place of enchantment where the artist’s life (real and imaginary) unfolded, as well as being a workshop for the production of art objects. As these aspects of the studio merged in representation, the process of creativity became fused with the artist’s personal wishes and gratifications.344

Bergstein critiques Liberman’s representations of the artist as a kind of modern day Vasari. In particular, Bergstein is scathing of Liberman’s account of Giacometti’s studio, and the way in which Giacometti’s wife, Annette is portrayed:

Giacometti’s wife Annette is about five feet four, like a slender girl of fourteen. She is not fourteen, she is much older, but her youth, her beauty, a poetic quality of mood are a contrast to Giacometti’s sombre brooding. She has a naive and innocent expression of a child, and laughs with a girl’s laughter. This girl-wife seems made to be the companion who does not distract the artist from his work. They met in 1949. She always says the formal vous to Giacometti.345

341 Ibid.
343 Ibid., 30.
344 Ibid.
345 Ibid., 32.
Bergstein writes that while Giacometti is represented as “a person with almost unbearable intellect,” his female counterpart is seen as “small, graceful, innocent, childlike, submissive . . . and intellectually absent.” The interrogation and questioning of such biased representations became the fuel for feminist critique, protest, defiance and challenge beginning in the early 1960s.

2.3.5.2 Beyond the Myth of the Artist as Hero

Tracing the image of the artist as hero has evolved to include not just the early alchemists and their transition to Vasari’s bold, daring and epic qualities of the (male) artist's talents and qualities, but to also include the “lonely outsider and the moody figure, “born under Saturn.” The artist’s image through the nineteenth century and up until the later twentieth century remained true to early male-orientated conceptualizations. Examples of women artists who have since achieved notoriety reveal hard won-changes to gender bias that have opened up opportunities and contributed to progressing women’s ideas, creativity, contributions, knowledge and accomplishments, in both private and public domains. Given it has been just over fifty years since the first publication of Liberman's The Artist in His Studio, the myth of the artist in his studio probably has some way to go before it is completely re-interpreted and amended.

2.3.5.3 Gender Equality

Today, while women find a more central place in the art world, it is still far from equal. Sarah Thornton comments on the disparity of prices fetched for women's work at auction in Seven Days in the Art World. Writing about the sale of a painting by Marlene Dumas in 2004, Thornton writes:

> When the bidding hits, $980,000, there is a long pause. Large amounts of money command hushed respect, and unexpected amounts create stunned stillness. Everyone wonders, will the painting get over the psychological hurdle of the million mark? That would make Marlene

346 Ibid.
347 Ibid.
348 Ibid. See also (fn. 1) where Bergstein refers the reader to Sherry Ortner, “Is Female to Male as Nature is to Culture?” in Michelle Z. Rosaldo and Louise Lamphere, eds, Women, Culture and Society (Stanford, California: Stanford University Press, 1974), 67-87. Also Carol Duncan, who wrote a pioneering essay on this subject, "Virility and Domination in Early Twentieth Century Vanguard Painting," Artforum (December 1973): 30-39.
349 Witzling, Voicing Our Visions, 9.
Dumas one of the three living women artists to trade for over $1 million – the other two are Louise Bourgeois and Agnes Martin.\(^{350}\)

Thornton also writes, since the time of this sale Cecily Brown, Yayoi Kusama, Bridget Riley, Jenny Saville, Cindy Sherman and Lisa Yuskavage have joined the ranks of living women artists whose work has broken the million-dollar mark at auction. The perpetual imbalance in the price secured for women’s work is further explained as:

One might think the art world was at the vanguard of gender equality, but the disparities in price in an auction room are quite extreme. Although one finds many powerful women dealers and curators, the bulk of the big-spending collectors are male – a fact no doubt contributes to the complex dynamic of undervaluation that befalls women’s artwork.\(^{351}\)

Thus, there is still some way to go before gender equality and the price attributed to women’s art in this domain becomes egalitarian. Perhaps too, equitable earnings, instead of the wage gap experienced through the gender divide, would also contribute to women’s spending capacity and power to purchase women’s art.

2.4 The Studio as Site

The studio has also been a site for representation and interrogation. This section charts examples of where the studio has been a site to inhabit, a site for display, a site used as stage for self-presentation and, in the latter twentieth century, a site to interrogate and question. Svetlana Alpers and Isabelle Graw both observe that the studio has been the site of investigation and interrogation by artists.\(^{352}\) Graw asks, “What does it mean when the studio turns into the material, subject and object of an artistic work?”\(^{353}\) Many artists have used the studio as a way of investigating the artist’s role. Velasquez, Rembrandt, Vermeer and Courbet all critique the studio and their role in it through self-portraits in

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\(^{351}\) Ibid.


their studios. In the late twentieth century, American video artist and sculptor Bruce Nauman critiques the space through videoing repetitious actions, or conversely, videoing the lack of physical presence in the studio.

2.4.1 Self-representation: The Artist at Work in the Studio

This section examines historical beginnings for the genre of studio representation and traces it's development through a number of key visual examples that depict the artist representing himself in the studio. The precursor to this category of self-representation in the studio can be traced to the Renaissance with beginnings of a different mind-set – the gathering of collectibles into the studio to create a universe that depicted the workings of an artist's mind. Examples include Durer’s engravings of Saint Jerome in his Study, 1514, and Melancholia, 1514, both of which display the studio and figure in the studio as a site for divine retreat and pensive introspection enveloped by the instruments of physical and scholarly work. Cole and Pardo write:

It is not so surprising that when the "studio genre" emerges in the seventeenth century, the furnishings of the artist's workshop are as much allegorical attributes of artistic meditation and invention, as they are real objects with practical uses: they depict an inner world, as much as an exterior habitat.

Ronnie Zakon examines the pictorial theme of the artist in the studio, dating its early appearance to the Renaissance. In the seventeenth and later centuries the motif reflects the artist's "increasing autonomy and stature in society." The growth of individualism and originality – a result of the dissemination of the ideas stemming from the Enlightenment's concern with reason, science and self-determination, rather than supernatural speculations – was to have profound implications. Zakon writes that “the artist became more aware of his own creative processes [and] the artist's studio was therefore a meaningful theme ... an image appropriate to the spirit of the times.”

354 Alpers, "The View from the Studio," 29. It is not conclusive that the artist in Vermeer's Art of Painting (1665-68) is a self-portrait, as his back is to the viewer, however Alpers discusses the work in terms of it representing Vermeer's relationship between the "perceptual and ... the psychological, between himself and the world."


357 Ibid.
In the seventeenth century the studio as subject was often treated as an allegory, for example in Johannes Vermeer’s (1632-1675) *The Art of Painting or The Allegory of Painting* (c.1666-68). Here, Vermeer presents a representation of the studio as seen from behind the back of the artist. H. Perry Chapman suggests that Vermeer’s painter in the studio is both:

real and unreal . . . [his] clothes – black beret, fine slashed doublet, red leggings – represent the height of fantasy fashion and would be unusual working attire for a painter . . . The studio setting too stands out as real and artificial . . . this studio looks like no other . . . it sooner resembles an elegant domestic interior than a painter’s workshop . . . he has conflated home ideals with ideal studio . . . The painter’s domicile and studio have become one.358

In this act of presenting the artist in the studio, Alpers suggests the act of working in the studio also permits another investigation. In Vermeer’s *The Art of Painting* Alpers notes "[t]he studio serves as a place to conduct experiments with light not possible in the diffused universal light or the direct solar light of the world outside. Studio light is constrained in various ways. . . . This state of affairs is codified in the paintings of Vermeer."359

Both Vermeer’s painting and Rembrandt’s (1606-1669) *The Artist in His Studio* (c.1629) portray the painter, brush in hand, poised in the process of painting; these are spaces on display. Each conceptualise the studio as a credible scene from daily life depicting the accoutrements of working in the studio – the tools and furniture – and apprehending light and shadows with discerning skill.360 Chapman writes, both works “theorize their subject” with the back of the painting in Rembrandt’s work and artist’s back occupying the centre of Vermeer’s painting announcing that “these are notional studios in which scenarios of artistic production are staged.” Here both “pictures offer performances, and both painters play roles . . . the painting is as much inventing as it is imitating the visible world.”361

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359 Svetlana Alpers, “The View from the Studio,” 19.
361 Ibid., 109.
In another act of display, Diego Velazquez's (1599-1660) brings together “studio and museum”362 in Las Meninas (1656), where the artist depicts a room in the Spanish palace, the Royal Alcazar of Madrid, during the reign of King Philip IV of Spain. The interior of the court is the site of his studio. Velazquez shows himself at work on a painting of the royal family, standing aside the princess, her attendants and dog. Court paintings hang on the palace walls and are dimly seen in the background with the king and queen, also in the background, but painted in the mirror, looking back at the viewer.363 Alpers links some of the compositional devices used by Velasquez in this painting with the genre of “collection painting” and cites David Teniers the Younger as an example of a painter who actually painted gallery collections as a possible source for Las Meninas.364 Like Velasquez, Teniers held a similar position as a court painter to Archduke Leopold Wilhelm, in Brussels. Teniers’ The Picture Gallery of Archduke Leopold William in Brussels, (1653), painted three years before Las Meninas, depicts a room full of pictures and important people, and, also a dog. While interpretations regarding Las Meninas are ongoing in contemporary literature, the significance of Velasquez's work for this section is the depiction of himself amongst the court's art collections, where Velasquez offers "homage to admired predecessors"365 and presents a view of the studio as museum; it is a “particular way for an artist to address the world.”366

In a further example of self representation in the studio, Gustave Courbet (1819-1877) depicts himself and the artist's atelier with thirty-odd occupants on a vast canvas measuring almost 11 feet by 20 feet in The Studio of the Painter: A Real Allegory Summing Up Seven Years of My Artistic Life, (1854-55). Courbet was seeking to explore the social and cultural position of the artist and used the studio to present the complexities of reality, and, in his words to “represent and translate . . . my personality and my society.”367 Courbet's manifesto in paint was rejected by the Exposition jury of 1855. Eisenman argues that, "Courbet's, The Studio of the Painter is as much a foretelling of the painter's future as it is a summary of his past. In addition it is an early instance of modernism – represented by the nude, the landscape, and the great swathe of brown paint that constitutes the upper half of the painting – that would flourish in succeeding generations . . . Modernism . . . involved the rejection of allegory and the embrace of the

362 Alpers, "The View from the Studio," 184.
363 Alpers, The Vexations of Art, 188.
364 Ibid., 187.
365 Ibid., 189.
366 Ibid., 188.
real in all its contradictoriness.” Courbet’s self-representation situates himself centre stage as a mediator between real and symbolic figures, past and present, which have impacted on the development of his artistic identity and the cultural and moral life of the painter.

2.4.2 The Silence of the Studio - Representations Without the Artist

From around 1800, the studio is also represented as an empty or silent room. Sometimes studio equipment is portrayed, indicating the artist is present by implication. The play on absence and presence of the artist can be seen in examples such as Gwen John's *Corner of the Artist's Room* (1907-9), in which the room is minimally furnished but her presence is implied by the representations of her personal belongings in the space. Waterfield cites the example of Jean Baptiste-Siméon Chardin, whose studio contents were “ever-present, apparently neutral [and] not requiring arrangement.” Chardin's studio representations provide “a subject that is almost void of subject or association” that “allows [representation] solely in terms of light and form.”

The works created in the studio of sculptor Constantine Brancusi (1876-1957) were not so much objects or products of the space but an intrinsic part of its structure. Brancusi’s studio has been described as “a sacred forest, an enchanted mythical place where every object, even the tools, seemed to vibrate with a supernatural presence.” In the artist's absence, therefore, the display of his studio as museum at the Centre Pompidou in Paris is another way in which the mystique of the studio is perpetuated, albeit behind glass walls for the viewing public. The Francis Bacon studio at Dublin City Gallery has also been reconstructed and is now presented as a work of art in an institutional context.

2.4.3 The Studio as a Site for Interrogation

More recently, Bruce Nauman’s seminal work *Mapping the Studio (Fat Chance John Cage)* (2000) also investigates the ‘realities’ and potential of the studio, here videoed as a site

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368 Ibid., 224.
370 Ibid., 37.
371 Ibid.
for contemplating the nocturnal activities of cat and mouse chases, fluttering moths and the silence of the space at night. Nauman’s work evokes the experience of waiting for the idea to manifest – a desperate or patient experience – recorded as a meditation on the studio’s night activities. Graw notes that building on Nauman’s legacy, from Dan Flavin to Andrea Fraser, artists have identified with critiquing the space and identify with ‘post-studio’ practices by forsaking the studio.

2.4.4 The Studio is the Artist

In *What Painting Is*, James Elkins writes of the studio as a kind of neurotic lunacy. Linking alchemy’s notions of madness to being in the studio as a kind of mania, Elkins argues in “The Studio as a Kind of Psychosis” that paints are a kind of bodily fluid and the studio a metaphor for the body. Elkins writes:

[f]or painters, the studio is a Prison House, and paints are the fluids that circulate inside it. Alchemy’s lesson here is that everything actually takes place within the body. The insanity of the studio is that it is not architecture – it is not made of wood and cement – but is nothing other than the inside of the body.

Giles Waterfield, citing Peppiatt and Bellony-Rewald, writes images of the studio act as a form of “manifesto” and as “sound physical evidence of something non-physical. That space is full of clues into the nature of the artist’s work, clues that can be deciphered. For them [Peppiatt and Bellony-Rewald] the studio is the artist.” The idea that the studio can be other than a physical space is confirmed by this research’s data and is presented in Chapter 8 Discussion, with a number of findings from the survey and interviews presenting perspectives that allude to the studio’s intangible and ephemeral qualities. This is particularly true for dance practitioners where space constitutes an essential element in the apprehension of the art form.

2.5 The Demise of the Studio – Post-War America: The Factory, the Loft and the Landscape

Abandoning the past for freedom in the present was only possible after generations of American artists had engaged with "centuries of traditions." Before the emergence of loft ateliers in the 1930’s leading American studios imitated the splendour of European models. For instance, William Merritt Chase vowed he would make his Manhattan studio as exotically impressive as anything he had seen in his six years of study and travel in Europe.

Unlike these earlier ostentatious studios, filled with rich fabrics and ornaments, the American studio spaces after the 1930’s adopted a more functional approach. These studios were often bare, but spacious. They were expansive, yet plain, and as artists reclaimed derelict factory and warehouse sites as their own, they whitewashed the walls and moved in. Peppiatt and Bellony-Rewald write:

The canvas was spread directly onto the floor or wall and a person dressed not in velvet but a workman's dungarees, [who] goes at it with housepainter's tools and huge pots of paint, or operates trip hammer and acetylene torch in an acid, machine-shop atmosphere.

While spartan, these studios encompassed a return to notions of the Romantic sublime amongst post-war artists, particularly the later abstract expressionists who embodied romantic tropes in their work and processes. It was against this model that 1960s post-studio artists rebelled, renouncing the romantic studio in an attempt to be free of its confines and substituting that model with a mechanized, industrial and technological sublime. This historic intersection is investigated more fully in Chapter Three as part of the studio’s legacy contributing to debates about its ongoing demise, and this thesis’ contextual structure.

2.6 Framing the Studio: When Works are Exhibited Elsewhere

In post-war Europe, the challenge to the studio came about largely through theoretical, philosophical and discursive concerns internal to art, rather than a shift toward an

378 Ibid.
379 Peppiatt and Bellony-Rewald, Imagination’s Chamber, 173.
380 Ibid.
industrial aesthetic. Jones argues of Joseph Beuys’ work that “the struggle to remain oppositional . . . led him away from industry towards a primitive shamanism – but even this role led out of the studio, where artistic shamanism had been confined.” Within the European context, questions debating the studio’s relevance came with the philosophical implications of minimalism and site-specific aesthetics that emerged in the frequently more intellectual practices of European artists in the 1970s.

In his seminal essay, “The Function of the Studio,” (1971) French artist Daniel Buren described the studio as the “unique space of production and the museum as the unique space of exposition, and both were judged as "ossifying customs of art." His essay, which would have been unforeseen at an earlier time, called for the "extinction" of the studio. It was a declaration that rejected the ideological confines of the studio to embrace working in situ and the conditions of the physical space he chose to work and exhibit his work in. However, while Buren furiously called for the studio's demise, Jones notes his work resulted in "some surprisingly elegant art.” Jones elaborates:

Buren's site specific works apply his own trade mark stripes (like Stella's bands, but wider and more decorative) to unexpected locations: museum stair treads, subway platforms. . . the repetition of the same motif in changing formats will be seen to destroy uniqueness, quasi-religious idealism, and “formal evolution” . . . Contemplating Buren's quintessentially respectful solution, reminds us that eradicating the studio . . . will achieve results . . . entirely specific to the cultural context of the artist.

These post-studio shifts enabled a change in the studio system from solitary ‘master’ working alone in the studio to a mode of production that was supported by mechanical means and studio assistants both of which expanded the artist’s rate of production and product. These shifts have had far-reaching consequences yet also echo the past. Linda Yablonsky suggests "Duchampian notions of mechanical reproduction reached full flower

381 Jones, Machine, 363.
382 Ibid.
383 Ibid.
384 Daniel Buren, "The Function of the Studio," in Jacob and Grabner, eds., The Studio Reader, 156.
385 Ibid., 162.
386 Caroline Jones, "Post-Studio/Postmodern/Postmortem," citing Buren, in Jacob and Grabner, The Studio Reader, 288.
387 Ibid.
in the 1960s, when artists like Warhol and Robert Rauschenberg began silkscreening
with helpers . . . [and] the studio assistant became almost an alter ego, for the artist
enabling this process.”388 This mode of production echoes the guild's structure with their
journeyman and apprenticeship system. Yablonsky suggests, “the use of assistants have
long been the mainstay of artistic life,” but today, many aspiring artists avoid the
journeyman step and enter the market while still at school.389 This has both positive
benefits and negative drawbacks but ultimately, as Yablonsky notes by drawing on the
experiences and words of painter Carroll Dunham, “if you're ambitious, you have to get
out.”390 This use of assistants play a major role in the operations of large scale
productions such as those by Jeff Koons or the networked transdisciplinary studios of
Olafur Eliasson.

2.7 The Studio Now

To arrive at a single, coherent image or understanding of the studio today is unrealistic
and not a useful way to appreciate the space’s functional complexity. There are many
forces at play. Today’s studio can be anything from an enclosed space to a plein air site, a
kitchen table and laptop, an office, apartment, museum or university space – even a tram
ride – all of which take on studio functions. In the last 50 years the studio model has been
critically challenged in response to the thrust of the changing needs of artistic practices.
This shape-shifting space nevertheless endures, reflecting a flexibility that responds to
new and changing possibilities as art practices continue to evolve. With all the studio’s
many manifestations, the infamous call for the demise of the studio in the 1960s
ultimately reflects an ideal that has been at the heart of artistic production since the
Renaissance, and that is one of artistic autonomy, and the desire for an artist to be at the
centre of production, thought and possibility. Davidts and Paice also note that the
transformation of the early-modern artist’s workshops from manual practice to a place of
intellectual labour embodies a “gradual blurring of the line between artistic and academic
activities . . . that permeates contemporary artistic ways of making.”391 As such, these
ways of practicing in the studio – academic and intellectual, social and political activist,
alongside material and manual labour – have controversial historical precedents. The
legacy of métier, medium, skills, imitation and master models are topics robustly debated

389 Ibid., 66-7.
390 Ibid., 68. In this article Yablonsky notes that Carroll Dunham assisted Dorothea
391 Davidts and Paice, The Fall of the Studio, 9.
in "What do Artists Know?" Here, artist scholars examine an array of historical and contemporary positions exploring the basis of expertise and how artistic knowledge is disseminated today in the light of past practices.

Wood suggests while art today is still in many ways about perception, the old ways of focusing perception in staged encounters [such as the mediated experience of life-drawing], no longer seem compulsory and "[w]hat happens in the studio is not so clear anymore." Aspects of studio models continue to persist – Academic and Romantic – with the studio as retreat and site for experimentation with materials and ideas holding sway. Isabelle Graw also notes the past image of the artist in the studio – one who solitarily stares at the empty canvas and wants for inspiration – is useful today. Graw suggests such staring at the empty canvas – is interesting for its purposeful experimental arrangement where potential can actualize itself. The studio that operates in relative isolation is an encouraging prospect as it favours the confrontation of the artist with their material. Graw concludes, "one could declare, the studio as an ideal space for outcome – open and trial – like experimental arrangements, that requires a certain distance from the public sphere."

While collaborative practices may put into question the myth of the solitary artist working alone in the studio, as Graw notes, "being able to shut the door as needed, more than ever could be its advantage." Privacy to work continues to be valued as its function becomes clearer in what it offers creativity and the artist's way of working. Today, the space operates as a place of reflection and a place of production – solitary and communal; it is a space that responds and adapts to new and changing possibilities as art practices continue to evolve into the twenty-first century.

2.8 The Studios at the Victorian College of the Arts: VCA Educational Specifications Document, 1974

In an academic institution such as the Victorian College of the Arts, the studio is crucial to the on-campus experience, the teaching and learning processes of each discipline and the professional development of artists in situ. The origins of the studios at the Victorian College of the Arts have been recorded in the founding document: The Victorian College of

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395 Ibid., 5.
This historical document describes the initial aims, philosophy and proposals of the College, providing seminal literature outlining fundamental studio requirements across the disciplines when the College was formed.

This document outlines the background, organization, academic policy, educational philosophy and teaching methods for the VCA and its future development. Most pertinently to this study, it describes: Foundational Beginnings; Organisation; Academic Policy; The College and the Community; Library Services; Schools and Teaching Departments across the College – Art, Music, Drama, Dance, Film and Television and General Studies; Teaching Methods; Pedagogic Patterns and Signature Pedagogies.

Examples of studio specifications are included here for their vision in 1974 and for the scaffolding they provide for this studio research investigation at the Victorian College of the Arts:

- **School of Drama:** Physical provisions for the School of Drama should include offices for the Dean and lecturing staff, secretarial and technical staff. A script duplicating room is required. Two studio theatres are to be provided. . . . Reasonable access is required to theatre workshops, dressing rooms, showers etc. . . . A radio studio is required to train actors in sound radio techniques. This should be sound proofed and provided with means to vary acoustic characteristics. Rehearsal rooms allowing stage-scale rehearsals are essential work areas. . . .

- **Performing Arts Technical Services:** The Technical Services and studies associated with the School Drama, School of Dance, Department of Opera and School of Film and Television will require teaching and workshop accommodation comprising:

  a. Design studios . . .
  b. Carpenters shop . . .
  c. Paint shop . . .
  d. Dyeing Room . . .
  e. Wardrobe . . .

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f. Costume room . . .
9. Wig studio . . .
h. Electricians workshop and store.
i. Technical sound studio.
j. Finishing room.
k. Offices for managerial, technical, lecturing and secretarial staff, rest rooms
l. Storage . . . [for] stage properties, sets, furniture . . .

• **School of Dance**: Activities in the School of Dance centre on dance studios to the extent that students spend most of their time and undertake most of their studies there. This means that a studio is required for every fifteen students. The largest studio should provide a working space equivalent to the stage of the theatre plus wings and orchestra . . . All dance studios are to have sprung wooden floors . . . ventilation is of great importance as studios are in constant use by perspiring dancers. If air conditioning is used careful control is necessary as cold draughts of air can be dangerous to dancers’ muscles . . . Video tape is to be used to record dancers’ movements . . . Classrooms should have blackout capability, chalkboard, etc. but also have sprung floors to allow use as small supplementary studios. Other needs are tutorial rooms and dressing rooms (sauna . . . in addition to showers). Since dancers may change and wash practice clothes three times a day, a laundry with washing machines and dryers should be provided close to dressing rooms.

• **School of Music**: The accommodation needs of the School of Music include a number of ensemble playing and orchestral areas of various sizes. Careful attention is directed to the acoustic requirements of such areas and of all areas in which music is performed by individuals or groups. Care should be taken to minimize transmission of sound through walls, floors, ceilings, air conditioning ducts, etc. Lighting should be so arranged that all orchestral players can read music clearly . . . Acoustic needs for practice rooms and staff office/teaching rooms dictate offset walls. Possibly the most appropriate means of achieving such rooms is to arrange them as segments of a circle having walls as radii. This suggests a circular building. . . . The School of Music will be the larges of the College Schools in terms of enrolments. It is anticipated that buildings to house it could be developed in two stages.
- **School of Art**: A School of Art general office and offices for the Dean and other staff are required. Instruction and practice are concentrated in studios of various kinds.

**Painting**
Staff studios and shared senior student studios. Studios for other students working in classes. A framing workshop, spray paint shop and tutorial room with blackout capability. Studios should be well-lit (natural south light and daylight-type artificial light).

**Sculpture**
Staff studios and shared senior student studios. Studios for other students in class groups. Casting, plastics, welding and machine workshops. Stores for wet materials, dry materials and for tools. Tutorial room with blackout capability. The sculpture area should be isolated from all other College departments because of noise and dirt factors. One possibility is to separate the sculpture area from the rest of the School of Art by a courtyard area which could be used for sculpture display and recreation. A separate and more removed outdoor work area for sculpture is also necessary. Sculpture work areas should be at ground floor level and have ready access to a vehicle loading bay to facilitate delivery, handling and removal of heavy materials. Doorways and access routes should be wide. Steps are to be avoided. Studios should be well-lit (natural south light preferred).
A small metal foundry is a desirable provision but may be more feasible when additional campus space is acquired.

**Printmaking**
Staff offices should be large enough to double as staff studios. Senior students will share studios. Other students will work in groups in preparation studios. Workshop studios for Etching, Lithography and silk-screen presses and machines. Other work areas are to be provided for scree-washing, plate biting with corrosive materials and plate polishing. A darkroom is required for photo screen preparation. Tutorial room with blackout capability. Storage for acids, paper, folios of prints, inks and other materials.

**Photography**
One large and one small studio. Darkrooms for black and white negative and printing, colour reversal, colour printing. A small research and special process
laboratory. Print finishing and retouching areas, chemical mixing room, copying room. Model change room. Tutorial room with blackout facility. Storage for materials, equipment and folios of work. Staff offices including storeman and technician offices.

**Drawing**

Studios with good natural south light and artificial light. Models cubicles adjoining. Storage for drawing properties and equipment.

**Design**

Studio, workshop, lecturers office and storeroom.

- **School of Film and Television:** In addition to the use of the television studio associated with the School of Drama, two sound stages with control rooms are required. These should have vehicle access and be sound insulated. Other requirements are still and special effects studio, animation and titling studio, editing rooms, negative matching room, sound mixing and sound transfer studios, optical print room, process laboratory and production work booths. . . . Three projection theatrettes . . .

- **Theatre:** A College Theatre is an essential teaching facility for the School of Drama, the School of Dance and the School of Music (Opera). . . .

- **Concert/Assembly Hall:** the Concert Hall will provide a performing venue for the School of Music and will be used for College assemblies and ceremonies, lectures, seminars, master classes, rehearsals, social function, etc. An organ will be installed. The hall should seat 1,000 persons. . . .

- **Art Gallery:** An Art Gallery is an important functional element in art and design education. It will be used for exhibitions of student work including special temporary events, structures, composite works involving other Schools of the College, etc. . . . It will show loan exhibitions, the College collection and exhibitions, initiated by the College, of works by professional artists and designers. . . .
Lecture Theatres: Two will be required for the College as a whole. One should be included in the first phase of the building. It should seat 150 on tiered seating...\textsuperscript{398}

2.9 Conclusion

In mapping a history of the studio and the legacy of various mythic tropes, an attempt has been made to provide an overview of the many social, cultural, political, economic and gendered conditions shaping and impinging on the function, value and relevance of the space in a given era. Obviously there have been many omissions of notable artists and historical movements that have contributed to the notoriety of the space, but what has been revealed throughout is the space’s capacity to adapt and meet the needs of both artist thinker and maker, and the artist’s ability to forever vitalize the space’s potential. This overview has attempted to account for the studio’s mercurial nature in the hope of positioning this investigation of the studio vis-à-vis the academy today.

The next chapter will examine the studio from the perspective of dilemmas facing the studio in the 1960s, and the artists who campaigned for a different trajectory, one of eliminating the studio as represented by the abstract expressionist’s studio trope of the Romantic sublime. The 1960s and ’70s post-studio artists embarked on a different aesthetic – the technological sublime – to take the studio in new directions.

\textsuperscript{398} Ibid. “Chapter 13 Accommodation,” 5-12.
3. Studio Dilemmas: Post-Studio Debate

When you start working, everybody is in your studio – the past, your friends, enemies, the art world, and above all, your own ideas – all are there. But as you continue painting, they start leaving, one by one, and you are left completely alone. Then, if you are lucky, even you leave.399

John Cage to Philip Guston, 1960

399 Philip Guston, statement Guston credits to John Cage, in It Is, 5 (Spring 1960): 36-38.
3.1 Introduction: The Fall of the Studio: Tracing Post-Studio Declarations

This chapter examines the rise of 1960s post-studio strategies to identify the issues and dilemmas impacting on the studio during this time. The chapter begins with the abstract expressionists’ links to notions of studio tropes identifying with the Romantic sublime; characteristics which were to provide a certain status that preserved the studio as a valid site in which to work. Against this backdrop, the conditions that made the proclamation ‘post-studio’ possible are explored.

This section also focuses on defining the changing cultural conditions and modes of production that led to declarations affirming new studio positions and models, particularly at the expense of the ones preceding it. In tracing a history of the ‘post-studio’ in America and Europe, artists of the 1960s and 1970s contravened the romance of the studio embodied by the European Romantic sublime and Abstract Expressionist movement. This period is examined as the foil against which post-studio strategies were performed. It is also the ground upon which any declarations of ‘return’ seem to be anxiously based.

In the 1940s Abstract Expressionist studios embodied Romantic studio tropes celebrating heroic solitude, masculine genius, freedom, scale and gesture. These modernist studio characteristics were incentives for post-studio strategies that were seeking separation from the Romantic sublime’s ideological confines. Therefore, conditions leading to the inception of the post-studio turn, leading artists who critiqued this trope and strategies that perpetuate ongoing post-studio repercussions will all be investigated. I aim to reveal that the 1960s and ‘70s post-studio strategies were a complex network of reactions ranging from a backlash against dominant Abstract Expressionist tropes that had attained a mythic, elitist status, a retaliation against growing capitalist consumerism that “estranged the artist from his own production,”400 structuralist and post-structuralist strategies shifting the dominance of visual representation to language and text-based practices, and a shift from atelier studio training to educating the artist in the university. The demise of the studio was in part a “renunciation of a privileged status traditionally safeguarded by the walls of the

studio”401 and a move to a model supporting the discursive, urban, technological, industrial and language-based trajectories of a new era.

Bert Taken and Jeroen Boomgaard suggest that, up until this time, the ‘Romantic’ studio bestowed upon the artist a "special role [where] they were not only regarded as geniuses who point the way to an escape from a repressive and inauthentic existence, but their special mission in a sense lent them the status of ‘chosen’ people."402 Taken and Boomgaard declare that one of the reasons for the disappearance of this prestige and subsequent distinction between high and low culture is the "success of the democratization movement of the 1960s and ’70s [which] supposedly introduced an anti-elitist attitude that can be summed up as ‘everyone has an equal voice with the rest.’"403 Outside the American context, post-studio strategies were largely motivated by theoretical and philosophical concerns rather than a move towards an industrial and technological aesthetic.404 In Europe, Joseph Beuys embodied this philosophical principal in his pedagogical theories about art education405 and concept of “‘direct democracy’ in an essentially hierarchy-less social organism.”406 Beuys’ famous dictum, "every human being is an artist,"407 celebrated the creative potential in all human beings. With this ‘democratizing’ principal in mind, Stefan Hertmans suggests the endpoint of this evolution is that "we have strayed far from Nietzsche’s call for a heroic art,"408 declaring Beuys showed us that art “is simply everything that an artist does, [i]ncluding putting shit in a can, sleeping beside a coyote, sawing a cow in half (Damien Hirst) or displaying a stained bed (Tracy Emin). . . . Art becomes thinking in action, no longer a matter of sensual aesthesis but of reflective insight into our way of living in the contemporary world . . . but things are quite different when it comes to art education . . . “.409

401 Jan Tumlir, “Studio Crisis!” Art Journal 71 (1) Spring (2012): 1. Jan Tumlir is an art writer who is a contributing editor at Xtra; his articles have appeared in Artforum, Aperture, Flash Art, and Frieze. Tumlir teaches art history and critical theory at Art Center College of Design and UCLA.
403 Ibid., 88.
404 Jones, Machine, 363.
405 Ibid.
407 Joseph Beuys, "I am searching for Field Character," in ibid., 903.
408 Stefan Hertmans, "Masters of Unpredictability: Academies and Art Education," in Gielen and De Bruyne, Teaching Art, 133.
409 Ibid., 133-4.
The second section in this chapter explores the germination of subsequent movements that were instigated by these cultural provocations. These challenges included the interrogation of art systems through site-specific and 'institutional critique' practices alongside the implementation of post-studio art programs in the university. It is suggested by Jan Tumlir that post-studio ideology became embedded in art departments particularly as a result of the educational program of John Baldessari and Allan Kaprow at the California Institute of Arts (CalArts) in 1970. However, what is not promoted and largely ignored among ideas about the studio is that many artists taught under this program by the early 1980s are considered to have produced work that represented a return to the studio. Craig Owens explores this phenomenon in his 1982 article, "Back to the Studio." This return doesn't necessarily mean a return to the studio myths of the preceding period, but it does mean that a divided rhetoric on the studio endures. On the one hand, post-studio strategies declare the studio to be obsolete, yet simultaneously the studio continues to be valued by practitioners. Extending the discussion on this dilemma, Jones writes that the studio is valuable to the art market because it legitimates the 'special' connection between artist and artwork, since "the studio must still function to guarantee certain kinds of value – economic and cultural. As such, mythologizing the 'special connection' between artist and artwork continues to be an asset for the market. How the studio is positioned in relation to the artist, the artwork, art production, inhabiting a site and in relation to the art market become ongoing questions for artists, critics, theorists and neoliberal policies to question and interrogate.

A current studio picture cannot be achieved without an understanding of the impact of neo-liberalism on the studio in the art academy. Theories articulated by art historian and theorist Lane Relyea and sociologists Pascale Gielen and Richard Sennett are examined to position issues, concerns and debates facing the contemporary studio in the university today. Thus, tracking the dilemmas facing the studio from the recent past, particularly the major fissure originating in the 1960s and '70s and later site specificity and institutional critique practices that dissect modernist models, assists in our understanding of the range of negative rhetoric that hovers around the value, legitimacy and relevance of the studio today. However, by inviting all parties to the table here, it is hoped that the issues forming negative studio rhetoric may be better understood, and hence create the foundation on which this research is based.

410 Tumlir, "Studio Crisis!" 2.
411 Craig Owens, "Back to the Studio."
3.1.1 Codicil: Background Literature Cautions the Studio did not Completely Disappear

Davidts and Paice note it is “still challenging to determine precisely when and with whom this manner of speaking about the [post-] studio began.”\textsuperscript{413} They also suggest that despite significant changes in artistic modes of production in the 1960s, not everybody considered the studio to be obsolete, revealing that ideals of an age seldom exist in an exclusive system.\textsuperscript{414} In tracing a history of this period, therefore, arguments that declare the studio to be active and operational can also be found in the literature. It appears not everybody jettisoned the space to reinstate an oppositional trope. It is reported that the studio’s demise supported the expansion of diverse practices, different modes of production and the marketing of rhetoric that authenticated the new theoretical and philosophic positions. However, while reactive perspectives may have fuelled the arrival of ‘post-studio’ practices, the studio as a workplace and/or contemplative space has survived despite this severance. Michelle Grabner writes that “while the romantically encoded studio is in a continuous state of becoming undone,”\textsuperscript{415}

\begin{quote}
\ldots [t]he willed trope of the individual artist’s studio commencing from the Enlightenment values of self-determination, shifting its emphasis from reasoned humanism to inspired self expression in the Romantic era, and becoming the critical measure of authenticity for the Abstract Expressionists, persists today both in popular culture and in artistic practice.\textsuperscript{416}
\end{quote}

The traditional studio, as a space for exploration and experimentation, continues to act as a site for the production of artworks, especially in the institution. Davidts and Paice counsel for a ‘forgotten’ model, suggesting that one considers the alignment of the studio as ‘study’ – a place for contemplation, ideas and the mind – alongside the intellectual pursuits of conceptualism. Rather than subscribing to a rhetoric of demise, abandonment or rewriting the studio project, they suggest, the stakes of the existing model have been overlooked. Tracing a history of the modern studio as study, Davidts and Paice argue that:

\begin{itemize}
\item \textsuperscript{413} Davidts and Paice, “Introduction,” 6-7.
\item \textsuperscript{414} Ibid., 8.
\item \textsuperscript{415} Grabner, “Introduction,” in eds., Jacob and Grabner, \textit{The Studio Reader}, 2.
\item \textsuperscript{416} Ibid, 4.
\end{itemize}
[a]s early as 1968, Lucy Lippard and John Chandler, in their famous essay 'The Dematerialization of Art', recognized that the seeming evaporation of the art object in conceptualism could not be equated with the vanishing studio. On the contrary, with an explanation that is strikingly structuralist, Lippard and Chandler informed Arts Magazine readers of the notion that the studio was merely undergoing a functional, and not a fundamental, change: it was “again becoming a study.” Lippard and Chandler eluded taking up a funeral voice, and struck more nuanced tones – albeit without examining the implications of their statements. Their assertions, however, prompt us to consider the historical dimension of the modern artist’s studio, namely the relation between the workplace of artists and scholars, represented by the long-established historical model of the study. In that sense, the term ‘studio’ signifies more than an enclosed space for genius, creativity, or melancholia; and this resonates with the postwar abandonment of related notions of the author, and is aligned with the discourse of the ‘post-studio’. The historical use of the term ‘studio’ sealed the gradual transformation of the early-modern artists workshop from a place of manual practice to one of intellectual labor. It embodied the gradual blurring of the distinction between artistic and academic activities and thus could be said to emblematize a virtual condition of personal artistic reflection or ‘studious activity’ that permeates contemporary artistic ways of making. In this respect, Lippard and Chandler then seem to hint that if conceptual art grants us a new understanding of the role and significance of the studio, on the one hand, and of the nature and identity of the space, on the other, it does so neither by discarding the customary model of the studio, nor by inventing a new one altogether: it revisits the stakes of an existing, yet overlooked model of the studio.417

Further arguments positioning the longevity of classic studio features can be found with Peppiatt and Bellony-Rewald, who write in Imagination’s Chamber as early as 1982 that:

leading studios of the last quarter century... appear to have nothing in common but their diversity... artists are at work in every imaginable kind of space... [yet] what is surprising... is that alongside these spectacular loftlike ateliers the more time-hallowed types of studio continue to exist.418

A note of despair is hinted at by Craig Owens, when he critiques the ten year retrospective of CalArts in 1982 in his essay “Back to the Studio.” Owens reports that many post-studio educated artists' had in fact returned to the studio methods of production and reflects that their work represents a melancholic pining for the studio's traditions. On one artist, Troy Brauntuch, Owens writes:

Troy Brauntuch worked for several years with photographic reproductions of public imagery – his most powerful work dealt with the iconography of the Third Reich – before exhibiting a series of elegantly framed black and white drawings of a sculptor’s studio. In these works, the melancholy that pervaded all of his previous work was transformed into nostalgia for a mode of production that is no longer available to him. Brauntuch has not only returned to the studio; it has even become the subject of his art.419

It is in Owen's description that we also get a picture of the complex issues emerging for artists, with the implication that any return to the studio hints at a 'sell out' of the revolutionary choices made by post-studio moves.

Furthermore, notwithstanding the rigorous interrogation of 1960s post-studio practices and their legacy, Caroline Jones also declares:

Despite this enormous change — a contingent history of a specific development in a circumscribed world centered on New York: its artists, its art, its critics, its collectors, its studios (and its anti-studios and "post" studios)... resulting in profound changes in the relation of the art object to its public — the trope of the sacred studio did not disappear. ... [T]he transformation effected in the 1960s by the

418 Peppiatt and Bellony-Rewald, *Imagination's Chamber*, 201.
machine in the studio [left] intact many of the auratic mechanisms of modern art . . . [which] would be recuperated endlessly by the market and mass culture, where the construction of authorship is crucial to commodity exchange . . . The romance of the studio was deeply challenged and upturned . . . but is a topos always promising a return. \textsuperscript{420}

In fact, in positioning the ‘survival’ of the studio as operative and ongoing, Jones writes, that Robert Smithson maintained “areas of rental and real property that he termed his “studio.” \textsuperscript{421} In addition, the studio was still a keystone of legitimacy for the art market and commodity exchange, hence beneficial and useful for the market to be able to justify the authority of authorship and connection between artist and artwork. At the same time, the studio remained important to the gallery as the “ultimate guarantor of the work’s unitary authority, crucial for the function of the art market.” \textsuperscript{422} Furthermore, while Warhol and Stella may have embodied ‘machines in the studio’ as exemplars of the mechanized studio which embodied the developing industrial aesthetic, coined by Jones as the “technological sublime,” \textsuperscript{423} they did in fact mimic “late modernist modes of address (objects which hang on the wall in white walled galleries or collectors’ homes) and centralized production.” \textsuperscript{424} A further sign of sustained studio sensibility and sensuality, albeit operating in a different way, included the erotic libidinous substructures embodied in past cultural modes of production being transferred to “libidinous investments in technology” \textsuperscript{425} and “an industrial aesthetic.” \textsuperscript{426} Jones suggests that in this way, “the studio’s disappearance . . . becomes less about the fall of a curtain than the postmodern slippage of a signifier to another discursive plane.” \textsuperscript{427}

Thus, rather than continuing to locate the studio as the site and reason against which the ‘post‐studio’ defined itself by employing strategies of dismissal, demise and extinction, this chapter also seeks to find new ways of reconciling the tropes that led to its

\textsuperscript{420} Jones, \textit{Machine}, 1-2.
\textsuperscript{421} Ibid., 271-2. See Jones for further information on Smithson’s \textit{nonstudio Site/Nonsite} and the relationship to gallery structures. Jones writes, “The word “nonstudio” is mentioned by John Weber, a gallery director, who navigates a complicated trajectory in order to both reinforce Smithson’s post‐studio postmodernism, and to re‐inscribe his creativity in that old modernist sanctuary, the studio.”
\textsuperscript{422} Ibid., 271.
\textsuperscript{423} Ibid., xiii.
\textsuperscript{424} Ibid., 361.
\textsuperscript{425} Ibid., 351.
\textsuperscript{426} Ibid., 361.
\textsuperscript{427} Ibid., 371.
condemnation. “Seen from a broader cultural perspective,” Jones writes, “the studio was an unexpected casualty of these dynamics. From within the narrower perspective of the art world, however, its demise followed seemingly inevitably, given the machine already in its midst.”428 Rhetoric that continues to reject or admonish the site as obsolete is unproductive, particularly if the site is vital and key to arts education and the teaching and learning of professional skills for artists and academics. The perpetuation of erroneous evaluations contributes to the ongoing negative perception of the studio.

There is a need for artists, educators, theorists, critics and historians, to apprehend and equate the cultural heritage of the studio with the ideology and history of its time, alongside the studio’s present functional qualities as part of the studio’s heritage, legacy and legitimacy. Articulating the value, benefit and contribution of studio qualities is essential in order to understand and identify how the site could be potentially manipulated, diminished or co-opted for bureaucratic principals, while appreciating the space as a “protected site for the construction of meaning”429 and fundamental ingredient for the education of artists.

3.2 European Romantic Sublime and Abstract Expressionism

3.2.1 Introduction

Caroline Jones claims that European studio roots, European modernism and European traditions delivered Romantic tropes for American post-war artists such as the New York School of painters – the Abstract Expressionists – to embody and emblematize. Their studio model embraced elements of the Romantic sublime, by upholding the studio as a solitary rather than a social space and preserving the image of the artist as an isolated individual and heroic genius. This studio aesthetic was jettisoned in the 1960s and ’70s for practices that embraced a different sublime, a technological industrial aesthetic represented by “moon shots and superhighways”430 and, in the studio, one that questioned issues of presentation, the dispersal of the art object and notions of authorship with art made outside the studio and often made by other hands.

428 Ibid., 362.
430 Jones, Machine, xv.
Noted in this section and developed further in the next chapter is the gendering of the Abstract Expressionist’s studio space as masculine. In *Machine in the Studio*, Jones vigorously pursues this gendered studio trope in an attempt to expose how gender and power systems operate in the experience of art, particularly in the institution. The dominant masculine discourse and pursuance of a post-studio industrial aesthetic is built on the historical gendering of art as well as the studio space, a construct that largely sees the exclusion of women as artists in the studio and where her presence is mostly as a model, muse or “girl-wife,” and only then for the celebration of the aural libidinous masculine ego. Howard Singerman also traces the history of the gendering of art, artists and art education in American colleges and universities from their earliest beginnings, but draws a different conclusion to Jones.

Singerman suggests gender bias that favoured an emphasis on masculinity was determined by various factors such as – “art education constructed a masculine model for the university artist out of its discomfort with the private studio, the easel picture, and the individual practice of art, its fear of the caricature that popular discourse – and its own essays – had constructed for the painter.” Singerman implies this ‘discomfort’ was a critique against the ‘effeminate’ and ‘feminine’ labelling of art and artists from the earliest of times. He quotes Meyer Schapiro whose characterizations link the studio with conflations of femininity and a certain kind of artistic practice associated with domesticity, ornamentation, display and consumption. Schapiro writes:

> In its most advanced form, this conception of art is typical of the rentier leisure class in modern capitalist society. . . . A woman of this class is essentially an artist, like the painters whom she might patronize. Her daily life is filled with aesthetic choices; she buys clothes, ornaments,  

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431 Ibid.
434 See especially, Jones “The Abstract Expressionist Studio,” in *Machine*, 20-41, for an account of the difficulties facing female abstract expressionist painters and a perspective on the link between the male solitary artist and his methods of action painting tied to the idea of “onanism.” (p. 35).
435 Singerman, “Women and Artists, Students and Teachers,” 41-68.
436 Ibid., 39.
furniture, house decorations; she is constantly rearranging herself as an aesthetic object...437

However, as Singerman points out, it was women, despite their majority in numbers in art schools and colleges from the beginnings of Syracuse and Yale in the 1870s, who were excluded from and by the discourse. Singerman concludes: “Their presence in the classroom and the studio is, one might say with Pierre Macherey, the ‘structuring absence’ of the discourse of art education in the university.”438

By drawing predominantly on these two writer’s perspectives, an overview of the complex network of ideas, theories, historical examinations, artists’ practices and writings are examined to identify the beginnings of the rhetoric that persist in questioning the relevance of the studio today in contemporary literature. While this post-studio background literature draws heavily on Jones, it is with the similar intention of “understanding why their art (for Jones, their refers to Andy Warhol, Frank Stella and Robert Smithson) dominated the discourse from the beginning and why it may suggest the sources of its continuing power today.”439

3.2.2 Early European Links

Up until the 1930s when the New York loftlike atelier made its entrance, leading American studios closely imitated European models. In the mid to late nineteenth century, many American artists travelled and lived in Europe and so attitudes and custom were transmitted with this diaspora.440 Liza Kirwin notes, for example, that William Merritt Chase designed his luxurious studio after European models and in so doing, created an inspiring site for his exotic props and a magnificent setting for selling art.441

Different studio models did exist in America in the early twentieth century such as the Ashcan School of Painters and the Eight. While the New York School of painters – the Abstract Expressionists – ignored this social studio model, the Ashcan’s communal

439 Jones, Machine, xv.
440 Peppiatt and Bellony-Rewald, Imagination’s Chamber, 173.
441 Liza Kirwin and Joan Lord, Artists in their Studios: Images from the Smithsonian’s Archives of American Art (New York: Collins, 2007), 96.
methods of operation were echoed in later post-studio strategies. Of the Ashcan School and the Eight, Jones writes:

[Their] journalist backgrounds encouraged gathering and exchange of information and opinions. Before that, nineteenth-century American artists such as Whistler, Chase and Sargent held aesthetic sessions, conducted business, or entertained in their elegantly appointed studio salon. But, . . . the American painters of the 1940s and early 1950s had little or no interest in such precedents, if they were even aware of them. The American artists they mentioned and revered were Native Americans (Kwakiutl carvers from the Northwest Coast, Navaho sand painters from the Southwest), or romantic geniuses imagined to be self-taught iconoclasts such as themselves (Albert Pinkham Ryder). The sophisticated studios of the Gilded Age represented a foreign tradition to the painters of the New York School, a type of socialized working space that remained as alien to them as would the expanded studios of the 1960s that were to come.442

3.2.3 Post World War II Repercussions

Jones traces post-World War II reverberations and the adoption of the Romantic trope by 1940s American artists as consciously drawing on particular ‘poetic’ literary choices and selective interpretations of European Romanticism. She observes:

These postwar conceptions of the Romantic in American artists’ minds were vague and nonacademic; they stemmed primarily from examples of French art and criticism from the 1830s to the 1890s, a sense of English poetry from Blake to Byron, and an appreciation for native traditions represented by Emerson, Thoreau and Poe. These 1940s artists chose their past carefully – they ignored nineteenth-century American artists such as William Merritt Chase and James Singer Sargent (who had active social studios), idolizing instead that solitary master of sublimity, Albert Pinkham Ryder. 443

443 Ibid., 8.
The war left a legacy that entwined twentieth-century Americans with the nineteenth-century Romantics. At its heart "was a shared search for transcendence, and an overwhelming sense of isolation in an increasingly crowded, explosive, aggressive world."\(^{444}\) Jones sites Jacques Barzun in a footnote on the effects of WW II: "the second world war . . . swept away 'sophistication' and brought back the vividness of terror, love, and death."\(^{445}\) Therefore with the paring of ideals, it was a struggle for the abstract expressionists and furthermore their critics and political champions to differentiate and establish themselves as separate. Jones writes:

European art and critical traditions were the paternal body against which New York School artists and critics struggled to define themselves. The Abstract Expressionist studio, and the New York School artists’ investment in sublimity, [were] . . . modifications of modernist European formulations, establishing the American artist in the immediate postwar period as an isolated, depoliticized, angst-ridden man whose solitude in the studio was an article of faith (for artist, critic and viewer), crucial to the experience of the work of art and the cultural construction of the artist.\(^{446}\)

Thus emerging from this position are studio tropes embodying solitude as freedom, the heroic, creative genius symbolizing a national icon, and particular modes of sublime production represented by the brushstroke, voids and scale as exemplars of this personal, individual and national freedom and power.

### 3.2.4 Ideological Tropes of the Romantic Studio

For the Abstract Expressionists, the Romantic European studio model embodied ideological tropes that equated the studio with hallowed ground. These tropes and characteristics were embodied by artists and endorsed, authorized and promoted by critics and the politics of post-war America. Those studio features embodied in the work and life of the artists were also celebrated via film, photography, magazines and book publications on the studio. Media exposure promoted the acceptance of the ideology behind these tropes.\(^{447}\)

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\(^{444}\) Ibid., 24.
\(^{445}\) Ibid., 382. (fn 80).
\(^{446}\) Ibid., xiv.
\(^{447}\) Ibid., 11.
A list of ideological studio tropes (also internalized in the auratic traditions of modern art) include:

- The ideology of the Romantic sublime, awe and wonder embodied in the studio;
- The ideology of masculine power embodied in the space;
- The ideology of the gesture and spontaneous brushstroke;
- The ideology of fini, or finish;
- The ideology of solitude;
- The ideology of the hero;
- The ideology that the studio encompassed all of these traits and ‘stood for’ the artist forging new ground and new frontiers;
- The ideology of genius, also promoted in print, photography and film;
- The ideology of personal and psychic expression as a powerful, apolitical, new art form representing freedom and the American dream.448

Particularly relevant are the notion of finish and the brush stroke, which in the era of the eighteenth-century academies were equated with ideals of perfection, genius, skill and talent. However, with nineteenth-century Romanticism, the spontaneous brush stroke replaces the exact finish and begins to represent the subjective, personal, individual hand. Those who made this transition were first admonished for a lack of talent, but later, the gesture comes to stand for brilliance and the master’s touch. The ideology behind the Abstract Expressionist’s embrace of the spontaneous brushstroke and its association with the heroic sublime becomes a point of departure and rebellion for post-studio practices, replacing this trope with a flat, industrial aesthetic, such as Warhol’s serial silkscreen prints. The transcendence of sublimation became an inaccessible and an undesirable goal,449 and in many ways the post-studio turn contained elements of a return to academic objectivity, with “a fissuring of presence by the absence of representation,”450 conveyed by minimalism’s cool, clear lines, the use of repetition, text and language.

Thus, in bringing together a number of the Romantic studio tropes, Jones writes:

> Paint participated in the topos of the studio and helped establish its distinction from the workshop; the terms of this painterly discourse

449 Ibid., 56.
were also carried over to postwar America from Romantic sources in nineteenth-century Europe. The virtuoso handling of a viscous paint that leaves traces of its maker’s hand (in Rembrandt’s or Delacroix’s work and in modern readings of Michelangelo) is a signal not of sweat but of genius. It is the style of the gifted individual who might rise above the anxious need for a certifying artisanal professionalism, beyond the dogged labor required to “finish” the piece. The painterly form that surfaces its lack of finish conveys in its very sketchiness its status as mere approximation of the divine internal design, or alternatively, serves as testamentary evidence of the hurried, spontaneous inspiration of its artist-creator. The ideology of the spontaneous brushstroke, as we might call it, was codified in nineteenth-century France, primarily in opposition to academic notions of fini. Whenever public opinion or politics turned against Romantic artists, “finish” was prized again as a sign of honest labor and professional skill: “The fini became the guarantee for the bourgeois, and especially for the great bourgeois known as the state, against being swindled. . . . The fini . . . symbolizes careful work and is a pledge of social responsibility.”451

The brushstroke becomes a ‘code’ for particular qualities embodying power, particularly a masculine sense of accomplishment, ownership, personal expression, autonomy, freedom and genius. Jones continues:

[T]he manly, athletic work encoded in the spontaneous brushstroke is not housework; nor, in some sense is it “labor” – that category of human effort required for survival or wage. It is gratuitous, expressive, personal; it is as playful and as serious as sex, as productive as God’s act of creation. The modern studio, as site of this quintessentially individual act, is functionally upper class, and male. The ideology of the spontaneous brushstroke is one of freedom – it is made in response to the inner needs, or aesthetic desires, of its independent creator.452

452 Ibid., 10.
Therefore, the continuity of this ideological identification between the brushstroke, the individual and the studio is compelling, a strong thread that is picked up time and time again in the developing rhetoric of modern art. It is a trope abandoned by post-studio manoeuvring.453

According to Jones, Meyer Shapiro located this heroic individualism in the paint itself:

Hence the importance of the mark, the stroke, the brush, the drip, the quality of the substance of the paint itself and the surface of the canvas as a texture and field of operation— all signs of the artist's active presence . . . All these qualities of painting may be regarded as a means of affirming the individual in opposition to the contrary qualities of the ordinary experience of working and doing.454

These Romantic studio tropes are significant in that while incarnating an individual mythic status, they also become part of the studio's enduring allure, promoting qualities that are often considered mysterious yet fundamental as modes or methods to inhabit the space or the doctrine for the way the art, artist and studio function together. In the 1940s and ‘50s these tropes were relentlessly recuperated by the art market and promoted further by mass cultural mediums – the verbal, visual and language discourses represented by critical essays, reviews, even titles of artworks and mediums such as photography, print and film.455 The Romantic tropes became implicated in the adverse positions taken up by the post-studio artist's beliefs and strategies. In defending their 'difference' the artists of the 1960s dismissed these tropes and established anti-studio rhetoric, resulting in 'death of the studio' proclamations and the formation of new non-studio and post-studio positions. However, while the demise of the studio was declared, many of these Romantic tropes, such as the hallowed space or solitary, reflective place were preserved and practiced, and continue today. It is ironic that for the art market, this connection legitimized the artwork and so, on another level, the space continued to be financially ‘valuable’.456

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453 Ibid., 9.
454 Ibid.,11-12. (Italics Jones’ emphasis.)
455 Jones, Machine, 60.
456 See Ibid., 271-2, for the assertion of the ongoing necessity of the studio for the perpetuation of ‘originality’ in Smithson’s oeuvre, crucial for the function of the art market. “[F]or the gallery, whose position in post modernism is problematic, the studio must still function to guarantee certain kinds of value – economic and cultural.”
In extending the link between post-studio practices and the subsequent training of artists in the university, Singerman suggests, the discourse emanating from the 1950’s and ’60s debates created controversy and tensions between the artist and the university and as a result, art became a site of struggle between “vision and language.” Singerman, quotes Craig Owens and writes, “the break with modernism is marked by “the eruption of language into the field of the visual arts.”

I will return to the implications of this discursive shift in art, the changes that shift an emphasis on the visual to one incorporating speech and writing in section 3.4.5 Post-studio, Postmodernism and the University. Post-studio practices altered the learning of material skills and visual language to expand the concept of training to include programs incorporating conceptual strategies – programs focusing on ideas, text and language as well as modes of production that took artists outside the studio. The dominance of this training has had implications for the education of the artist in the university and among these legacies is the ongoing robust debate on how to write about artistic practice in a university research culture.

3.3 Transition

The studios of mid-twentieth-century America, therefore, displayed the return of Romantic and neo-Romantic impulses embodied in European studio tropes such as the Romantic sublime and individual genius, alongside processes nurturing solitude and isolation, to impart the aura of autonomous freedom recalling the pioneering spirit of frontier men. These conditions became, according to Jones, the “counterpoint and foil for the more social practices of the 1960s artists; and the industrial aesthetic of that decade, far from wedding Beauty in the studio's shade, directly opposed itself to the studio's long-lived romance.” On the post-studio’s turn away from the Romantic studio model, Jones writes:

Thus loaded symbolically, it became a prime site for critique and conversion in the 1960s with artist as manager and worker in a social space, or engineer of a decentered and dispersed “post-studio” production. The works of art shifted at the same juncture of operations

457 Singerman, 10.
458 Singerman, 179. Citing Owens, "Earthwords" in Beyond Recognition, 41.
459 Jones, Machine, 17.
460 Ibid., 19.
of the egotistical sublime to the social and more worldly technological sublime. Instead of turning away from the world, art became a way of incorporating its intrusions.461

The "dispersal and demise"462 of the studio via the post-studio turn could be shown to be a strategy artists employed to subvert modernist notions of individual freedoms embodied in the "muted fields, absorptive voids and unreproducible singularities of Abstract Expressionism"463 in order to reposition artistic practices reflecting strategies of different production values – the performative and mechanical reproduction of the technological sublime. Jones writes,

Stella's praise of "executive artists" and use of assistants in producing his brand was one unifying move; another was Warhol's conversion of the studio into Factory, use of assembly-line silkscreen techniques on serial objects, and claims to delegate art production to "Brigid" and "Gerard". A seemingly final, "post-studio" stage was initiated by Smithson, who moved art production to the industrially mediated peripheries of abandoned quarries and mining sites, and located its meaning in discourse rather than in the object above all else. This was not some “Triumph over American Painting” (to twist the standard paean against itself). It was an inversion and critique, an "anti-romantic anti-studio" dependent for its luminous salience on the Romantic constructs of an earlier age.464

The art of the early 1960s was so dramatically indexed to objects made outside the studio that artists in Smithson's generation saw no need for that more centralized artisanal space. Art could be jobbed out by blueprint or ordered by phone . . . The collapse of the studio was not inevitable, but was supremely logical, once the machine became the mode, as well as the emblem, of artistic change."465

461 Ibid., 9.
462 Ibid., 271.
463 Ibid., 58.
464 Ibid., 58.
465 Ibid., 362.
Even though the *nature* of the sublime was an issue of some debate in the early 1960s, indicating that the romantic theme still held a powerful, albeit provocative significance, the isolated studio along with the solitary artist was beginning to wane as more people became involved in the work of an artist's production methods.\textsuperscript{466} In the early 1960s, it was clear the studio was "contested territory."\textsuperscript{467} Jones suggests that in approaching the 1960s in the discourse on the studio, there is certain acceleration, a sense of contested terms and heightened stakes.\textsuperscript{468} Prior to this, Abstract Expressionism had encouraged an obsession with process and the place in which it occurred, but now a new social structure was celebrating the end of isolation and the beginning of what Jones citing Allan Kaprow would call "the artist as man of the world,"\textsuperscript{469} or Singerman quoting Dan Flavin named as "public man, trusting his own intelligence, confirming his own informed ideas."\textsuperscript{470}

The contested terms and rumblings that Jones alludes to could be exemplified by the opposing views held by minimalist artist Flavin and sculptor and painter David Smith. Singerman notes that:

Against the silence of the studio, Flavin insisted that the artist take "overt verbal responsibility" for his or her work; against the idea of art as a birthright or a calling, he argued that art making was a "mature decision for intelligent individuals with a prerequisite of sound personally construed education."\textsuperscript{471}

In contrast to Flavin's informed speaking artist and the art student cast in that image – "as he knows, he talks" – David Smith insisted on silence: "To serious students I would not teach the analysis of art or art history – I would first teach drawing; teach the student to become so fluent that

\textsuperscript{466} Ibid., 52.
\textsuperscript{467} Ibid., 51.
\textsuperscript{468} Ibid., 52.
\textsuperscript{471} Ibid. Singerman citing Flavin, 31.
drawing becomes the language to replace words. Art is made without words. It doesn’t need words to explain it or encourage its making.\(^{472}\)

Singerman argues that Smith believed in drawing and the teaching of drawing as arts anchor and its own form of language. This position was also supported by Mercedes Matter, founder of the New York Studio School, who also believed that words were conquering art.\(^ {473}\) Matter criticized art schools and departments for avoiding the teaching of drawing that Smith advised.\(^ {474}\) This ideological and pedagogical shift was a move Duchamp had forecast earlier. Singerman links the adoption of these strategies and Matters rebuke that “the art school becomes ready-made for the Ready Made” with Duchamp’s early significations – the joining of the readymade, language and the “grasp of a situation.”\(^ {475}\) Singerman links Duchamp’s project with Rosalind Krauss’s analysis that – the readymade is “inherently ‘empty,’ its signification a function of only this one instance . . . .”\(^ {476}\) With this, Singerman suggests, the bottle rack and urinal acquire their meaning situated inside the institutions and discourses of the art world,”\(^ {477}\) it is what Donald Kuspit would also call, “the look of thought.”\(^ {478}\) Thus, the competing struggle to prioritize ideology was not only contested ground in the university art school curriculum but was also a crusade being waged within the art world and artists practicing in the studio.


\(^{473}\) Ibid., 164.


Relyea adds another perspective to this point and accounts for the current situation stating: “One of the main things that helped doom the old academy salon system, was its inability to absorb the rising tide of people who were becoming involved in art . . . not just its making, its selling its buying, its publicizing and so on . . . I think much could be argued today . . . there is an overproduction of artists, that is far exceeding what the studio gallery, museum, was set up to handle. This is having a transformative impact at the non-commercial low end . . . .”

\(^{475}\) Ibid., 165.


\(^{477}\) Ibid., 166.

3.4 Defining the Post-Studio

It is difficult to accurately pinpoint the moment when the ‘post-studio’ was first coined, or the ‘post-studio turn’ adopted. While various critics and theorists have put forth a number of different interpretations, the literature often pinpoints the beginning of this era at the mid-1960s, the place America, and the American artists, Richard Serra, Andy Warhol and Robert Smithson, with Daniel Buren as a key French exponent.

However, Jan Tumlir’s *Studio Crisis!* 2012, suggests there are earlier precedents. While the clear break from the ‘confines of the studio’ is characteristically traced to the post-studio strategies of the 1960s and 1970s, Tumlir proposes that the art of questioning the function of the space has always been with us. He writes that “[a]lthough the artists associated with … Futurism, Dadaism, Surrealism Constructivism and the Bauhaus … did not necessarily abandon their places of work, they did rethink their purpose [in relation to the space] … [T]hey sought to render those studio walls more porous and accepting of the influence of the street outside.”

Davidts and Paice argue that:

> Although Smithson and Buren are often considered as the pioneering figures of ‘post-studio’ practices, neither one of them ever used the term, despite producing voluminous writings on the matter. John Baldessari, who employed the term to describe a course he taught at the Californian Institute of the Arts, Valencia, in the early 1970s, does not recall where he took the term from – “perhaps from Carl Andre,” he guessed, in an interview of 1992. Andre indeed coined himself in an interview of 1970 as “the first of the post-studio artists,” although he immediately hedged that this claim was “probably not true.”

Singerman suggests the post-studio label was:

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Robert Storr writes that John Baldessari in 1970,

... burned all the work he had done as a painter to clear the way to embark on a new artistic direction predicated on making work from ideas hatched without recourse to traditional means and realized according to which ever forms and processes best contained and presented a given idea. In effect, Baldessari came up with a notion and then chose his medium – video, photography, photo-montage ... as he saw fit. Taking lessons from this methodological leap into the classroom where he made his living as a teacher at the Californian Institute of the Arts (CalArts) Baldessari instituted a course called “Post-Studio Art” and initiated a quiet revolution in the way many artists make things and much of the public thinks about “art production,” that very phase signaling the shift as definitively and as succinctly as anything else that could be said about it.482

More recently, Caroline Jones has raised the question of what is implied by the term “post-studio artist”. Jones traces the roots of ‘post-studio’ practice to Robert Smithson’s criticism of the modernist isolation embodied and attributed to the studio that must now be challenged.483 On Smithson, Jones writes:

483 Jones, Machine, 272. Jones also suggests, “we glean inklings of the historical source of [the] post-studio impulse, and sense some of its cultural context, when we read those diatribes [of Robert Smithson’s Spiral Jetty] through the physical gigantism of the sites and the peripheral emptiness of their locations ... a kinship ... with the Beat impulse ... and ... the Abstract Expressionist’s sublime experienced as post industrial torque in the peripheries Smithson prowled.” (p. 369).
In his voluminous writings Smithson articulated a final shift in the studio’s fortunes, from previous tropes of its mechanized transformation to a new rhetoric of dispersal and demise. Initially this dispersal took the form . . . [of] peripatesis involved in Judd’s quasi-industrial production; ultimately it would involve a dispersal of the art object and author as well, generating a manner of art production that did not merely mechanize the studio but dissolved it. For Smithson, and his interpreters, art would henceforth be made in a “post-studio” environment, signaling an epoch that claimed status not simply as a new historical period, but as somehow beyond the reach of human history itself.484

The simultaneous strategy of working in and out of the studio – that is studio and “nonstudio” sites of practice – is part of the strategy employed to protect and endorse the artist’s practice while availing that practice of a new way of working. This new way folded into postmodern discourse. Jones writes:

"Nonstudio" is not literal, for Smithson maintained areas of rental and real property that he termed his "studio". . . . Rather, the “nonstudio” attribute is a kind of theoretical positioning within a newly valued discourse of postmodernism, indicating the studio will be denied sole importance as the site of creation or meaning. By the appellation “nonstudio” the dealer handling the Smithson estate means to secure Smithson’s transcendence of modernism and its studio as limits or sources – relaying sources elsewhere and locating limits in another unspecified space. But for the gallery, whose position in postmodernism is problematic, the studio must still function to guarantee certain kinds of value – economic and cultural.485

Jones suggests the first critic to associate Robert Smithson with the ‘post-studio’ term was Lawrence Alloway:

484 Jones, Machine, 271.
485 Ibid., 271-2.
[Alloway] described *Spiral Jetty* a year after its completion, and a year before Smithson’s death, as a “post-studio’ system of operation.” This identification continued through the 1980s, if sometimes ambivalently, as a booklet from the gallery representing Smithson’s estate attests. Here the essay by Jeffery Rian celebrates Smithson for developing “a nonstudio art form” and for moving “from the closed system of the studio arts.” But at the same time, the studio must still function for the gallery as the ultimate guarantor of the work’s unitary originality, crucial for the function of the art market.

In his 1972 essay, “Network: The Art World Described as a System”, Lawrence Alloway argued that the “art world was neither as clear nor as simple” as it used to be. Since the 1960s the number of groups of artists had expanded and art distribution had also broadened to incorporate larger audiences who were reached by new marketing techniques and mass media. During this time, changes occurred in art’s distribution processes and in the circulation of the art object – in the studio, the gallery and the art world – and in Alloway’s terminology, art production began to be viewed more as a system. Alloway states:

> Both the status of art as an object and the validity of the gallery exhibition as a unit have been questioned. The first sign of the problem may have been in the ’50s when Pollock, Newman, and Rothko made their large paintings. . . . Smithson’s dialect of the site and non-site set up a network of signs between the absent signified and the present signifiers, a procedure which assigns the gallery a partial role, as a container of rock samples, maps and photographs. Andre’s “post-studio art,” has the potential, not followed by Andre himself, of going straight from inventory to site, which would make it post-gallery art, needing no middle stage of display. . . . In conclusion, we must ask what is likely to follow from the crisis of confidence that artist (some artists) feel in the distribution system. . . . However, the cumulative effect of post-studio,
site based and conceptual forms is a clear sign of stress, requiring changed forms of presentation.490

Jones, moreover, notes that the difference between the strategies employed by Stella, Warhol and Smithson were quite different. For Warhol and Stella, production was still occurring in a centralized modernist site, with paintings continuing the late modernist habit of exhibiting in a white-walled gallery space. Smithson's work and words came to represent a more destabilized and dispersed mode of production that aligned itself with the emergence of a "post industrial" order, read culturally as "postmodernism."491

While Warhol and Stella offered technological progression and innovation that broke with earlier tropes of the isolated individual artist, it was Smithson who, with the construction of *Spiral Jetty*, 1970, took production outside the studio.492 Jones writes that:

> Crucially [Smithson] came to understand the psychological dimension of technology and its function within the matrix of human desire. By implicitly or explicitly acknowledging the libido that drives the technological sublime, Smithson's, works open that sublimity for desublimation; by emphasizing that the production of meaning occurs not within the studio but outside it (in peripheries and discourses), he reminded us that the machine in the studio might only be in our heads.493

Thus multiple forces instigated these new impulses and changes to former modes of production. Craig Owens suggests the proliferation of mechanical reproduction techniques largely undermined the qualities of "uniqueness and originality that the studio had come to represent."494 Moreover, Owens suggests the onset of post-studio art can be pinpointed to a moment when in the mid 1960’s, a modernist appraisal of the formal and material properties of an artwork broadened to "include the conditions of its perception."495 In addition, Owens argues this was minimalism's prerogative; it was a system that advocated for an aesthetic of full disclosure rather than the studio's intense

490 Ibid., 32.
492 Ibid., 361.
493 Ibid., 270.
494 Owens, "Back to the Studio," 100.
495 Ibid.
privacy where the artist was screened from public view. This began to take hold in the staging of art productions such as the installation by Robert Morris’s *Continuous Project Altered Daily* in 1970 at the Whitney, which was staged as a public performance and recorded by a film crew.\(^{496}\) Furthermore, in the performances which Yvonne Rainer mounted in association with Morris’s *Project*, the rehearsal of material was part of the performance, thus exposing the secrets of the dancer’s studio as well.\(^{497}\) Owens suggests "performance, of course is the post-studio art par excellence."\(^{498}\) The consequence of these strategies led art practices out of the privacy of the studio and to later develop in the 1970s, the Minimalist yet very public institutional critiques of Michael Asher, Dan Graham, and Daniel Buren.\(^{499}\)

Thus the very physical containers of art – the studio, the gallery and later the museum – the sites of production, display and consumption were being called into question. The *Art and Language* collective represented by Michael Baldwin, Charles Harrison and Mel Ramsden assert that the cataclysmic shifts to modernist painting and sculpture in the mid-to-1960s was due to the inability of these practices to provide the "unchallengeable categories of fine art upon which curatorial practice was predicated."\(^{500}\) Thus when Minimalism questioned the boundaries, edges and relations between the artist, the studio, the gallery and the institution, it was an “attack on ‘the frame.’”\(^{501}\) Conventions upheld by the ‘frame’ or the studio became matters of debate, contingency and negotiation. *Art and Language* declare: “The real site of production moved from the studio to the institution or the gallery. The artist was now presented with the opportunity to take on the role of curator, and the curator that of the artist.”\(^{502}\) These forces would liberate the artist from the “requirements of craftsmanship” and augment a new type of identity of what it might mean to work as an artist. These conditions later offered different artistic strategies and professional opportunities such as “ordering belt-way technology by phone . . . exploiting the distributive potential of the institution, and developing new managerial and organisational skills.”\(^{503}\)

\(^{496}\) Ibid.
\(^{497}\) Ibid.
\(^{498}\) Ibid.
\(^{499}\) Ibid.
\(^{501}\) Ibid., 31.
\(^{502}\) Ibid., 32
\(^{503}\) Ibid.
Ultimately however, the consequences of these new formations, write *Art and Language* are disturbing as the repercussions have seen the “erosion of privilege associated with the autonomous and contained artwork”\(^{504}\) to artists “remade in sparkling white-collar mode, joining the ranks of the institutional management.”\(^{505}\) These shifts are of further significance for the development of later art movements such as the ensuing institutional critique practices, post-post-studio models and the artist as curator phenomenon.\(^{506}\)

### 3.4.1 The European Post-Studio

Outside the American context, challenges to the studio in the late 1960s were less about issues with mechanical production and the technological sublime and driven more by philosophical and theoretical concerns.\(^{507}\)

Joseph Beuys, Yves Klein, Piero Manzoni, as well as their colleagues in the international Fluxus group, had all engaged in performance art with results that the primacy of the object, and the studio to which it had always been linked, had been consistently (if implicitly) challenged.\(^{508}\) Beuys exemplified this in his theories about pedagogy, to which he committed his professional life:

> I don’t believe that an art school . . . should lay emphasis on fixed places to work in the school. That sort of thinking is tied up with the idea of art as a craft, with the work-bench and the drawing-table. The need for that is only now felt by a few – because the majority is striving for movement and sees the school as a meeting-point. . . . The most important thing to me is that man [can] not only produce articles but become a sculptor or architect of the whole social organism.\(^{509}\)

Jones argues that despite Germany’s “economic miracle” Beuys’ leaning towards a primitivistic shamanism led him away from industry and out of the studio where artistic

\(^{504}\) Ibid.
\(^{505}\) Ibid., 33.
\(^{506}\) Ibid. Further repercussions are examined in this article with the ultimate consequence being a “neurotic compact between artist/curator and institution.”(p. 33). For a recent publication that backgrounds this phenomenon and explores how it continues to impact see: David Balzer, *Curationism: How Curating Took Over the Art World and Everything Else* (London: Pluto Press, 2015).
\(^{508}\) Ibid.
\(^{509}\) Ibid., 363.
shamanism had previously been sanctified. Furthermore, Jones (like Owens) positions the European post-studio strategies in relation to the philosophical implications of minimalism:

[This] represented another challenge to the studio that emerged in the sometimes more intellectual practice of European artists: if the work's perception was entirely dependent on its situation, that is, if its aesthetics were entirely site-specific, then how could it be generated in one space (the studio) in order to be perceived in an entirely different space (the gallery, museum, or collector's home)?

The most piercing exponent of this position was Daniel Buren, in his 1971 essay, "The Function of the Studio" (published in English in 1979). Buren writes:

What is the function of the studio?

1. It is the place where the work originates.
2. It is generally a private place, an ivory tower perhaps.
3. It is a stationary place where portable objects are produced.

... What does it look like, physically, architecturally? The studio is not just any hideaway, any room. Two specific types may be distinguished:

(1) The European type, modeled upon the Parisian studio of the turn of the century. This type is usually rather large and is characterized primarily by its high ceilings (a minimum of 4 meters). Sometimes there is a balcony, to increase the distance between the viewer and the work. The door allows large works to enter and exit. Sculptors' studios are on the ground floor, painters' on the top floor. In the latter, the lighting is natural, usually diffused by windows oriented towards the north so as to receive the most even and subdued illumination.

(2) The American type, of more recent origin. This type is rarely built according to specification, but, located as it is in reclaimed lofts, is

510 Ibid.
511 Ibid.
generally much larger than its European counterpart, not necessarily higher, but longer and wider. Wall and floor space are abundant. Natural illumination plays a negligible role, since the studio is lit by electricity both by night and day if necessary. There is thus equivalence between the products of these lofts and their placement on the walls and floors of modern museum, which are also illuminated day and night by electricity.512

Buren disentangles the various stages of art production in the studio, suggesting work produced in the studio belongs in the studio. He asserts that the studio is:

The importance of the studio... it is the first frame. The first limit, upon which all subsequent frames/limits will depend...

Thus the first frame, the studio, proves to be a filter which allows the artist to select his work screened from public view, and curators and dealers to select in turn that work to be seen by others. Work produced in this way makes its passage, in order to exist, from one refuge to another... A work produced in the studio must be seen, therefore as an object to infinite manipulation... All the same it is in the studio and only the studio that it is closest to its own reality from which it will continue to distance itself... it may become what even its creator had not anticipated, serving instead, as is usually the case, the greater profit of financial interests and the dominant ideology. It is therefore only in the studio that the work may be said to belong.513

Buren’s studio critique echoes similar institutional critiques that conceptual artists embarked on in the late 1960s, with further sites being the museum, the gallery, the private home or domestic space. Buren argues that “[a]nalysis of the art system must inevitably be carried on in terms of the studio as unique space of production and the museum as the unique space of exposition. Both must be investigated as customs, the ossifying customs of art.”514 Jones suggests that because Buren continued to see the studio as the unique place of production in 1971, this indicates how powerfully the

513 Ibid., 156-8.
514 Jones, Machine, 363.
European studio trope still reigned. She also analyses the outcomes for Buren’s rhetoric and sophisticated exposition:

Buren proceeded to analyse the functions of the studio as the place in which, and for which the work of art was made. The inevitable loss of meaning occasioned by the work’s removal from the studio is tolerable only when contrasted to the complete absence of meaning if the work never leaves. In his final polemical conclusion, Buren stated: “The art of yesterday and today is not only marked by the studio as an essential, often unique, place of production; it proceeds from it. All my work proceeds from its extinction.”

Jones remarks that just how this was going to proceed was not exactly spelt out, but points out that the “extinction” Buren called for was “unanticipated in the early 1960s . . . but by 1971, (after the example of Smithson’s art and others) could stand as a rallying cry and manifesto.”

Later, in a 2006 conversation, Buren insisted the function of the studio was “basically the same as it always was . . . [suggesting] artists have a much looser idea of what constitutes a studio than they did in the early 1970s, [but that] it is still the main place of work for the majority of artists.” Buren still believed that if the artwork was produced in the studio but was destined to be shown elsewhere, then the artist still needed to have a vision of the rooms where the work might reside, even though the final destination was unknown. However, if the work was created at a specific location, the site becomes part of the artworks identity. Buren suggests, “this returns us to the site as an integral component of the work . . . [and] if the work is created thus, there is a break from the idea and the idealism of the studio.”

Buren suggests the art market barely existed in 1971, but is so much more prevalent today. Furthermore, he argues “the studio process creates objects that complement our

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516 Ibid., 364.
518 Ibid.
society of exchange and market value . . . [and relies on an] external nomadism of the artwork. Needless to say, [concludes Buren] I reversed that habit.”\textsuperscript{519} Reflecting on his position Buren believes:

In 1971 my standpoint was unusual because, to the best of my knowledge, Brancusi was the only one who saw the contradiction between the work and the way that the work was being shown. [In leaving his studio to the French state Brancusi] wanted to show that it is this site where the work is most readily understood. It is where you speak with the artist and see the environment where he creates.\textsuperscript{520}

### 3.4.2 Institutional Critique and Site-Specific Art

Like Buren, other artists opted for a different framework to practice in and were drawn to site-specific work. In the 1960s and 1970s, embracing site specificity as the location for practice became a strategy that not only developed a critique of the studio but questioned interrelated spaces and economies including the gallery, museum, art criticism, art history, and the art market, which together constitute a system of practices that are not separate from but open to social, economic and political pressures. This form of criticism embedded in art practice is also known as institutional critique. In One Place after Another: Site-specific art and locational identity practices, Miwon Kwon writes:

Informed by the contextual thinking of minimalism, various forms of institutional critique and conceptual art developed a different model of site specificity that implicitly challenged the “innocence” of space and the accompanying presumption of a universal viewing subject . . . . Artists such as Michael Asher, Marcel Broodthaers, Hans Haacke as well as many women artists including Mierle Laderman Ukeles, have variously conceived the site not only in physical and spatial terms but as a cultural framework defined by the institutions of art . . . .\textsuperscript{521}

\textsuperscript{519} Ibid., 164.
\textsuperscript{520} Ibid., 165. See also appendix D: Studio Perspective, interview with art historian Norbert Loeffler for his insights on making and exhibiting in Brancusi’s studio.
To be “specific” to such a site, in turn, is to decode and or recode the institutional conventions so as to expose their hidden operations – to reveal the ways in which institutions mold art’s meaning to modulate its cultural and economic value; to undercut the fallacy of art’s and its institutions’ autonomy by making apparent their relationship to the broader socioeconomic and political processes of the day.522

Kwon observes and quotes Buren’s “somewhat militant words” from 1970, writing:

Art, whatever else it may be, is exclusively political. What is called for is the analysis of formal and cultural limits (and not one or the other) within which art exists and struggles. These limits are many and of different intensities . . . the time has come to unveil them.523

The physical condition of the exhibition space became the primary point of departure for this critique. Kwon continues:

Attempts such as these to expose the cultural confinement within which artists function – “the apparatus the artist is threaded through” – and the impact of its forces upon the meaning and value of art became, as Smithson had predicted in 1972, “the greatest issue” for artists in the 1970s. As this investigation extended into the 1980s, it relied less and less on the physical parameters of the gallery/museum or other exhibition venues to articulate its critique.524

3.4.3 The Investigation of the Apparatus the Artist is Threaded Through

Kwon draws on Smithson's use of the term “the apparatus the artist is threaded through” as does Craig Owens, who also examines the profound shift occurring – from the

522 Ibid., 14.
523 Ibid.
See also Craig Owens, "From Work to Frame, or, Is There Life After "The Death of the Author"?" in eds. Bryson et al., Beyond Recognition, 122-139. Owens notes, “Smithson predicted that artists would become increasingly involved in an analysis of the forces and relations of artistic production: “This is the greatest issue, I think it will be the growing issue, of the seventies: the investigation of the apparatus the artist is threaded through.””(p. 122).
production of art as object to art preoccupied with an examination of its own processes and institutions. Craig Owen’s 1985 essay, “From Work to Frame, or, Is There Life After “The Death of the Author”? represents the post-studio deconstructive strategies emerging at this time to give an understanding of the forces at play.\footnote{Craig Owens, “From Work to Frame,” 122-139.} Owens writes that as a result of the growing excessive “profiteering of dealers and collectors” in the 1970s, artists lost control over the forces and relations of their own artistic labour and production.\footnote{Ibid., 122. See also appendix D, Studio Perspective with art historian Norbert Loeffler who also comments on the greed of art dealers and collectors in this era.} He cites Robert Smithson, who forecasts the direction artists would take by advancing the notion that “the artist is estranged from his own production,” and that “[t]his is the greatest issue . . . the growing issue of the seventies: the investigation of the apparatus the artist is threaded through.”\footnote{Ibid. Owens citing Robert Smithson, in Bruce Kurtz, ed., “Conversations with Robert Smithson on April 22nd in 1972,” in The Writings of Robert Smithson, ed. Nancy Holt (New York: New York University Press, 1979).} Owens also notes this remark is interesting as it links the investigation of the forces and relations of artistic production with the crisis of authorship that swept Western cultural institutions in the mid 1960s, taking its identity from Roland Barthes famous post-mortem, “The Death of the Author.”\footnote{Ibid., 123. Owens citing Roland Barthes, “Death of the Author,” in Image Music Text (London, Fontana Press, 1977), 142-148.}

Furthermore, Owens proposes that, “if as Barthes argued, the author could not – or could no longer – claim to be the unique source of the meaning and/or value of the work of art, then who – or what – could make such a claim?”\footnote{Ibid.} Owens’ contention is that "despite its diversity, the art of the last twenty years, [1971-91] the art frequently referred to as “postmodernist,” can perhaps best be understood as a response or series of responses to this question – even when artists simply attempt to reclaim the privileges that have traditionally accrued to the author in our society.”\footnote{Ibid., 123.}

3.4.3.1 Death of the Author/Death of the Artist /Death of the Studio

Of importance to this period is Barthes,’ essay “The Death of the Author,” which questions who is the real author of a text. The text could be a painting, a photograph or a literary text. Post-structuralism and literary criticism questions the “presence of the originating
subject, the author”\textsuperscript{531} and their single interpretation attributed to the work as the only meaning. Many theorists critique and celebrate this essay for the ‘freedom’ it potentially offers in the possibility of multiple, yet individual interpretations. Griselda Pollock for instance, comments that:

A great deal of traditional literary and artistic criticism concerns itself with discovering in the works analysed the presence of the originating subject, the author. The meaning thus found is often no more than what is claimed as the artist’s intention. In art history in particular, supporting evidence is often directly biographical. In contrast, it can be argued that the reader is in fact the author of the meanings of the work read or viewed. Yet to be able to make a reading of a work the reader/viewer must possess a modicum of social knowledge about the practice (what is a novel, a painting, a photograph?), what kinds of behavior are appropriate, what kinds of readings will be recognized as art consumption and so forth. The reader/viewer therefore becomes a site for social exchanges which displace the meanings from being a something put there or taken out to being a process of productive activity predicated again upon a social community. The death of the author or artist, as privileged individual speaking for herself through the medium of work to a sensitized receiver is displaced by an awareness of the calculations and ventures of producers working within, for, or against the community of knowledges and expectations which constitute the social practice of which she is but one active participant.\textsuperscript{532}

In \textit{Vision and Difference}, Pollock argues that the critique of authorship is relevant but this new position for the individual subject – involving the reader/viewer as the active producer of meaning for texts:


\textsuperscript{532} Ibid. See also Pollock, “Art, Art School, Culture: Individualism after the Death of the Artist,” \textit{The Block Reader}, (London: Routledge, 1996), 53-9.
carries with it an excessive danger of total relativism: any reader can make meanings. There is a limit which is secured by accepting the death of the mythic figure of the creator/author but not the negation of the historical producer working within conditions which determine the productivity of the work while never confining its actual potential or field of meanings. This issue becomes acutely relevant for the study of cultural producers who are women. Typically within history they are denied the status of author/creator. . . . Their creative personality is never canonized or celebrated.533

Thus Pollock suggests there are two important issues to consider when deciphering the conditions of production. Firstly, the social formation of the producer within class and gender relations, and secondly, the method of production, the working process or practice both of which become crucial in bringing together the site for social interaction between producer and materials.534 Pollock argues that the product then "is an inscription of those transactions and produces positions for its viewers."535

This era questioned the economic, cultural, social and ideological connotations of the subject alongside the value of the legacy of technical conventions, traditions and procedures. The critique of authorship threw into the post-studio mix the dismantling of long established and deeply entrenched structures. Amid such death rhetoric, not only in the visual arts, but also in literary and critical theory, traditional models of production and authorship were being confronted, critiqued and questioned and with the subsequent dissolution of the studio model, a review and rewriting was taking place that offered greater opportunities to marginalized voices of race and gender.

3.4.4 Post-Studio/Postmodernism

The demise of the studio in the 1960s and '70s paralleled international cultural shifts such as the disintegration of colonial structures, (for example, the breakdown of French and American control over Vietnam, "British" and "French" Africa), the economic shift from primary, to secondary or tertiary processes (industrial to “post-industrial,” production to consumption, heavy industry to service sectors, colonial domination to

534 Ibid.
535 Ibid.
market penetration) and, as Jones notes, “culturally in what Lyotard has famously called the "breakdown of master narratives," Barthes called the "death of the author," Fredric Jameson viewed as the collapse of depth models, and others have seen generally as the breakdown of fixed structural semiotics into poststructural “slippage of the signifier.”

Jones traces Lyotard, Barthes, and Jameson as presenting theories that position a break and dispersal of the hierarchy of master narratives that once upheld cultural, political and artistic beliefs, suggesting that “politics and economics are part of the same culture that produces and consumes art.” She writes:

What is useful about postmodernism . . . is not so much its . . . prescriptive role . . . [as] apocalyptic or utopian . . . [r]ather, it is [its] descriptive role that allows us to see various modernisms as not inevitable but historically determined, permitting us to read the shifts, ruptures and collapses in those modernisms as equally contingent. Smithson’s role in the collapse of a particular modernism that centered on the studio yielded complex results, for his own position as an author and for subsequent artists.

Thus language, literary criticism and speech play major roles in the cultural formation of this period. The following section explores the impact on these shifts on the university. What is not possible here is a thorough examination of the major critical theories of this period, such as those by Michel Foucault, Jacques Derrida, Gilles Deleuze and Félix Guattari, Edward Said, or feminist appraisals by Hélène Cixous, Luce Irigaray, Julia Kristeva, Griselda Pollock, Rosalind Krauss or Linda Nochlin, to name a few. The final section of this chapter outlines shifts occurring for the university through the writing of Singerman and ends with a note from Nicholas de Ville on the formation of the principles of interdisciplinarity.


537 Jones, Machine, 365.

538 Ibid.
3.4.5 Post-Studio, Postmodernism and the University

Singerman argues that the break with modernism [hence modernist studio conditions] is marked by what Owens refers to as “the eruption of language into the field of the visual arts.” 539 Singerman places language at the shared centre of the production of postmodernism in the visual arts, the professionally trained artist and the art departments in this period, asserting that in the swift rise of university-based graduate education in the arts from the late 1940s through the mid 1960s, “language was the defining attribute of the university.”540 These debates initiate a profound shift for art practice in the university, one that casts a tension between the artist and the university as a struggle between vision and language with the construction of professional ‘subjectivity’ of the university-educated American artist.541 Singerman looks closely at the teaching of artists at the New York School, and suggests “the work of speech around the work of art, as its displacement or extension, forces the student to find his or her place in that speech [and] becomes the teaching of professional subjectivity.542 Describing this period he writes:

The spread of language – indeed, language as spread, a spreading thin of time and energy and commitment to craft – encapsulated the threat of university training both to artists, imagined as incapable of, and even damaged by, the “abstract reasoning and manipulation of words and symbols demanded by the usual academic tests of aptitude and achievement,” and to works of art, envisioned as “so all-embracing that [they] can’t be split up into separate words.” The two sides of this debate re-emerge in the late 1970s and early 1980s as the chronological categories “modernism” and “postmodernism.” In the writings of Rosalind Krauss, Douglas Crimp, and Craig Owens, among the most influential theoreticians of postmodernism in the visual arts, language remains the central actor in the debate. Deployed as the power to fissure and evacuate the whole and singular work of art, language – or its image and its effects: absence, difference, repetition –

539 Singerman, Art Subjects, 179, citing Owens, “Beyond Recognition.”
540 Singerman, Art Subjects, 155.
541 Ibid., 10.
542 Ibid.
dictates the attributes of a critical, knowing postmodernist art as it unravels the blindness and fictions of modernism.\(^{543}\)

The questioning of "master narratives" set in place the 'democratization' of art.\(^{544}\) The multiplicity of postmodernism trajectories replaced the singularity of modernism. For the singular solitary studio guarding a singular discipline, the collapse of this modernist trope set in train the dispersal of practice. Examples of this growing trend will be taken up in the next chapter, with early seeds sown by the growth of interdisciplinarity. Lyotard outlines his position on the postmodern and the beginning of the growing interdisciplinary approach in arts education and practice:

If education must not only provide for the reproduction of skills, but also for their progress, then it follows that the transmission of knowledge should not be limited to the transmission of information, but should include training of all the procedures that can increase one’s ability to connect fields jealously guarded from one another by the traditional organisation of knowledge. The slogan of “interdisciplinary studies,” which became particularly popular after the crisis of 1968 . . . was being advocated long before that, seems to move in this direction. . . \(^{545}\)

3.5 Conclusion

The rise of the post-studio turn beginning in the 1960s is a complex and multifaceted turning point in art history, intrinsically linked to the individual and the social. For the individual, it is the impact of changing cultural circumstance and the individual’s response to these changes – the social, cultural, political and economic factors of the era that interrupt and interrogate the status quo. These social changes are represented by – the growing art market and the profiteering of dealers, the artists’ relationship to the ideology embedded in the site of production, the crisis of authorship, the relationship of object production to the space, the changing role of galleries, museums and public spaces

\(^{543}\) Ibid., 155.

\(^{544}\) Jones, *Machine*, 361. See also Jones, 464 (fn. 50) where Jones refers to Lyotard’s *grand récit*, which argues “. . . postmodernism’s central project has been to decenter all previous projects; that is, that the “master narratives” of triumphalist history can no longer be told.”

and the institutional critique of these spaces by artists, the importance of film, photography, print media and publications in the mass dispersal of information, and their celebration of the artist's mystique, the rise of art critics, feminism, literary theory, criticism, semiotics and language – the expansion of post-structural discourse – all of which combine to initiate seismic shifts.

It should be very clear by now that these changes defined a critical break with earlier artistic tropes, not only the site of the studio but also the artist and their modes of production. Alongside the loss of past traditions was also the loss of being-in-the-world in a particular way that aligned with the past studio values, beliefs and customs. Alternatively, new opportunities were established that modified and transformed the studio's embedded framework introducing what Jones defines as, “collaboration, delegation, and even appropriation of others’ labor . . .” 546 These new methods were to become major themes for artists emerging after the 1970's and continued to offer strategies for an ongoing critique of the studio.547 Jones also acknowledges that the construction of Smithson as a postmodern artist has had a “deep cultural resonance – first in the late 1970s, but continuing for artists working at the end of the twentieth century as well” 548 (when Machine in the Studio was published). This thesis argues that this influence extends well beyond, into the twenty-first century. The following chapter explores this next transition.

546 Ibid., 372.
547 Ibid.
548 Jones, Machine, 290.
4. The Post-Post-Studio and Transdisciplinary Model

The Studio . . . a place of how, and ‘what if’, of make-believe, of what anthropologist Victor Turner aptly identified as the subjunctive mood – the ‘as if’ of possibility and play . . . the space between, where failure awaits us . . . In that place on the edge, we meet the works of Beckett and perhaps confront ourselves in a self reflective mode. What Lao Tzu calls ‘the space between heaven and earth’.549

Phillip Zarrilli, 2002

4.1 Introduction: The Post-Post-Studio and Transdisciplinary Model

What is the post-post-studio? What is the transdisciplinary studio? When did these models emerge? In comparison to post-studio strategies, how do these practices relate to the studio space?

Post-post-studio terminology implies the formation of a new studio model – building on, but also going beyond – post-studio strategies and codes. A return to the 1950s studio model would seem impossible after the demise practices of the 1960s and 70s post-studio strategies. However, there is a recuperative nod to inhabiting the space, not to replicate the solitary Abstract Expressionist experience, although that Romantic mode may continue in some form for some artists, but rather to inhabit the space with a different intent and purpose.

The post-post-studio builds on the myriad forms of practice, critique, discourse and rhetoric emanating from the 1960s and beyond, with models embracing the ‘celebration’ of multidisciplinary, interdisciplinary and now transdisciplinary forms of practice. This studio model responds to ways of working that may not be permanently located in a fixed space; rather, the model purports to create work on a site or where invited, such as biennales. The post-post-studio may also embrace a model where an artist director, in ultimate control of an idea and material production, employs artist/workers to produce and manufacture an object, event, publication or discourse. In many ways this model represents the medieval guild or Renaissance model where work was outsourced and developed for a master, although the guild’s hierarchal master/apprentice/journeyman training system is not apparent.

What qualities does the post-post-studio embody or perform? Perhaps a way of understanding the model is to identify features that have been named in the literature as part of this studio model. The practice of dispersal, mobility, technological connection, using assistants and specialization, and being part of a team are all attributes positioning this model as fluid and “a “field” to experience and interpret.” Coles, Transdisciplinary Studio, 13. It is worth here revisiting Davidts and Paice’s observation:

It is now rare for art to be produced in a single spot and by a sole individual. Rather it comes into being on myriad sites via both physical

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550 Coles, Transdisciplinary Studio, 13.
and virtual bases, and through the collaboration of different people with varied skills and backgrounds.\footnote{Davidts and Paice, \textit{The Fall of the Studio}, 6.}

In his article "Post-Post Studio," Joe Scanlan argues for the “artist’s lair,”\footnote{Joe Scanlan, “Post-Post Studio,” in Jacob and Grabner, eds., \textit{The Studio Reader}, 152-3.} revealing that irony and humour playfully partake in art’s transgressive strategies. Describing the decline of the studio amongst a generation of artists, Scanlan writes:

In this decade, a few artists like Pawel Althamer, Tino Sehgal, Artur Zmijewski and myself, are trying to rejuvenate the studio as a site of production by enlisting others to inhabit it for us, thereby outsourcing the labor of making art as well as the burden of authenticity – the burden of being studio artists ourselves. In what might be called a post-post studio practice, the idea of the studio artist makes a comeback, only now the artist is a paid actor performing on a set designed to just look like an artist’s studio. IF the work the artist-actor makes (or pretends to make) is just as good, it shouldn’t matter whether the artist is real or not.\footnote{Ibid.}

This whimsical strategy is a way of confirming the studio's relevance but also continues the ambivalence towards declaring the studio's legitimacy, value and contribution.

\subsection{4.1.1 The Transdisciplinary Studio}

The transdisciplinary studio is a model that has been recently identified by writer and critic Alex Coles, in his book of the same name. This model is concerned with the "studio as an operational vehicle for production . . . The transdisciplinary studio is a microorganism that actively generates objects across contexts of art, design, architecture and their respective discourses."\footnote{Coles, \textit{Transdisciplinary Studio}, 13.}

In the introduction to \textit{The Transdisciplinary Studio}, Coles outlines his rationale for defining this studio model by tracing post-studio roots, subsequent anomalies and, later, the difference between interdisciplinary and transdisciplinary studio methods of working. In positioning the transdisciplinary studio, Coles chastises critics and historians
for the repetitive use of two forty-year-old articles (also cited in the last chapter) as ‘key theoretical touchstones’ for the post-studio model. He argues that the essays “The Function of the Studio” (1971) by Daniel Buren and “Network: The Art World Described as System” (1972) by Lawrence Alloway are outmoded and their “accounts of the studio clearly no longer hold.” Coles suggests that post-studio theories developed by Alloway dominate the literature and that despite Alloway’s experiences with the Independent Group, he perceived the studio – and the reception of the work it produces – as being part of a linear system: Alloway wrote:

The first exhibition of a newly made work of art is in the studio. The second exhibition of a work . . . is in an art gallery . . . . From the gallery the work must be purchased by a collector, travel to other galleries or museums . . . . A fourth context is literary, the catalogues and magazines . . . . The density that a work accrues as it is circulated means that it acquires meanings not expected by the artist and quite unlike those of the work’s initial showing in the studio.

Coles suggests this “linear” account was directly challenged by Buren’s essay, in which Buren claimed “the studio as an essential, often unique, place of production. . . . All my work proceeds from its extinction.” Coles calls for a revision of these essays as barometers for post-studio and post-post-studio approaches. His preference is for the acknowledgement of all activities occurring within and across studio boundaries:

Critics and historians alike have tended to prioritize the voice of the singular artist over the collective work of the studio team. While this is understandable (after all, there is only one name on the spine of the exhibition catalogue) to wilfully ignore the activities and voices of those who make up the studio – that is to fail to analyze the precise model in place – is to provide an inaccurate picture of it.

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555 Ibid., 11–12.
558 Ibid.
Thus for Coles, the transdisciplinary studio model brings together a number of practices hovering between art, design, architecture, and alongside historians and critics, calls for a rethinking of the studio boundaries and methods of working. He writes:

Whereas to be a theorist or critic is a singular act, the studio is frequently plural at its point of origin as it is composed of a team. Thinking of the workers at each studio as active co-producers of the present study establishes the environment that is essential for transdisciplinary research and writing.559

Coles suggests that to appreciate the concept of transdisciplinarity it is important to have an understanding of the operational model set in motion by Jorge Pardo, Konstantin Grcic, Olafur Eliasson and Åbäke, and that the transdisciplinary studio needs to be understood by “clearly distinguishing it from the now ubiquitous term, interdisciplinarity.”560 As Coles’ studio research investigates art, design and architecture practices, he proposes that, in this design world:

attempts to account for the interface between art and design have led to a new interdisciplinary hybrid: designart, [which is] a way of working [that] attempts to apply the characteristics of the most traditional type of art – uniqueness, expressiveness, autonomy, eccentricity – onto design. As different as they are, the stage of the dialogue between art and design . . . [the] designart phenomenon . . . has now been exceeded. The emergence of a new model developed by the artists and designers . . . attests to how transdisciplinary has replaced interdisciplinary as a working method.561

Coles further suggests that what makes the transdisciplinary different from past studio models is an issue at play in the studio that is the transfer of “the dialogical – to the work.”562

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559 Ibid., 14.
560 Ibid., 16.
561 Ibid., 16-17.
562 Ibid., 73.
Coles identifies this method as crucial to Eliasson’s studio, writing:

This procedure is crucial; it is only through the participation of others and the dialogue they generate that Studio Olafur Eliasson attains the transdisciplinary.\textsuperscript{563}

The transdisciplinary model is epitomized by Coles’ research investigating studio Olafur Eliasson, Werkstatt & Büro. Coles describes the model as:

Eliasson’s Berlin studio is composed of a large design office, a series of test spaces, a work-shop, an archive, and library, and a warren of studio spaces that host the Institute for Spatial Experiments.\textsuperscript{564}

Olafur Eliasson’s website announces:

The studio now consists of about ninety people, from craftsmen to specialized technicians, to architects, archivists and art historians, web and graphic designers, film-makers, cooks and administrators. They work with Eliasson to experiment, to develop, produce and install artworks, projects and exhibitions as well as to archive and communicate his work, digitally and in print. In addition to realizing artworks in-house, Eliasson and the studio contract structural engineers and other specialists and collaborate worldwide with cultural practitioners, policymakers and scientists. The studio regularly hosts workshops and events in order to further artists and intellectual exchanges with people and institutions outside the art world.\textsuperscript{565}

Studio Olafur Eliasson nurtures the “channeling of energies of skilled workers into the studio in order to intensify dialogue between them, to better achieve the primary aim: to produce new work.”\textsuperscript{566} For this to occur, the studio set-up has multiple functions. Coles describes a labyrinth of spaces catering for “painting atelier . . . spatial experiments . . . an art school . . . including studio spaces for students – a series of studios set within the

\begin{thebibliography}{9}
\bibitem{563} Coles, \textit{Transdisciplinary Studio}, 73.
\bibitem{564} Ibid., 9.
\bibitem{565} Olafur Eliasson, “About Studio Olafur Eliasson,” accessed April 15, 2015, \url{http://olafureliasson.net/studio}
\bibitem{566} Coles, \textit{Transdisciplinary Studio}, 61.
\end{thebibliography}
larger studio . . . hubs of activity such as the Model room with a wunderkammer of models . . . an administrative and archiving area where the discourse workers sit . . . and with banks of desks for architects and further, library shelves act as room dividers for project spaces."567

Eliasson also has other studios in different locations, including a micro studio in Copenhagen where he spends part of the week. It has two spaces: one an office space and the other a more flexible design or production space; it is a more contemplative space. This gives Eliasson the opportunity to reflect on the projects "without the pressures of the main studio in Berlin."568 Eliasson’s third studio is a mobile-studio in Iceland. Eliasson explains that "[i]t’s basically an old campervan with a bubble on top. I use it to take photographs of the landscape and sometimes to paint."569 Coles summarizes:

Each of these studios is important to Eliasson’s creative process: the mobile studio being where he can be alone amidst the relative silence of Eidar in Iceland; the micro studio affording Eliasson and key studio members the space to reflect without the pressures of a large studio; and the macro-studio facilitating the production of it all, while also hosting the parallel activities of the school and the seminars.570

Thus the solitary space alongside communal production continues to be important in this transdisciplinary model. For further writings on the workings of the transdisciplinary studio, see Coles’ research on Jorge Pardo, Konstantin Grcic, and Åbäke.571 Each of these models employ the fundamental dialogic feature in the making of

567 Ibid., 62-63. Coles writing seems to declare there are distinctly different kinds of spaces for different activities, particularly for Eliasson. This is also another example of two studio qualities – private and communal – the private within a larger communal setting, that arise as important studio functions. These themes will be revisited later in this chapter and final conclusion as two intrinsic, fundamental studio attributes frequently mentioned in the background literature.
568 Ibid., 63.
569 Ibid.
570 Ibid.
571 Ibid., 28. On the nature of Jorge Pardo’s studio, Pardo declares to Coles, "Where ever I am, the studio is." Coles writes, "This would be flippant . . . [except] for the fact that a significant portion of Pardo’s time in the Yucatán is spent in the car. Rather than having everything – home, studio, workshop, and office – under one roof . . . the Yucatán studio is dispersed between Pardo’s house in Merida, Reuss and Galindo’s house nearby, the workshop and the site itself. Pardo also reflects on Coles’ questions on the impact of
work that Coles identifies as the new studio model, the transdisciplinary. Another interpretation of Eliasson’s studio is presented by Phillip Ursprung, who participated in debates and symposia at Studio Olafur Eliasson. He writes of Eliasson’s capacity “to appeal to both the romantic idea of the workplace and the administration of the office,” and that it owes a lot to “one of the most effective models during the era prior to globalization: Andy Warhol’s Factory.” On Ursprung’s essay, Davidts and Paice comment:

In this way we learn that Eliasson has succeeded in launching the studio as a virtual brand, an attractive label of experimentation that all products that it engenders are endowed with, all the while creating a marvel that narcissistically mirrors and reproduces itself over and over again.

4.1.2 Conclusions About the Transdisciplinary Model

As a ‘new’ studio paradigm, it is important to acknowledge the transdisciplinary model in this thesis. Embracing private and semi-private spaces for key people and communal spaces for dialogue, discussion and production indicate that this model ideally embodies multiple functions and requires a variety of spaces to achieve its objectives. While Coles’ research does not address the studio in the university, the model is a reflection of a highly ordered and functioning collection of specialist practices that sustain a dialogue with

‘post-studio’ artists and suggests, “[John Baldessari] is representative of a particular period and that period still plays quite large today . . . they believed by changing the representation of their studio model they would change art . . . Previously I felt the notion of the post-studio practitioner was bullshit, now I think this concept is actually the only interesting thing about the work. At its core is an attempt to resolve the moral issue of not making something yourself. If you look at post-studio art from that generation it’s always about legitimizing being an artist who doesn’t actually make things with their hands. If you agree in a culture and a place where you are actually surrounded by manual work then there is much less of an issue here and there is no need for such theoretical gymnastics to legitimize your feelings about it. At root, this version of the post-studio artist, with all its hang ups, is very Southern Californian . . . It’s all about controlling the frame and each of us has a different way of doing that . . . channeling the point of entry and exit in this way [like Andrea Zittel and Rirkrit Tiravanija] is a deeply problematic gesture as it prescribes where the discourse on the work begins and ends.” 29-30.

573 Philip Ursprung, “Narcissistic Studio,” in Davidts and Paice, eds., The Fall of the Studio, 177.

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each other and are employed under the direction of a master, to ultimately deliver the voice of the master. In this way it resembles past Renaissance studio models.

Also important for this study, is Coles’ declaration that reports on the lack of research on the studio, particularly when practitioners make claims on the studio “as a primary site for the production of meaning of its output”. He suggests that:

If artists and designers continue to insist on requiring a studio – and in some cases highlighting its role in their practice – then shouldn’t the way each of them mobilizes it be crucial component of any analysis of their practice? The place and means by which a work is generated – which, on occasion, has a hand in shaping its reception – must be accounted for.

Thus, declaring the studio’s participation and contribution to arts practice could have important ramifications for appreciating and understanding the studio’s relevance to art practice methodology, particularly in the written component of graduate study. Writing the practice-led thesis could be enhanced if the implication of the studio within art processes could be articulated. This is also an area for further research across the arts. Dance, for instance, has a sophisticated understanding of space as a co-creator in the art form. How might the studio’s participation be articulated by other art disciplines? How does the studio contribute to an artist’s method of inquiry?

4.2 The Face of the Contemporary Studio

As indicated at the beginning of this research, there are mixed opinions and controversy regarding the value, relevance, function and contribution of the studio to current art practice in the university, in both professional and educational contexts. To recapitulate, some theorists argue for the space as a critical referent for practice (Davidts and Paice); others mourn or question the loss of skills and traditional ways of working in the space for the ethical values and meaning that craftsmanship and a close connection to work provide (Pascal Gielen and Richard Sennett, Christopher Frayling); while others advocate fluidity between fields that respond to hybrid methods of practice (Alex Coles). Other theorists clarify the studio’s current position as one responding to neoliberal, globalized

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575 Coles, Transdisciplinary Studio, 11.
576 Ibid.
and networked conditions which, according to this viewpoint, the studio has forever changed, and no longer “identifies as a separate and resistant or self-determining” space (Lane Relyea).\textsuperscript{577} This position also embraces “the recasting of the artist in terms of agency rather than pure creativity” and, as Judith Rodenbeck believes, “is emblematic of a major sea change in the conception of what takes place in the artist’s studio.”\textsuperscript{578}

All these opinions, however, are those of theorists, art-writers, critics and sociologists. When I interviewed the academic and student artists from the six disciplines at the VCA not one suggested the space was unnecessary or irrelevant. Certainly, one historian (Norbert Loeffler) noted that the way many artists practice now has changed in response to technology and mobility, but the demise of the studio as a thing of the past or the studio as irrelevant to their practice were not topics that were validated in the interview’s conversation. Thus I do believe that as artists we need to advocate for the space and articulate why it is important, even if it is to state that it is not clear yet what the attributes or contributions are. The alternative is to allow ‘others’ to speak for the space and align it with their sociological commentary, which in itself is not a bad thing, but if this commentary becomes the dominant ideology it is difficult to resist the changes that inevitably occur at the political and institutional decision making level – such as the loss of the space, because we don’t seem to need it or the traditional use for the space has passed.

A discussion of the social, economic and technological changes impacting on the studio and the future of the space is presented in this section, which focuses principally on the writing of Lane Relyea and review commentary on his recent publication, \textit{Your Everyday Art World}.\textsuperscript{579} Like Alex Coles, Relyea suggests the studio has taken on a new kind of identity, believing a dispersed, fluid, mobile model has taken the place of the traditional fixed, autonomous, transcendent space.\textsuperscript{580} While Relyea laments this condition, he demonstrates how closely these values adhere to those of contemporary neoliberalism and the logic of:

\footnotesize{\textsuperscript{577} Lane Relyea, "Studio Unbound//2010" in Hoffman, ed., \textit{The Studio}, 222.
\textsuperscript{578} Judith Rodenbeck, “Studio Visit,” in Jacob and Grabner, eds., \textit{The Studio Reader}, 338.
\textsuperscript{580} Lane Relyea, Associate Professor and Chair of Art Theory and Practice at Northwestern University and the Editor-in-Chief of \textit{Art Journal}. His essays and reviews have appeared in journals such as \textit{Artforum}, \textit{Parkett}, \textit{Frieze}, \textit{Art in America}, and \textit{Flash Art}.}
labour valuation and economic exchange – that is, services and short-term contracts have shifted emphasis away from factory jobs and commodity production and onto individual “human capital” and its improvised, on demand performances. As a result the art world today develops beyond a formerly dominant system comprised of studio, gallery and museum . . . for a system that dictates conformity in production, distribution and the reception of not art objects but rather of artists themselves.581

Drawing on the critical sociological theories of Luc Boltanski and Eve Chiapello in *The New Spirit of Capitalism* (2006)582 and the Deleuzian rhizome that alludes to the horizontal, nomadic and dispersed nature of the technologically enabled mobile culture, Relyea examines the effects the network is having on the institutions of contemporary art. In his essay, “Studio Unbound//2010”583 Relyea writes that where Buren helped shape the premise of the institutional critique by speaking of artists’ studios and exhibition sites as belonging to a system of “frames, envelopes and limits” by 1999, Hans Ulrich Obrist and Barbara Vanderlinden, in the exhibition “Laboratorium,” talked about establishing . . . “networks, fluctuating between highly specialized work by scientists, artists, dancers, and writers'; about the laboratory within a museum . . . and ultimately about the creative blur between the making and the exhibiting of work.”584

More recently, Relyea writes that Claire Bishop has remarked on focusing resources into new project spaces to support exactly this type of work: projects that are time-based, open-ended and interactive, which Bishop claims “‘is essentially institutionalized studio activity’– the studio made into a showroom display, a *tableau vivant*.”585 These views, projects and new ways of working chronicle the ongoing changes to the traditional artist’s studio, alongside the museum that represents permanency, official or canonical culture.586 “Today,” writes Reylea, “studio and museum are superseded by more

581 Relyea, “How Flextimers and Networkers,” YouTube, November 18, 2014, [https://www.youtube.com/watch?v=sw2fg-E73aM](https://www.youtube.com/watch?v=sw2fg-E73aM)
584 Ibid., 218.
586 Ibid.
temporal, transient events, spaces of fluid interchange between objects, activities and people.”587

Relyea calculates the function of the studio has changed yet again, this time in response to the change in modes of production that is the neoliberal-networked, technologically-connected and immaterial labour-driven economy. Relyea describes the effects and structure of the ‘network’:

In contrast to enclosures, networks are characterized by what Gilles Deleuze has called ‘modulation, like a self-deforming cast that will continuously change from one moment to the other, or like a sieve whose mesh will transmute from point to point.’ Along with the rise of networks comes a new ideology, one that advertises agency, practice and everyday life. Networks are said to be inherently democratic and egalitarian, this is because of their horizontal, multidirectional and reciprocal capacity, the fact that, compared to more hierarchical forms of organisation in the network, it’s relatively easy for one node to communicate with any other. This means that the forces governing networks appear more quotidian, immanent and dispersed, rather than concentrated in transcendent executive positions. By the same token, the characteristic flexibility and informality of networked structures, the way they depend on the constant, relatively independent movement of their anticipating actors, is taken as evidence of diminished structure and greater agency. Thus networks are often championed for how they accommodate self-styled independent actors who, because their movements and decision making are supposedly less embedded in and dictated by governing structure and context, are more loosely affiliated with a dispersed field. It’s because of this kind of cosmopolitan character or effect of the network that people today can boast being both insiders and do-it-yourselfers (DIY’s) at the same time.588

Thus in relation to the network, Relyea proposes a new kind of space. What has changed in regard to ‘old’ studio tropes? Relyea argues:

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So what is the function of this new kind of space? Much like when Buren penned his essay, interest today focuses not only on the studio but on the art school and the international exhibition, all looked at in terms of their roles within a larger array of interlocking functions, each with its own scale and modality for activity and production and with its own capacity for input and output (some larger and more formal, some more intimate and everyday, all with different placement possibilities within the city). But this art world map or itinerary to which the studio belongs, braided within channels of connection, distribution and circulation, now seems purely practical or technological, as if without political content. No longer does the studio appear as an ideological frame that mystifies production, a space where the realities of social or mass production are supposedly held at bay in favour of an antiquated craft model that showcases the individual artist’s creative genius. And no longer is the studio seen as belonging to a ‘system’ such as Buren described, as a space characterized by box-like enclosures, of ‘frames and limits’, each assigned a discreet place is some rigid, stable and all determining structure or order. What system or structure does exist today is more properly described as a network…

Similarly changed are our notions of the solitary studio and the lone artist. Being part of a network that privileges itinerancy and circulation over fixity, that diminishes hierarchies and boundaries in favour of mobility and flexibility across a more open, extensive environment, also subordinates the studio and the individual practitioner to a general communicational demand, a decentralizing and integrative logic of interface and commensurability. . . . Deleuze calls this new mobile creator who emerges in this transition from an industrial to information-based society a ‘dividual’, someone who is not a ‘discontinuous producer’ (making discreet objects at one time) but is ‘undulatory, in orbit, in a continuous network’. Artists who are more ‘dividualistic’ discover themselves not by securing a role within the

589 Italics mine.
historical narrative of a chosen medium but by integrating into a more diffuse ecology that involves not only making art but also putting on shows, publishing, organizing events, teaching, networking, maybe belonging to one or more semi collectives, even adopting one or more pseudonyms. As the late Jason Rhodes, an early exhibitor of the private studio, remarked in 1998, ‘Museum director, curator, collector, artist – none of that means anything anymore.’

Much of the same goes for the studio. It no longer offers retreat. It’s no longer as in Buren’s earlier analysis, ‘an ivory tower’, no longer ‘unique’, or private. The studio now integrates. It no longer defers or resists instrumentalization, no longer distances the artist from society, no longer holds out that kind of separate identity to the artist, one supposedly distilled from the privacy and depth of the sovereign individual who occupies it, just as the studio no longer identifies as separate and resistant or self-determining the artists materials or medium or labour. Rather, the studio is all exterior. It offers a purely negative difference premised on sameness, places the artist as a like item within an integrative inventory or database, gives the artist a mailing address and a doorstep, thus providing the means for one to show up within the network. The studio is now that place where we know we can always find the artist when we need to, where he or she is always plugged in and online, always accessible to and by an ever more integrated and ever more dispersed art world.

Thus, Relyea recasts the very conditions the studio has been built on: its mystique, the solitary space, and a place of retreat. In a recent publication, *Your Everyday Art World,* (EAW) Relyea sets out the political, economic and cultural conditions affecting modes of production in the studio, art world and educational institutions, but is sceptical of the benefits the network has brought. Instead of abstract expressionists romanticizing the sublime, reviewer Ashley Hunt suggests Relyea believes neo-entrepreneurial ideology celebrates the “romanticization of a networked society.” Hunt writes that *Your Everyday

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591 Ibid., 222.
592 Relyea, “Studio Unbound,” 222.
593 Relyea, *Your Everyday Art World.*
594 Ashley Hunt, “Hopscotching, Traipsing and Waving in Passing: The Weak Ties of the Networked Art World and Loss of Criteria (review),” in *Contemporary Art Quarterly* 16
Art World incisively plots these positions, but cautions against presuming a stable set of meanings.

Another reviewer, Saelan Twerdy believes Relyea digs deep to find background movements underpinning the networked studio model. These influences can be traced to sociology and the political economy as well as “certain tendencies within (primarily) post-studio and site-specific art.” Twerdy assesses Relyea’s broad position as follows:

In his attempt to gauge shifts in the discourse of art, Relyea tracks large scale changes in the structure and organisation of labour and culture . . . one is about the rise of dominance of networked structures and their enabling manifestations: the database, the platform, the project, and the free agent or the “do-it-yourselfer.” The emergence of the network as a dominant organisational metaphor across diverse spheres is also presented as a root cause of the pluralism that reins in art today; canons and criteria decay as a hierarchical, summarizing and restrictive model of culture, which is replaced with a more horizontal, connected model and a more omnivorous consumer. Indeed, consumption itself becomes another kind of production as the network paradigm erodes distinctions between work and pleasure.

Twerdy suggests Relyea focuses on artists who began their careers in the late 80’s and early 90’s, such as “Andrea Fraser, Douglas Gordon, Dave Muller, Jorge Pardo, Stephen Prina and Rirkrit Tiravanija and . . . surveys the critical and curatorial discourse that accompanied their work, especially texts by Nicolas Bourriaud, Charles Esche, James Meyer and Miwon Kwon as they variously addressed the themes of relationality, flexibility and nomadism that Relyea sees as aligned with the network paradigm.”

Given these conditions, Twerdy argues, "Relyea laments that critical orthodoxy in art circles still tends to privilege flexibility, openness and indeterminacy, and to persist in the
idea that immaterial forms are inherently anti-market. However romantic these notions remain, they are more likely to glamorize today's status quo than to challenge it.”

Another reviewer, Peter Plagens, suggests Relyea is making a "felony case concerning the ravages the EAW [Your Everyday Art World] has wrought on the contemporary art scene,” writing:

Relyea’s . . . audience consists of skeptics like me (and, maybe, the author of Your Everyday Art World himself). For them, Relyea occasionally shines a prosecutorial floodlight on the wider consequences of the advent of the EAW:

Today's claims of romantic defiance too often look past the fact that our sense of expanded agency has been purchased largely through an aggressive shattering and collapse of the larger social structure. Falling progressively into ruin, this is a scene that belongs not to romance but to tragedy.

4.3 Conclusion

The literature, therefore, reveals multiple viewpoints appraising the status of the contemporary studio. On the one hand the studio is expressed by the physical space embodying a solitary practice, which may or may not produce physical objects, and may or may not be involved with other practices and networks. On the other hand, a physical space may be specifically designed for dispersed and discursive practices. This kind of space is more a ‘field’ requiring the space to accommodate the processes of mobility between different kinds of practices, such as art, design and architecture. They may or may not be in close proximity to each other. Another contemporary studio space belongs to the virtual worlds of the network and still another to socially engaged practices, or

598 Ibid.
600 Ibid. Plagens citing Relyea, Your Everyday Art World (no page reference given in the article).
‘social practice art’ such as the political, interventionist, participatory practices espoused by Relyea as a growing pedagogical phenomenon.

It could be said that there are as many ‘models’ as there are individual practices. The transdisciplinary model invites a return to openly discussing the merits of studio qualities that contribute to the production of work. This is a change from the hushed silences, “calamitous status,” and ongoing calls for the studio’s demise. While Coles’ model may represent his interests in bringing together art, design and architecture, and a model where many different practices coexist, the studio continues to critically engage in myriad ways and with different modes and modalities.

The studio and its practices may be located in an individual space, a collection of communal spaces, or beyond the physical space; it may be singular and depend entirely on the space for production, or used in a dialogic way when outsourcing work. For instance, designer Andrea Zittel, in conversation with Coles declares, “I find it’s impossible to think when there are five people hanging around waiting for me to make a decision. Perhaps a large studio would be more efficient, but in my world, privacy is the ultimate luxury.” In contrast, Vito Acconci tells Coles, “The work I was doing came from a “we” and not an “I.” Even though many of the ideas for projects begin with me they soon evolve into something quite different. When people visit the studio they are always surprised by how noisy it is – how there is a constant flow of dialogue between studio personnel.” As a reassuring precedent, Coles’ call for the need to articulate fundamental studio qualities contributing to art practice, particularly if artists and designers continue to declare the importance of the space for their working methods, is an encouraging appeal for the ongoing necessity to review the studio and its value to contemporary studio practice, theorizing and discourse. The following chapter returns to the studio in the university and examines the studio in light of a further shift from art practice to an artistic research culture.

602 See Relyea, “How Flextimers and Networkers,” YouTube video, 1.05:10 mins. See 56.50 min where Relyea mentions art practices that do not produce objects as such, but where artists engage with public debate and social services. See also “Common Field,” a new visual arts organizing network, accessed May 29, 2015, http://commonfield.org/
604 Coles, Transdisciplinary Studio, 362.
605 Ibid., 253.
5. The Studio in the Academy

73. Whether or not it is better to draw in the company of others.

I declare and affirm that it is better for many reasons for a student to draw in the company of others than alone. First because if you are inadequate, you will be ashamed to be seen among the number of men drawing, and this mortification is a motive for studying well. Secondly, a sound envy will stimulate you to become one of the number who are praised more than you, and the praise of others will spur you on. Another reason is that you will get something from the way in which they draw, who do this better than you. If you are better than others, you will benefit by despising their defects, while the praise of others will increase your efficacy.

74. Of the life of the painter in his study.

In order that the well being of the body may not harm that of the mind, the painter or designer ought to be solitary, and should be most of all, when he is intent on those reflections and considerations that, continually appearing before the eyes, give material to the memory to be well stored. If you are alone, you will be all yours. If you are accompanied by a single companion, you will be half yours, and so much less, the greater the inconsiderateness of his behavior . . . . And if you say, I will do things my own way, I will draw apart from them, the better to reflect on the forms of natural things, I reply, this cannot easily be done, because you cannot work in such a way that you will not lend an ear to their chatter. Two masters cannot be served. ⁶⁰⁶

Leonardo da Vinci, [1452- 1519]

5.1 Introduction: Background to the Studio in the Academy

This chapter examines the studio in the academy. Building on the literature from the past three chapters examining studio history, post-studio declarations and post-post studio models, this chapter focuses on the studio and studio–based learning as it has become part of the modern university. Learning in the studio, particularly in the visual arts, has developed a distinct learning style and culture that emerged during the twentieth-century art school training of artists.

In keeping with Bernard Smith and Michael Peppiatt and Alice Bellony-Rewald’s belief established in Chapter Two – that change in the artist’s role and the artist’s space parallels shifts in ‘modes of production,’ – this chapter charts recent shifts that have occurred in the academy, art school and university to pinpoint issues facing the studio in the art school and university today. Issues affecting the studio can be traced to late twentieth-century post-studio practices and to the more recent remodelling of ‘art practice’ to ‘artistic research’ in the university setting. Much has been written about this recent reformation and it continues to be vigorously debated in the literature.607 The shift to a research culture has been identified as both positive and negative as it predominantly impacts on the nature of ‘ justification’ that accompanies the written component of any research in a university setting. This calls into question the nature of artistic knowledge and artistic methodologies as distinct from the scientific research paradigm. It also brings into focus the difficulties in writing about the practical component of artistic practice and studio-based learning, particularly at the doctoral level. Doctoral study in the creative arts has been conducted in Australia for over twenty years and as a research field, the methods of writing and recording creative arts research continue to be passionately discussed and debated.608

However, before embarking on an examination of practice and research in the university, how might post-studio and post-post-studio conditions be playing out in the academy today, particularly the model suggesting fluid boundaries and dispersed practices? Most studios offered to students in an art school are individual and semi-private spaces. In

many visual art studios, particularly in painting, the space is formed by three walls with
the entrance open to passers-by who can peer in or just observe the work from the
corridor. In other departments, individual students work on a personal desk, but often in
a large, open plan and communal space. In these situations, the studio functions semi-
privately and communally as student work can be easily viewed by colleagues and
teachers. Howard Singerman suggests that the ‘private studio’ in the modern art school
has a particular history. He documents the emergence of the private studio in "A Possible
Contradiction," linking the two Da Vinci quotes cited at the beginning of this chapter as
fundamental ‘contradictory’ qualities embodied in the studio: privacy and interchange. He writes:

I raise Leonardo’s now five hundred-year-old comments because I find
them echoed, albeit without citation and in very different language, in the
College Art Association’s guidelines for MFA programs in "studio art",
published in 1977 and revised in 1991 and 2008: “For the majority of
students, private studios are necessities. [But] they should not be so
private or segregated as to prevent healthy contact and interchange...”
Like Leonardo, the CAA is concerned both with the problem of isolation
and the problematic nature of interchange.

Singerman accounts for the different studio models arising in the 1970s and
distinguishes between the individual studio and the more general studio in the
institution. He suggests, even the introduction of the “Post-Studio Art” program at the
Californian Institute of the Arts (CalArts) headed up by John Baldessari, Douglas Huebler
and Michael Asher, which in theory abandoned traditional studio methods, “was a
program that continued to offer its students individual studios – perhaps because the
studio it sought to put into question, or to surpass, was not so much the private one but
the general one, and a certain conjunction of space, artistic identity and “studio”
practice.” These dual qualities – ‘individual and general’ – are also represented by the
studio tropes such as public and private or cloaking and disclosure. Rachel Esner, Sandra
Kisters and Ann-Sophie Lehmann write in Hiding Making–Showing Creation, that “hiding
and showing, thinking and making, private and public, the studio and the exhibition...”

609 Howard Singerman, “A Possible Contradiction,” in Jacob and Grabner, eds., The Studio
Reader, 39-46.
610 Ibid., 39.
611 Singerman, “A Possible,” 41-42.
are not so much dichotomous as dialectical, in permanent oscillation, a sometimes perverse *perpetuum mobile*.”612

These studio qualities continue to be fundamentally important to creative arts studio method of teaching and learning in the university. In this study, many academic interview participants declared creative learning was both an interior and exterior process, or individual and communal and as such, these studio qualities form a backbone for core processes in the studio’s method of teaching and learning in the studio.

Jan Tumlir indicates further realisations for the way post-studio practices have impacted on the educational setting. He believes many post-studio ideals have been received without thorough examination. When the timing of the post-studio’s official announcement in the educational program occurred at CalArts in 1970, Tumlir acknowledges John Baldessari professed he “didn’t want to call it ‘Conceptual Art’ and so called it ‘Post-Studio Art’.”613

Tumlir suggests the post-studio strategy became uncritically embedded in subsequent programs and critiques about the studio, because in fact it wasn't long before there was a return to the studio. Tumlir cites Craig Owens’ 1982 article “Back to the Studio,”614 in which Owens traces the practices of a number of artists, many who had trained via post-studio programs in CalArts; yet who ten years later had returned to traditional studio methods of production. Tumlir writes:

> By this point [the 1970s], we are already approaching the far end of the PST timeline, but what is here named is in no way inaugurated inside the halls of academia. Rather, as is so often the case, that which suddenly emerges in language has been in existence for some time evolving as a still-mutable mind-set or worldview “under the radar.” Once it is articulated in this way, it becomes something else: a characteristic part of an art department…By the time Post-Studio Art is proposed as a program, it is already well on its way to becoming orthodoxy…Kaprow had studied at Columbia University with abstract

613 Tumlir, “Studio Crisis!”, 58.
614 Ibid., 59.
painter Hans Hofmann . . . [and] shared with Baldessari the [belief] that artistic maturity could only be gained by renouncing training.\footnote{Ibid., 1-2.}

As noted in Chapter 3.4 Defining the Post-Studio, a review by Craig Owens titled “Back to the Studio,” critiques an exhibition mounted by CalArts on the tenth anniversary of alumni that had graduated from its Post-Studio Art course. Inspired by their contemporary art world recognition, he is curious about the post-studio methods they might have employed.\footnote{Owens, “Back to the Studio,” 99-107.} Owens traces the effects of post-studio strategies as they were implemented in the art school, the developmental trajectory in CalArts and more broadly in the art school system. The article finishes with a critique of artists who were educated through this system yet whose working method and production, ten years later, had returned to the studio. Owens writes:

In 1967 and ’68, when Dan Flavin visited a number of art schools and departments to lecture . . . on an American artist’s education . . . he announced that the era of the artist’s studio as the unique space of production was drawing to a close.

The romance of days of belabored feeling, of precious, pious, compulsively grimy studio-bound labor by haphazardly informed neurotic “loners,” often verging on mental illness, relying desperately on intuitive good sense, is passing from art. The contemporary artist is becoming a public man, trusting his own intelligence, confirming his own informed ideas.

Since the studio functions not only as a place of production but also a place of instruction, the advent of post-studio art precipitated a crisis – this was the main thrust of Flavin’s address – in the training of professional artists. Art schools and university art departments had become, in Flavin’s view little more than “technical vocational training institutions” offering ‘formal indoctrination . . . in art historical media” – that is, in conventional studio practice . . . \footnote{Ibid., 99.}
On his response to the exhibition itself, Owens notes, “we discover that the most successful among them, at least according to the exhibition's standards, are those who have returned to conventional mediums and modes of production. Within the highly specific context of CalArts, the exhibition was indeed adversarial, for it spoke of a massive retreat to the studio.”\textsuperscript{618} This post-studio return then seems to suggest, that the studio offered opportunities, on which the post-studio’s platform was unable to deliver.

### 5.1.1 Art Practice and Art Research in the Academy Today

To understand the contemporary nature of the studio in the university necessitates a grasp of the persistent “unstable and contested”\textsuperscript{619} relationship between art practice and artistic research since the arts and art education have become increasingly aligned with the research culture in the university system over the past twenty years. This is contextualized here for the purposes of understanding the complex relationship between art and academia and the implications for the studio space.

Maintaining a focus on the ramifications for the space means appreciating the impact of the changes that have rattled the space since the 1960s’ post-studio declarations, post-post-studio interdisciplinary practices, transdisciplinary models and the debates being waged today about artistic research in the university setting. One shift resulting from the ideology of post-studio dispersal is the change from a single disciplined practice (hence perhaps the necessity for a solitary studio) to multi-disciplined, fluid or virtual practices that do not advocate for the need for an individual space. Of the Australian context, Professor Ross Woodrow states in Artistic Research: “It appears that multidisciplinary practice is indeed a dominant contemporary mode for artists.”\textsuperscript{620} As already noted, the ‘fall of the studio’ rhetoric continues to assert the solitary studio to be “out”\textsuperscript{621} or “ideologically suspect.”\textsuperscript{622} With many artists taking up multi-disciplined practices, students in the academy may find themselves in a number of learning studio spaces, but this should not negate the importance of being able to return to one, which becomes their home base. The literature also points out that many artists who have need of mobile

\textsuperscript{618} Ibid., 100.
\textsuperscript{622} Ibid.
spaces to connect between different practices, also need the use of an individual space. The rhetoric describing the mobile and fluid studio seems to misrepresent the actual value, relevance and contribution of the solitary space in the private and educational setting. The ‘new’ model feeds neoliberal opportunism if it doesn’t also advocate for the necessity of the space as a co-contributor to art’s production and that for some, the need for a solitary space is non-negotiable; it is just the way particular artists practice and function in the space as artists.

As already mentioned, Alex Coles declares the necessity for artists and designers to critically analyse the way they mobilize the studio as a critical component of their practice. Further to this, in relation to the contemporary space in the university, Michael Schwarb and Henk Borgdorff argue that “if the space is to be provided for fundamentally artistic processes in academia, then academia may need to be critiqued and transformed.” Thus if art processes are to continue in the university and not be enveloped and straight-jacketed by academia, perhaps advocacy for the art processes occurring in the studio need louder and more critical voices that express how and why the studio is a crucial referent in artistic process and research.

How to write about artistic process and links with theory is still contested within arts education and university research culture. Academia and theory need to be in relationship with practice, advancing not smothering practice. Ideally, theories emerge from art processes via questioning and experimenting. If art practice and processes are part of the human condition that work at the edge of often vulnerable spaces, perhaps denied articulation or resist naming altogether as part of arts “self-determining and challenging forms,” then the messy nature of artistic processes occurring in the studio can often be difficult to communicate.

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623 Coles, 11.
625 Ibid.
While some theorists, such as Pascale Gielen, argue for an embodied or “incorporated”\textsuperscript{627} relationship between practice and theory, not all parties are clear on the ratio, the involvement or have the belief this needs to actually occur. As early as 1994, Iain Biggs was writing:

Art practice, carried out within the growing sphere of influence of the university and its values is now reconceptualised as research. As such it becomes subject to new controls and values. To survive in the university, the artist-academic must increasingly match the categories and priorities that research ratings reward. That is, he or she is under growing pressure to move from an “experimental” to an “academic” bias in her or his practice, academic in the sense already indicated. . . .\textsuperscript{628}

Biggs’ argument highlights the early necessity to understand how the disciplines functioned in relation to each other, and hence supports the model of this study in comparatively examining the studio across the disciplines. Biggs maintains that:

If we wish to protect the experimental, educational and therapeutic aspects of art practices . . . then we have to enter wider debates about the epistemological and pedagogic basis of the academy as a whole. In particular, we need to distinguish between the ways in which different disciplines function in relation to each other.\textsuperscript{629}

Fundamental to the concept of the studio is that it is considered a place for practically ‘doing’ and ‘making’. While creative arts practice may be materially or physically (performative) based, musical, theatrical and dance investigations also engage with intellectual inquiry, questioning, discovery and experimentation. In proposing that the studio in the university is in a position of renewal – with a return to the idea of the study – echoing shades of the Renaissance stanza, or Studiolo – as the space and place of contemplation in the university where debate, connectivity and networks abound – it is unwise to neglect naming the studio as the place for process and practice, for the physical

\textsuperscript{627} Gielen, "Artistic Praxis and the Neo-liberalization of the Educational Space," in Gielen and De Bruyne, eds., Teaching Art in the Neoliberal Realm, 18.

\textsuperscript{628} Iain Biggs, “Peripheral Vision,” in The Artist and the Academy, eds. Nicholas de Ville and Stephen Foster (Southampton: John Hansard Gallery, University of Southampton, 1994), 123.

\textsuperscript{629} Ibid., 125.
and material inquiries that occur there. Articulating the relationship between process, studio and theory may go a way to advance understanding in the university research culture that requires a written enunciation of the research undertaken in the space.

5.1.2 Studio Teaching and Learning Study (Office for Learning and Teaching)

In a recent Australian study examining studio-based learning, the “Studio Teaching Project” funded by the Office for Teaching and Learning Report (OLT), the executive summary states:

While physical studio settings do differ, they tend to be notably more resource intensive – in terms of space, staff, workshops, equipment – than many university degree programs. As funding sources have tightened across the university sector in recent years, anecdotal stories of resource pressures and cutbacks in the studio teaching area have become more and more widespread.

In that context, concerns about the viability of familiar approaches to studio teaching have led naturally to questions about exactly what contributes most to successful studios; what characteristics are most important to retain? In addition, increasing Government and university expectations of accountability in terms of outcomes, teaching strategies employed, assessment criteria and the like, have also put pressure on a form of teaching which has its roots in the relatively unstructured space of the traditional studio.630

This extensive study brings together teaching perspectives that identify effective models of teaching and learning in the studio such as cross-disciplinary, workshop, travel, praxis, project and blended learning. It also provides an investigation into best practices methods for evaluation and assessment and provides case studies as exemplars for the implementation of these practices.


5.2 Power Structures and the Studio – Neoliberalism

The European educational system is grounded in an intellectual, historical, philosophical and theoretical cultural base, giving a perspective and sense of placement that is different from the Australian system. However, European perspectives, theories and contemporary critical writing also provide a framework for understanding the global issues at stake for art education in the academy. In an educational art context, academics from Australian universities also participate in contributing globally to discussing these issues, debates and conversations.

This section primarily draws on the writings of Belgium sociologist Pascale Gielen, who examines the structural frameworks underpinning the relationship between the artist, workspaces, education and market systems encountered by the artist in training.631 In presenting the sociological and political issues that confront the studio in an academic institution, he traces the power structures that threaten the studio via neoliberalism. Noting the strengthening relationship between theory and practice in the university, Gielen calls for a good balance and interaction between this bilateral relationship and suggests that this praxis be considered a form of “embodied knowledge.”632 He also suggests that what distinguishes the artist from the theoretician is a form of “incorporated knowledge,” a material consciousness working with a theoretical knowledge, and that anything else is “mere illustration of a concept or an idea.”633 He argues that today, within the current political and economic context, this essential relationship between theory and practice is disturbed both within and outside the domains of education, and because of this the artistic biotope of the artist loses balance.634

In the “Introduction” to Teaching Art in the Neoliberal Realm, Gielen and Paul De Bruyne propose that the Bologna Agreement of 1999 was “the official starting shot of neoliberalization of education,” when standardizations across the European education

632 Ibid., 17.
633 Ibid., 18.
634 Ibid. The degree of connection between the theory and practice relationship is contested by a number of authors and practitioners. Regarding the place of theory, Biggs calls for recognition of the experimental as does Schwab in The Exposition of Artistic Research, 9, suggesting the relationship between art and academia is far from settled.
system was implemented.\textsuperscript{635} They also believe the interaction of theory and practice – essential to the development of artistic praxis – is frustrated by the Bologna Process. This, combined with the impact of neoliberal policies on the artist, art spaces, the art market, art academies, and teaching and learning relationships presents a picture of the pressures facing the artist and art academy in the twenty-first century. This section explores these issues and their impact on the studio to position contemporary debates that either insist on the studio’s redundancy or caution against this stance and demand vigilance in legitimizing the necessity of the space.

5.2.1 The Impact on Freedom

In his \textit{The Murmuring of the Artistic Multitude}, Gielen suggests that while liberalism and neoliberalism both “prize individual freedom and autonomy very highly [and] these are crucial values which modern art and artists could hardly survive without; that we too enjoy the fruits of neoliberalism,”\textsuperscript{636} but the neoliberalism encountered in much of society and the educational sector, is of a totally different order. This form of neoliberalism has:

\ldots left the political order and dissolved into society to permeate it. It includes an ideology program that denies it is an ideology. This form of neoliberalism \ldots purports to be the only realistic option \ldots [and further], neoliberal principles are seen as natural and as intrinsic to human behavior. Such a crypto-ideology therefore denies the distinction between nature and culture. \ldots In educational circles \ldots it has become commonplace to hear \ldots of output and returns on investment – as if they were talking about a bank \ldots. In the field of art and culture, when people talk about grants, they no longer talk in terms of ‘nurturing’ the arts and our cultural heritage, but in terms of ‘government interventions’. \ldots Moreover the artist must be an artistic entrepreneur, while cultural participation is first and foremost a matter of viewing statistics and visitor numbers. \ldots. There is hardly a museum, theatre or public broadcasting corporation in Europe that has escaped this logic of accumulation. In their own way the mass media too have largely been reprogrammed in line with neoliberal thinking.\textsuperscript{637}

\textsuperscript{635} Gielen and De Bruyne, “Introduction,” in \textit{Teaching Art}, 7.
\textsuperscript{636} Gielen “Introduction,” in \textit{The Murmuring of the Artistic Multitude}, 3.
\textsuperscript{637} Ibid.
While individual freedom and autonomy are part of the driving force behind publically expressed liberalism and neoliberalism, Gielen asks what is lost in the name of "efficiency and freedom of competition as a universal good" – the driving forces behind the ideological neoliberal capitalist agenda? This style of neoliberalism is pervasive, unless one can be wary of its outreach and plan resistance to its annihilating pressure by working with the challenges it presents and defining positive aspects in the system. Neoliberal forces often fuel suspicion, mistrust and fear and in these ways it is a "deeply cynical ideology" having far reaching consequences.

5.2.2 The Impact on the Educational Setting

This "cynical ideology" has as an enormous impact on the relationship between teacher and student, teaching and learning, time and knowledge delivery, the scheduling of time and space for classes, the assessment process, measurability and evaluations, and of course the function, value, merit and worth of the studio space within the educational institution and the studio methods of teaching and learning. Gielen writes:

Just as neoliberalism doesn't fully trust the free individual, it is also wary of the potential free space between pupil and teacher in the classroom [studio].

By using miles of red tape and numerous assessments, the . . . regime tries to keep the space between teacher and pupil as orderly as possible. In doing so, however, neoliberalism goes right in against the historical and etymological meaning of the word 'school'.

Those who talk on a subject with heartfelt involvement need few pedagogic rules to evoke interest or to transfer knowledge and skills. It is precisely this subjectivity that is 'hated by capitalism'. . . . Capitalism doesn't know how to deal with the immeasurability of the educational process.

However, Gielen suggests, not all outlooks are negative in this climate. He cites Dieter Lesage as pointing to possible positives in the Bologna Agreement. Lesage believes that

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638 Ibid., 4.
640 Ibid., 5-6.
Bologna, in affording the standardization of art education across Europe, has enabled and opened up the possibility of artistic research in Higher Education, affording time and space for artistic experimentation. However, Lesage also cautions against neoliberal processes that encroach on the time and space of artistic productions, such as the threats to the continuation of the autonomous art space and the time necessary for "careful reflection, patient investigation and rigorous experimentation." He also suggests that a number of "freedoms" need to be defended, and that even rebellion may need to be enlisted as a form of taking back and defending the "light side of the Force." Lesage writes:

The main reason why I do not endorse the total refusal to engage the Bologna Process is that besides the maddening bureaucratic e-work that makes Bologna so infamous, it also meant the long overdue introduction of research into the mission of art academies all over Europe. Whereas in pre-Bologna times, art education had been mainly places of teaching, the Bologna Process opens up a discursive space in which art academies can begin to understand themselves as laboratories of artistic research. Of course, as the sciences lay claim to the definition of research, many people working at the art academies sincerely thought that introducing research at art academies meant that academies had to become more scientific. There is still widespread ... misunderstanding of the so-called academization process in which art academies have engaged themselves ... for art academies, the academization process is absolutely not about becoming more scientific; it is about becoming more artistic.

Despite these positive appraisals, Gielen notes many continue to believe the Bologna Process does position the domain of the school to be a marketplace whether it be located in Sweden, Italy or Belgium. Outside the European context, similar structures such as standardization, educational marketing and increasing scale and centralization of administration also predominate.

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641 Dieter Lesage, "Art, Research, Entertainment," in Gielen and De Bruyne, eds., Teaching Art, 111.
642 Ibid., 126.
643 Ibid., 117-8.
In this climate of negative impediments and positive challenges imposed by neoliberal pressures (albeit with the necessary prerequisite awareness to be ever vigilant and ready to defend time, space and curriculum), what is neoliberalism’s specific impact on arts education and the studio?

5.2.3 The Impact on Students and the Student/Academic Relationship

Regarding the educational setting, Gielen suggests that the neoliberalization of Europe's educational market after Bologna has had an effect on the whole educational space, in which students are:

increasingly treated as entrepreneurs. The social relationships between teacher and student are given the status of exchange and service relationships which can be written down as a contract, educational programmes competing with one another on the market are very much geared to the environment (studio /space) calling for alertness to the constant anticipation of change. This kind of educational enterprise calls for constant reorganization, to shake the structure up every five years and reinventing and innovating, in order to be of use for the labor market is the norm.645

Therefore, if the studio method of teaching and learning is to be effectively maintained, then the creative relationship between space, pedagogy, student and teacher seems to require vigilant affirmation espousing the positive virtues of this learning paradigm and the necessity of the studio as core to the delivery of arts education and training in the university.

5.2.4 The Impact on the Studio

If left unchecked, the consequences of these neoliberal policies for the delivery of quality art education becomes increasingly compromised and the ability to provide the ideal studio space in the educational institution impossible. It is urgent therefore, to develop policy that clearly articulates that value of the studio to creative art's teaching and learning methodologies by addressing the neoliberal frameworks that pressurize the space and compromise the delivery of creative arts practices. In this way, armed with

clear and indisputable data, myopic demands may be rationalized and the space's future protected. In the following section, Gielen defines four different types of artistic spaces, required by the artist in training and later, professionally, for the practicing artist.

5.2.4.1 Four Artists' Domains or Biotopes

Four artistic domains or ideal habitats operate in the educational training setting and ongoing professional life of artists. The biotopes are surveyed here as they give a contemporary framework for understanding the private and public domains an artist is constantly negotiating and how they might be compromised at various levels. Importantly, the sketches outline the spaces of the studio and the different functions required of space in the academy and the community. Gielen advocates that within these spaces a specific understanding and interaction between theory and practice be recognised and framed.\footnote{Ibid., 18.}

The four spaces are defined as the domestic space (private/intimate), the communal space (peers), the market and the civil space (community).\footnote{Ibid.} Gielen's definitions of these four spaces and the differences between them are outlined below, as this assists in appreciating the relationship between practice and theory, especially as it relates to the kinds of spaces the artist inhabits and encounters through his or her training and professional working life. Gielen observes:

The [first space is the] domestic domain, a space directed at development, the one in which artists are raised in all intimacy or in which they educate themselves. . . . It is the space in which people still dare to act ridiculous in jest . . . The prototype of the domestic space within the professional art world would probably correspond with the Romantic image of the artist meditating over his work in his attic room. The domestic space also offers the familiar atmosphere of the home where artists or artists-to-be can interact with the works of art or reproductions around them in all \textit{tranquility, concentration and intimacy} [my italics]. . . . The domestic space offers a certain kind of 'slowability', which is necessary in order to incorporate complex theoretical insights. Anyone staying in this zone control their own rhythm . . . however . . . it is not identical to 'home' . . . (but) may be
experienced in semi-public spaces such as a library, a museum or a train . . . even in crowded circumstances. Whenever the artist develops himself and his work in all intimacy, for example by reading an essay or a detailed analysis of an image, he finds the concentration for theory, which only the intimacy of the domestic space offers . . . the tranquility for building theoretical knowledge . . .

The above space is quite different from [the second space] the classroom, the workshop or rehearsal room in an art academy, for within these communal spaces there is room for interaction with fellow students, teachers, visiting artists and other professionals. Reflexivity is stimulated . . . through exchange of ideas between fellow students and professionals. The acquisition of theoretical insights then acquires a social quality, which also makes it easier (compared to the domestic space) to disagree and to confront. In the best case, this space generates a climate conducive to research, enlarging the scope of what is artistically possible. . . . It is the space where the first professional networks between peers come into being or the artistic Gemeinschaft. Within this community, social interactions center on the 'entire personality' of an artist and face-to-face relationships. . . . The relationships are only temporary, but intimate enough to enable the confidential exchange of ideas and experimenting with theories. Through social interaction an artistic oeuvre can ripen within this space, and be tried out in an early stage within a social context. The reflexivity which is gained is professional, and in this respect it differs from solitary meditation or try-outs in front of non-professionals within a domestic space. Much like the domestic space, the place of the community is a relatively 'free' space in that it is not yet governed by the conditions of a critical public or by market laws. . . . [For instance, in the domestic space the artist can] play around without anyone demanding any artistic justification. The space of the Gemeinschaft on the other hand, offers the possibility of endless talk and theorizing without ever leading to a finished product. Both the domestic domain and the sphere of the community, in other words, offer space for trial

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648 Ibid., 19.
and error, experiment and thus for ‘loss’ – something the following two spaces are far less likely to tolerate.\(^\text{649}\)

These two spatial analyses describe fundamental qualities of the studio space in the art academy, forming the backbone of the relationship between the artist’s education and how the space optimally functions – both reflective isolation and communal learning via rigorous interaction and discussion. The educational experience is compromised if the spaces operate in isolation, or without an understanding of the connection they have with each other. But taken together these two kinds of spaces – embodying the contrary qualities of individual/communal – optimally function to deliver a rich experience, the capacity for individual imaginings and experimentation, alongside participation exchange and interaction while also permitting scope for failure. These two qualities also recall studio tropes or attributes encasing the private and public use for the space, and themes of the space functioning as workplace and showing space. This duality is enacted in the university studio at VCA although the individual [domestic] studio is semi–private, with communal functions performed via open studio formats and peer critiques. This study will return to these two important fundamental studio qualities, which are repeatedly identified in the literature as basic requirements and functions of the contemporary studio in an educational setting.

The third space is called the market space. Gielen explains:

In general, the market space allows the artist to trade his creativity for money . . . enables the artist to make a living. Theory on the one hand, may well gain the status of marketing, and concepts serve to gain or keep a distinguished position on the market. . . . The practice on the other hand, is only interesting when the product is finished, for only then can it be traded. The process of making has little value in this domain.\(^\text{650}\)

The fourth space is the civil space:

where works of art are displayed before an audience and where arguments with a public take place. Such public argumentation is not

\(^\text{649}\) Ibid., 19-20. See also appendix D for interviews with Jon Campbell and Lou Hubbard who give an appraisal of this fundamental aspect of art education, the critiquing experience with students and peers in the individual studio and gallery spaces.\(^\text{650}\) Ibid., 20-21.
only a matter of attention and rhetoric. Since modernity, the demand to cross boundaries or to transgress has become the core of art. Those who cross the line constantly have to legitimize their actions in public and theorizing is an important aspect of this defence. An individual defending a case in a civil space also transcends himself. . . . For the art world it is the space of art theory, art criticism, debate and public policy evaluations of subsidy cases or political discussions . . . in this space theory becomes a public good. This implies that commercial spaces such as galleries, art fairs or mass media may partially belong to the civil space. . . .

If dancers, musician, actors or visual artists are to succeed, even survive, then all four spaces are essential. While the university often provides the physical space of the first two – the domestic and the rehearsal space – knowledge of all four spaces and how they operate are important for the artist in training to enable informed professional choices. At VCA, student/peer/lecturer crits alongside student galleries, exhibitions and performances form part of the curriculum that model aspects of the market and civil spaces. These are experiences the student will later encounter and build on in their professional life as an artist in their chosen media.

5.2.4.2 How the Four Spaces Interact

Gielen asserts that within these four domains, theory and practice act in a “specific manner.” Within the domestic space, time for intimate connections and insights between ideas, theories and materials can be pursued. This is a space in which time is needed to almost “organically incorporate a theory and translate it . . . On the other hand, this space is rather non-committal with regard to the relationship between theory and practice, they may happily co-exist but the space demands . . . nothing that obliges the artist to achieve real ‘embodiment.’” In this space, one may perpetually play and may make “unique pieces without theoretical knowledge or self-reflexivity . . . the work produced may be virtuoso but terribly dead.”

651 Ibid., 21.
652 Ibid., 22.
653 Ibid.
654 Ibid., 23.
655 Ibid. Of course, many artists past and present operate in the intimacy of isolation and solitude and need this condition for the development of their work (for example,
In the market space, Gielen argues it is possible to buy and sell work without the “least historical or theoretical insight.” He believes:

... a well functioning market may encourage craftsmanship and virtuosity, but the domain usually lacks a connection to theory, which is necessary for artistic innovation. ... Theory becomes a part of the ‘branding’ of artistic events by the marketing machine. Because the cultural industry is quite sensitive to fashions and trends, one theory is easily disposed of in favor of another, and so barely any real incorporation takes place any more. ... theory and practice operate independently of one another, without any interaction.”

Just like the domestic space, the market space is non-committal. In contrast, the civil space is where the use of theory is enhanced. Gielen declares that this is because:

artists have to constantly legitimize themselves publicly. ... When programme makers, curators, museum directors or subsidizers give artists or works of art access to a public or semi-public space or offer them a grant, historical and theoretical knowledge is taken into consideration. ... This implies that even in the work of an artist itself, historical and theoretical positions already need to be recognized and untangled. Ideally a work of art stimulates new theoretical insights and legitimizations. However, these are always related to previous or different theories or they would remain unrecognizable. In short, in the civil space theory and practice interpenetrate each other precisely because of the supposed argumentation and legitimation.

A disadvantage of being unable to detach oneself from this domain results in excessive bureaucracy, particularly when artists and entrepreneurs who are “remarkably good at applying for subsidies and compiling application files [remain stuck there]. Theoretically

Cezanne, Morandi, Vuillard, or Van Gogh). I include this quote for an appreciation of a current appraisal of both the value and disadvantages of the solitary studio. While Gielen is in favour of both he is highly supportive of the communal space for the degrees of connectivity it offers.

656 Ibid.
657 Ibid.
everything seems highly interesting and beautiful, while the final artistic creation hardly lives up to it.”

The second domain, that of the communal (community and peers) is where art education plays an important role. Theoretical subjects are often separated from practical subjects, with educators on either side protecting their discipline. Yet Gielen suggests it is in art education where theory and practice closely approach the other, where ideally, student work is judged by both practical and theoretical staff members although this does involve a major commitment to demanding labour schedules within an institutions particular educational framework.

Gielen argues that there will always be those students whose practice represents the “mere illustration of a theory whereas others may live an exceptionally virtuoso life.” He suggests the first category of students find work in the art and cultural education sector while the latter in the entertainment industry. Gielen declares that ideally, art production “presupposes that theory and practice organically mesh with each other and art education is one of the few places that offer time and space to enable such praxis to succeed.”

If art education believes in the paradigm of stimulating successful interaction between theory and practice then, Gielen suggests, the spaces in which to optimally achieve this need due consideration. The inability to enable the effective integration of both theory and practice within education has a lot to do with current educational policy. While Gielen is drawing on the EU Bologna Agreement, which he suggests leaves little space for such a model because of the enforced uniformity across higher education and the policies which accompany this, Dieter Lesage believes the Agreement and subsequent development of the arts doctorate in the academy should be “welcomed and applauded as an incredible chance to reinstall at academies and universities a space of autonomous reflection, which seems under threat.” In his e-flux essay of 2009, “The Academy is Back,” Lesage shows he is pleased that the academy is again back as a:

659 Ibid., 24.
660 Ibid.
661 Ibid., 24-25.
662 Ibid., 25.
663 Ibid.
credible partner in the arts world, as a site of artistic production, of artistic research. However, the comeback of the Academy, which . . . has only just started, is already in a precarious state. The greatest vigilance will be necessary to prevent that this strike for the Academy doesn’t turn out to be a Pyrrhic victory.665

Here, Lesage is at odds with a number of issues, such as the possible loss of space, time and the academic requirement of the textual supplement, which “seems more like a bureaucratic attempt at ‘keeping up appearances.’”666 Thus the relationship between theory and practice, the nature of artistic research, and the form of doctoral writing in the academy are controversial debates that continue to take place.

5.3 Space, Time, Skills and Production in the Academy

Lesage believes artistic research is about the time needed to dedicate oneself to reflection, study, and thinking, it is time for seeing, even time to waste.667 Yet, he also argues is precisely time that is both difficult to afford, yet necessary to spend as part of the artist process. Difficult to afford because, "time is money, time is never given to anyone for free . . . as a consequence everyone is under pressure to explain why they need this much time.”668 Lesage further asserts that the misguided and distorted view of the artists’ spontaneous “flashes of insight”669 as furthering artistic processes rather than the repetitive ritual of inquiry that requires time to be spent requires acknowledgement. In fact, Lesage suggests the time to immerse and reflect is “what the doctorate is in an abstract sense [and] seems “incompatible with the idea of art as something non-reflective, spontaneous, intuitive.”670 After all it is only after time is spent that skill develops, and insight occurs. It seems it is imperative for art academies and artists in a neoliberal climate to defend this process and ensure that the relationship supporting the need for time and space is fully articulated and grasped by the imposing regime.

665 Ibid., 126.
666 Ibid., 125.
667 Ibid.
668 Ibid.
669 Ibid., 118.
670 Ibid.
5.3.1 Skills and Training

A call for skills or the impossibility of a return to virtuosity? Arguments for and against the acquisition of skills are divisive. They range from 'don’t be naive' to those who believe in the time and development of skills for what the process offers the individual – not so much as a product for the art market, or a return to elitism, or 'art for arts sake' but for the dedication and commitment that the acquisition of skills contribute to a developed way of thinking that combines making and conceptualizing. The acquisition of skills across art disciplines harbours different philosophical and historical precedents. As mentioned in the Introduction to this investigation, 1.2.4.1 Neoliberalism, Christopher Frayling notes the history of learning of skills required across the arts is different for particular disciplines and to reiterate his point, he suggests skills training in the visual arts underwent a crisis in the 1960s while in dance and music, skill development has continued to be part of their education and training.671

Gielen believes the neoliberal impact on space and time does not leave enough of either time for reflection, let alone for art. He draws on ideas in Richard Sennett's book The Craftsman, in which Sennett dissects the impact of this new capitalism that does not leave enough time for acquiring certain traditional methods or crafts. Sennett writes:

>[P]eople are meant to deploy a portfolio of skills rather than nurture a single ability in the course of their working histories; this succession of projects or tasks erodes the belief that one is meant to do just one thing well. Craftsmanship seems particularly vulnerable to this possibility, since craftsmanship is based on slow learning and on habit.672

The idea of a space and time for 'slowability' reinforces notions of craftsmanship and at the heart of this is the notion that development takes time, and that a deep kind of learning occurs with this type of engagement. This theory seeks to account for what has been lost since the advent of post-studio practices and the growth of neoliberal policies that have infiltrated and inflicted demanding evaluative and measurable outcomes.

This perhaps returns us to one of the founding issues of this inquiry. If the studio persists, albeit diminished, despite the demise rhetoric that has undermined its physical and

671 Frayling, "What Parts of Those Histories are Pertinent?" 29.
cultural frame, then perhaps the studio’s time honoured capacities that support deep structures of human learning and cultural inquiry need to be re-evaluated.

5.4 Implications for the Victorian College of the Arts

Richard Murphet, writer, director, actor and teacher,\textsuperscript{673} gives an incisive account of the education and training issues facing art education and the training of artists at the Victorian College of the Arts in his 2011 paper, ”The Fall and Rise of the VCA.”\textsuperscript{674} The essay traces important dates and pivotal moments over the last forty years, especially the VCA’s protracted merger with the University of Melbourne as a Faculty during the 2008-2010 ‘battle’ and the subsequent changes and challenges this has brought to the College.

A brief chronology highlights many of the VCA’s important phases, notably its beginnings in 1867 when the Art School was established in the National Gallery of Victoria. In 1968, just over a hundred years later, Lenton Parr was appointed Head of the National Gallery Art School and in 1972, the Victorian College of the Arts was proclaimed, with Parr appointed as Director. Following this, the College was established as an independent college of higher learning within the Victorian Institute of Colleges, and located in the buildings previously used by the police barracks on St Kilda Road. In 1974, the founding charter, the ‘Educational Specifications for The Victorian College of the Arts’, was established, and in the same year the School of Music was established, with John Hopkins as Founding Head. In 1975, the School of Drama was established with Peter Oyston as Founding Head, and in 1979, the School of Dance was established with Anne Woolliams as Founding Head. In 1985 Lionel Lawrence replaced Lenton Parr as Director.

Murphet emphasizes the legacy of Lenton Parr. He writes:

\begin{quote}
The VCA began its life under the leadership of the inspirational Lenton Parr, an artist, a tough negotiator, a leader who knew how to decentralize the tasks of leading without losing control. . . . His founding educational charter, the [1974] ‘Educational Specifications for The
\end{quote}

\textsuperscript{673} Richard Murphet is an honorary senior fellow in the Performing Arts at the Victorian College of the Arts and Music, University of Melbourne, where he was Head of the Drama School from 2007-2009; Head of Postgraduate studies in Drama from 1996 to 2006.

\textsuperscript{674} Richard Murphet, “The Fall and Rise of the VCA,” Platform Papers, Quarterly Essays on the Performing Arts, No. 28 (July 2011). See also interview with Richard Murphet by Mark Williams, accessed May 22, 2015, \url{https://vimeo.com/27471788}
Victorian College of the Arts', provided the blueprint for the development of a unique institution over the subsequent ten years.675

This blueprint became a visionary document that created a distinct identity for the Victorian College of the Arts with a philosophy underpinning the training of artists from diverse disciplines on the one campus. These beliefs have steered the VCA’s art-training model through some difficult times. Murphet continues:

The Culture at the VCA is quite particular and difficult to explain to those who have not experienced it. It is not in any way superior to the culture existing in other arts-training institutes, but it is quite different. It is symbolized by the logo designed at the outset by . . . Lenton Parr, who described it as:

A form of pentagram; a traditional symbol for the five senses. It thus refers to the various modes of perception and, by implication, to their aesthetic functions in the various arts. The five principal curves comprising the figure are in reality a single continuously interweaving band and this alludes to the unity and interrelation of the several arts the College seeks to promote.676

On the nature of artistic education, Murphet writes:

Arts training is a person-to-person process: a generational handing down of skills and techniques, and a finely modulated stimulation and encouragement of creative endeavour and imaginative transformation. It does not operate on the level of transmission of packages of knowledge. It takes place in studios and ateliers. It cannot be taught in lecture halls to classes of 500 students.677

Murphet also suggests, however, “that we don't lose sight of the prime artistic and educational focus of the VCA . . . the issues of art and art training . . . which have informed the College since it began, and that . . . have relevance beyond the struggle of this specific

675 Ibid., 51.
676 Ibid., 8.
677 Ibid., 48.
situation." The founding document continues to underpin the distinct kind of training experienced at VCA. The College’s education philosophy sets the parameters:

It is in the nature of the creative and interpretative arts that they achieve excellence through the cultivation of individual talent. Much can be transmitted by teaching what is customary practice and theory. Much depends on a foundation of traditional skills and knowledge. Experience can be shared, faults corrected, goals set and so on, but in the long run an artist’s stock in trade is his individuality, his personal vision and style. It follows that every student is capable of distinction only to the extent that his unique capabilities are fostered.679

Murphet states, the teaching process had to be fashioned in such a way as to inspire and incite students to attain this goal of artistic freedom:

So far as possible then, an impersonal, set syllabus is avoided in favour of an extemporized and exploratory collaboration between the teacher and each student or ensemble of students. Goals are not so much predetermined, as invented.680

Murphet explains that the relatively unstructured approach to teaching art practiced at the VCA:

derives from the fine art academies of Europe, whose methods were determined by the real vocational needs of artists.681

The founding document further believed in the vocation of artist, whatever the medium, stating the vocation was not only a profession and career path but a “calling.”682

The history of VCA training is underpinned by studio-based training. The educational specifications document lists the particular kinds of physical studio qualities required by each of the arts, a legacy the College continues to practice today, although the justification

678 Ibid., 9.
679 Ibid., 12.
680 Ibid.
681 Ibid., 13.
682 Ibid., 12.
of time, space, independence, curriculum and student/staff ratios seems to be required repetitiously. Selected examples of studio specifications were briefly outlined in section 2.9 The Studios at the Victorian College of the Arts. In the following section, Murphet further clarifies key issues that are pertinent for understanding the VCA research survey and interviews.

5.4.1 Issues to Consider

In a YouTube video interview with Mark Williams, Murphet candidly discusses the “Fall and the Rise of the VCA” extending the legacy of Lenton Parr’s vision into the present and suggesting, like Dieter Lesage and Pascale Gielen, that vigilant caretaking of space, time and curriculum must be continual.

- **On the Legacy of Lenton Parr’s Vision**

  He was a fantastic sculptor; he allowed us all to grow under that umbrella. He had a vision for all the art schools, a vision to learn from one another, [which] we are . . . still working towards . . . There is no other place in Australia like that . . . it is an extraordinary opportunity that Melbourne, Victoria, Australia could run with . . .

- **On the Faculty**

  We are a very odd bird to be sitting in that kind of menagerie [with other faculties in the University of Melbourne]. We can’t cut ourselves to fit the cloth of every other faculty. If that doesn’t happen we will decline. . . . We were at risk of being redefined . . . [We cannot be] a culture that is administered, not allowed to grow from its own volition.

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683 For a full outline of the early VCA Studio specifications see Victorian College of the Arts. *The Victorian College of the Arts Presents Its Educational Specification In Which Is Described The Aims, Philosophy And Proposals Of The College.* (Melbourne: Victorian College of the Arts), September, 1974.

• **Without the Arts**

Without the arts what would a society be? And, you know Australia is very, very on the edge, of being that kind of society without the arts . . .

• **On the VCA’s Multi-Disciplined Vision and Nature**

Lenton Parr’s vision for a multi-disciplined college where the art disciplines could meet at the edge of each other is written into the founding document. Murphet clarifies the original intention and actual current experience of being trained at VCA in the interview in these terms:

> Well it’s not a multidisciplinary school; it is a series of single disciplinary schools within a multidisciplinary college and the training is quite particular in each school.\(^\text{685}\)

In “The Rise and Fall of the VCA” paper, Murphet explores the multi-disciplined nature of the school and the attempt at implementing this vision with development of an undergraduate ‘interdisciplinary’ program in 2002 delivered by The Centre for Ideas, VCA. As a tutor in this program for many years, I taught a course that brought together undergraduate students from all the art schools in a weekly lecture and tutorial. Unfortunately the obligatory curriculum and perception of top down administration was sensed as a threat, which meant the program created much “resistance from staff and students who saw ‘hybridity’ as a soup without distinctive taste.”\(^\text{686}\) While the Centre for Ideas continues, this interdisciplinary undergraduate course is no longer taught.

The lesson, writes Murphet, is “that it is tricky to impose such ventures top down. Preferably they should emerge out of the Schools themselves – as has happened intermittently over the years: Enthusiastic students demanding opportunities to interconnect across the disciplines, and inspirational new generation staff building onto their curricula the stimulus, encouragement and opportunity for this interconnection to happen.”\(^\text{687}\)

\(^\text{685}\) Ibid.
\(^\text{686}\) Murphet, ”The Fall and Rise of the VCA,” *Platform Papers*, 32.
\(^\text{687}\) Ibid., 35.
It is precisely this form of fluidity and expanded notions of practice that seem to be emerging from students’ practices themselves, that is, they are occurring as a result of changes in technology, communication, mobility and globalisation. This is borne out by this study’s research survey, in which it was revealed that many VCA students work with many mediums in a multi-disciplined way. This is not ‘top heavy’, but in response to new media and the way this body of students are operating at this point in time.

5.5 Conclusion

Post-studio strategies severed ties with the Abstract Expressionists’ tropes embodied in the Romantic studio. In its place, post-studio strategies jettisoned (although not entirely abandoned) the necessity for the production of an art object in the studio for art practices that encompassed discursive, theoretical, literary, curatorial and language-based art that embraced conceptualism’s ideas and processes, the repetitions of minimalism and the examination of art market systems via institutional critiques of the museum, gallery and art market. Post-post-studio models and transdisciplinary studio practices reposition the studio to encompass dispersed, fluid boundaries, mimicking an integrated business type of model or ‘office’ that draws on the resources and skills of many participants to produce a project under the direction of a particular artist.

Reasons for this new shift could be attributed to artists responding to cultural change that reflects the mobile, global interconnected era we now live in. In this sense, the rhetoric describing the demise of the individual studio to a model of interconnectivity may be responding to and reporting on changing networks driven by technology and globalisation. Or, perhaps, the transdisciplinary ‘office’ model also suits a certain type of individual who responds well to transdisciplinarity. To some, the ‘office’ model would be an anathema to their creative way of working, yet for others, a network of like minds working together creates a system and community where ideas can be explored and investigated to the benefit of a project, brand, publication or artistic direction. Furthermore, contemporary psychology also acknowledges that we are all different with different needs and different ways of working.

One might also liken these changes to a preceding time frame when new cultural presents were established. Hans Belting, for example, writes: “At the Bauhaus, ‘style’ and ‘design’ were discussed in an attempt to refute the traditionalism inherent in the creation of the
autonomous art work. Thus, a first crisis in art production, as a self sufficient ritual, had already occurred in the 1920’s.”

Many theorists, such as Pascale Gielen, Richard Sennett and Howard Singerman continue to argue for the necessity of the traditional space and the importance of learning disciplines such as drawing, painting and sculpture – not as a way to nostalgically live in the past, but for the knowledge and meaning that immersion in these practices provide to the individual and the community. Sennett discusses the importance of slow time, of good craftsmanship, the unity of head and hand and of the benefits, both neurologically and ethically, of the way hand skills invite us to think and to grasp well.

5.5.1 Findings from this Background Chapter

While the nature of the studio reveals that it has many faces and the capacity to function in multiple domains, two fundamental qualities emerge: Firstly, as a private solitary space incorporating qualities of hallowed space, sanctuary, retreat for individual reflection, which is labelled 'the domestic' by Gielen and practiced as an intimate space for play and experimentation; secondly, the studio needs to function as a communal space, important for the connections it develops between peers and teachers, critique and the exchange of ideas. As a communal space it is also one in which the work is shown and viewed by others, as visitors – such as curators and gallery directors – who may be invited in, or work may be viewed by an artist’s peer group as in the university semi-private studio situation. The studio in this context could also be a site for self-representation. These two qualities are embraced by a number of writers, beginning with Leonardo da Vinci’s descriptions of the dual function of the space as useful in private but also beneficial in the (often competitive) collective. Further, these qualities are also examined by Singerman’s reflections and understanding of the 1960’s CalArts approach to post-studio practices that critiqued the general communal model and private studios in the art academy. A third exponent of this dual nature is Pascale Gielen, who defines four spatial networks or four biotypes required by the artist within the art system, such

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688 Belting, Invisible Masterpiece, 8.
as the domestic (intimate) and communal (peers), market and civil. The first two importantly champion these solitary and communal features. As will be shown, in this study's survey and interviews, participants also defend the need for studio spaces to be both individual and communal but also flexible, multifunctional and supportive of a combination of curriculum processes.

Clearly, then, the solitary studio space continues to be of vital importance. Not because it revives the notions of genius or hero, but because it is inherently important to the work of an artist, since it allows time to think and work. An argument could be made for the necessity of the solitary space alongside the communal, but not in spite of it, which seems to be the focus of the ‘funeral’ debates and neoliberal policies. While post-studio practices retaliated against the perceived confines of the Romantic studio represented by the ideology of heroic, solitary isolation, and institutional critique practices interrogated the studio’s link with the art market’s institutional frameworks, in which it was perceived the artist’s freedom, creativity and object was co-opted as part of an opportunist capitalist system, the physical space of the studio from solitary to communal continues to be needed.

Theoretically, post-studio practices were an escape from having to create inside the walls of the studio as the only space and place where an artist could create. It was also symptomatic of the splintering of traditional elite categories viewed as oppressive and necessarily seen as antagonistic to other symbolic systems. The cultural fragmenting of perceived repressive structures was viewed as a new postmodern era of intellectual thought and has been critiqued by Deleuze, Foucault, Lyotard and Jameson. This postmodern change introduced interdisciplinary functionality, combined curriculum and practices with diverse partners paving the way for new fluid, dispersed forms of practice and the spatial configurations that enabled them.

The perpetuation of the negative perception enveloping the solitary trope of the studio – one that stands against the perceived regime of elitism and oppressive tradition in both the spatial functioning and skills taught in the studio – has become a trope in itself, one that harbours the solitary studio as a ‘questionable’ space, and skills or the acquisition of métier, particularly for the visual arts, as passé, antiquated and obsolete. Perhaps the

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692 Ibid., 89.
ongoing ‘negative perception’ is to keep at bay any return of the studio in the belief that the studio continues to harbour ‘ossifying’ restrictive practices. But the studio survives, and artists continue to practice in ways that question and interrogate all cultural paradigms – the social, material, political, environmental, racial, gendered and religious conditions and questions of our times – just as they have always done.

What is the advantage of this abrogating position against the studio? Who continues to benefit from the negative assault? Speculating on the perpetuation of negative perceptions of the solitary studio suggests perhaps neoliberal bureaucracy, in identifying with immaterial labour, benefits from a mobile, networked, dispersed studio configuration, where the need for a physical solitary space may not necessary. What does an ongoing estranged perception achieve, when it is clearly shown that the individual, solitary space continues to be a vital ingredient and instrument for art practice alongside the communal function that the space performs?

The solitary space – the space I consider to be under pressure, under surveillance and under scrutiny since the post-studio debates – embodies a different kind of solitariness today, not necessarily one aligned with nationalist masculinist heroism, the Romantic sublime, melancholy, poverty and the tortured genius working alone in the garret (although culturally these attributes may also survive in the public’s conception of the studio and continue to be played out if not revisited), but aligned with the solitary needing to be claimed as a ‘protective’ space, a working space, a study space, an intellectual and material space important for the incubation, development and working through of ideas and experiences and in which there is time and space to experiment with materials and techniques, in order to lead to the development of a personal, technical and material language.

Thus the studio needs to be seen as both a private and public space and, as such, it embodies qualities that enshrine the solitary and the communal as distinctive features that are not mutually exclusive, but particular to the idiosyncratic stages of the artist’s process and production. Furthermore, while symptomatically aligned, the boundaries between these distinctive qualities – solitary and communal – are dialectic, for they blur and overlap as part of the artist’s individual process and particular material practice, whether it be dance, music, theatre, visual art or film.
The studio in the university is well placed to be at the centre of a hive of activity. While ‘immaterial labour’ points to the favouring of discursive, fluid and mobile practices, evidence suggests this is but one aspect of practice, and not the only way artists function or carry out their inquiry. The caution given by a number of writers and theorists, however, is that institutions and artists need to be ever vigilant in declaring and fighting for the space, otherwise time and space will disappear under the weight of forces that do not value the studio’s contribution or relevance to art practice and training of artists in the academy.

Building on this background literature – the history of the studio, understanding the post-studio’s demise debates and the rise of alternative studio models, together with restrictive issues facing the studio in the university and the pressures on the space experienced within an artistic research culture – the following chapters present this study’s investigation into the teaching and learning studio experience of artists across the six disciplines at the VCA through a college wide survey and student and academic interviews. Chapter Six presents the Research Design, which is followed by Chapter Seven, Results. Chapter Eight, Discussion integrates the results and findings and responds to the research questions while Chapter 9 presents a final conclusion.
6. Research Design

By now, we are aware of the fields of force, as it were, that surround the artist in his studio, whether it is the studio of accumulation or the studio of monastic bareness . . . Why these extremes? Is it just a matter of housekeeping? If the studio reflects the mind of its occupant, is one mind an attic, the other a prison cell? . . . Does each indicate a temperament and an aesthetic? 693

Brian O’Doherty, 2007

6.1 Introduction

This chapter presents the research design and foundational philosophical assumptions informing the methodological choices addressing the research questions, aims and objectives of the study. Fundamentally the research seeks to find out what is valuable about the studio for students and academics in a contemporary university setting. The reasons for this study have been established in previous chapters, with a comprehensive review of the literature defining the research gap that became the basis and context for this study. To summarise, underlying reasons for post-studio demise rhetoric and a lack of critical literature have been identified. The changing nature of the artists’ studio alongside the artists’ role in response to changing modes of production have been discussed. Significant gaps in the literature and a lack of critical scholarship concerning the function, value, relevance and contribution of the studio to art practice has been acknowledged, and speculation regarding the ongoing viability of the space, particularly in educational institutions, has been outlined. A summary of these issues is tabled below. Thus, issues stemming from the literature review frame the research inquiry. The study seeks to respond to these issues using mixed methods design to address the research questions, aims and objectives. The rationale for adopting a mixed method approach will be identified in this chapter.

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<td>3. <strong>Significant gaps in the literature and lack of critical scholarship concerning the function, value, relevance and contribution of the studio to art practice.</strong></td>
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<td>4. <strong>Speculation regarding the viability of the space, particularly in relation to the studio in the educational institution and university setting.</strong></td>
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Table 6.1 Four Key Issues Framing the Research
The first section of this chapter presents the research questions and research methods framework. This is followed by an overview of mixed methods as the chosen approach to the research design, and an understanding of the philosophical assumptions associated with this choice. The philosophical assumptions and their implications on the mixed methods choice are outlined. That is, the worldview implicated in this study and theoretical lens that leads to the choice of methodology and analytic framework are examined. This background knowledge and framework underpins the research’s mixed method design, which is then outlined and described. The study uses a three-pronged approach: a single survey that gathers both quantitative and qualitative data with analysis that employs quantitative SPSS analysis and qualitative textual analysis respectively; the further third component encompasses the collection of twenty-six in-depth interviews, sixteen of which are deemed suitable and qualitatively analysed for this study. The rationale for the selection of these data collection techniques – a mixed method survey and in-depth interviews – is then discussed in addition to the specific guidelines and limitations of their use. Issues related to the trustworthiness of the research design and ethics are also presented. This chapter concludes with an outline of the conduct of study and a detailed précis of the four phases: initiating the study, data collection, data analysis and theorizing from the study.

6.2 Research Questions

The aim of this research is to determine the status of the studio today to find out what is valuable about the studio for students and academics in a university setting. The background literature has determined the inquiry’s direction, towards understanding if and how the studio is important and significant to teaching and learning in a university setting today; if it is functioning differently – in a way that may be responding to changes in culture, technology and networked communication, or if the space continues to be part of the demise rhetoric and is perhaps dispensable. To understand the status of the studio, the research asks students and academics what is valuable about the studio for their practice. By gathering information on how these cohorts appraise their use of the studio, a picture of their understanding and experience of the space in their teaching and learning practices can be established. Therefore the following research questions pinpoint the focus of the study:

1. What is the nature of the artists' studio and how does it function across the six art disciplines in an Australian academic research university, namely the Victorian College of
the Arts, according to student learning and academic teaching perspectives in the early twenty-first century?

2. What is valuable about the studio for academics and students in a university setting and how do participants describe their understanding and experience of the function, value, relevance and contribution of the studio to their teaching and learning practice in the university studio?

3. To what extent and in what ways does the studio’s demise literature and Alex Coles’ proclamation of a new post-post-studio model, the transdisciplinary studio, agree with the studio views expressed by students and academics?

Mixed methods research literature promotes the use of qualitative, quantitative and mixed methods research questions when using this methodology. This study however, sought both quantitative and qualitative data to answer each research question (giving equal priority to each) and thus while the research questions are not devised as distinctly quantitative or qualitative, the researcher is cognizant of this distinction in the literature. This rationale argues for not seeking preconceived bias towards one form of methodology, but rather gathers both forms of data to best answer each research question. In framing these questions, the research responds to the key issues and problems identified in the literature. The first research question involves constructing a picture of the overall nature or reality of the studio and responds to Key Issue 1 in Table 6.1. Establishing the nature and degree of importance of the studio enables a position to be taken on the studio’s demise rhetoric. The second research question aims to illuminate the responses to the first question by gathering and identifying specific studio qualities. The final question compares these findings with the literature that suggests a new model is operating and looks to see if the traditional studio still prevails.

The research questions, therefore, investigate whether the studio space is a crucial referent for arts practice in the university and, if so, try to determine what studio qualities allow the relationship between space, practice and practitioner to be enhanced. To enable this, the survey and interview questions focused on gathering the participant’s knowledge and experiences of the studio in the university studio. These questions aim to

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develop a body of knowledge that establishes what is valuable about the studio for students and academics across the art disciplines. In doing so, the research aspires to address the gap of critical scholarship on the studio, address ongoing rhetoric declaring the studio’s demise and establish a body of data and evidence that acknowledges the status of the studio today by presenting data on the studio's value, relevance, function and contribution to teaching and learning art practices across the disciplines at the Victorian College of the Arts.

6.3 Defining the Nature and History of Mixed Methods

John W. Creswell and Vicki L. Plano Clark note mixed methods initially emerged in the 1980s "with the coming together of several publications . . . and a number of writers in different disciplines and countries [arriving at] the same idea at roughly the same time."695 However, as a relatively new approach, they also believe mixed methods research has become increasingly popular, and is often referred to as the “third methodological movement, following the developments of first quantitative then qualitative research."696 Many notable theorists now claim it is a method gaining greater currency and credibility in the field, as it is increasingly discussed, reviewed and critiqued.697

Drawing on Creswell and Plano Clark's descriptions of various mixed methods approaches that have developed over the years, the choice of mixed methods for this research is governed by a number of considerations that align with the research questions, aims and objectives. The definition that most closely aligns with the study is:

Mixed methods research is a research design with philosophical assumptions as well as methods of inquiry. As a methodology, it involves philosophical assumptions that guide the direction of the

695 Ibid., 20. For an overview of the historical background to mixed methods, key initiators and early instigators see chapter section, "Historical Foundations," 20-38.
696 Ibid., 1.
collection and analysis and the mixture of qualitative and quantitative approaches in many phases of the research. As a method, it focuses on collecting, analyzing, and mixing both quantitative and qualitative data in a single study or series of studies. Its central premise is that the use of quantitative and qualitative approaches, in combination, provides a better understanding of research problems than either approach alone.\textsuperscript{698}

The mixed method process entails the researcher attend to core characteristics in that he or she:

- collects and analyzes persuasively and rigorously both qualitative and qualitative data (based on research questions); mixes (or integrates or links) the two forms of data concurrently by combining them (or merging them) sequentially by having one build on the other, or embedding one within the other; gives priority to one or both forms of data (in terms of what the research emphasizes); uses these procedures in a single study or in multiple phases of a program of study; frames these procedures in philosophical worldviews and theoretical lenses; and combines the procedures into specific research designs that direct the plan for conducting the study.\textsuperscript{699}

Quantitative (QUAN) and qualitative (QUAL) components of the research are called \textit{strands}. Creswell and Plano Clark explain that: A strand is a component of a study that encompasses the basic process of conducting qualitative and quantitative research: posing a question, collecting data, analyzing data, and interpreting results based on the data.\textsuperscript{700} This study adheres to these characteristics and integrates the QUAN and QUAL data results through key findings presented in Chapter 8, Discussion.

\textsuperscript{698} Creswell and Plano Clark, \textit{Designing and Conducting}, 5.
\textsuperscript{699} Ibid.
\textsuperscript{700} Ibid., 63. (Creswell and Plano Clark citing Teddlie and Tashakkori, \textit{Foundations of Mixed Methods Research}.)
6.4 Research Approach: Rationale for Using Mixed Methods

Within this methodological context, the aims of the study and the review of the literature suggest a mixed methods approach is the most suitable one to comprehensively answer the research questions. The central premise for using a mixed methods approach is that: "in tandem, the overall strength of a study is greater than either qualitative or quantitative research." As the main focus of this study is to establish the nature of the studio through participants' understanding and experience of the studio space, a mixed methods inquiry offers multiple approaches to discover complex understandings through qualitative data and more general understandings through quantitative data.

Factors determining the mixed methods research choice were framed by the need to produce a comprehensive account of the studio today to confirm, revoke or shed light on the research questions. A mixed methods approach enabled comprehensive data collection across the six art disciplines from student and academic cohorts to scrutinize the critical functioning of the studio today. Mixed methods offered the opportunity to compare and contrast results from two types of data sets – quantitative and qualitative – to see if they shared similar perspectives, or disagreed on issues and questions being asked. As issues emerging from the literature motivate this study, the combination of quantitative and qualitative data offers multiple perspectives that can best define the studio's status in an Australian university setting. Quantitative data assists in understanding the relationship between variables to be grasped, such as studio issues facing different art disciplines, contrasting perspectives held by undergraduate or graduate students, or diverse beliefs expressed by students and academics where one group may be more satisfied than another. Quantitative data also enables the views of the whole VCA cohort to be compared statistically while qualitative analysis allows these results to be known in more detail, explained, clarified or illuminated. This assists in refining quantitative interpretation, particularly in this study, where the literature asserts that the transdisciplinary studio's networked practices are redefining the function and our conception of the traditional studio space. Qualitative data offers an inside story with the personal experience of the participant. Therefore limiting the data to one type of method would create deficiencies in this study, whereas a mixed method

702 Creswell and Plano Clark, Designing and Conducting, 8.
approach enhances a verifiable outcome and understanding of the research problem – the nature of the studio today.

To this end, a single SurveyMonkey questionnaire was designed to gather quantitative and qualitative data simultaneously. This survey consisted of quantitative survey questions and subsequent SPSS data analysis and qualitative textual questions with qualitatively coded analysis of the written survey responses. To add additional insight, individual stories and experiences from in-depth one-to-one interviews with students and academics at the Victorian College of the Arts were gathered. These interviews were conducted after the survey analysis and have been qualitatively analysed as a way of further gleaning detailed information on what is valuable about the studio in a university setting. Quantitative SPSS data analysis measures the frequency of student and academic survey responses to their perceptions of the studio, while qualitative analysis interprets student and academic textual survey answers and in-depth interviews.

Initially grounded theory was the qualitative methodology thought to be the most appropriate choice for analysing the qualitative data. However, the purpose of arriving at a theory on the studio using grounded theory was revised during the coding process. Arriving at a ‘theory’ on the studio ceased to be of primary importance, but naming traits and characteristics about the value of the studio were. Therefore, the use of the qualitative coding systems – magnitude coding, descriptive and values coding, and thematic analysis – were found to be more appropriate when analysing the qualitative sections of the data. It was decided as a consequence of naming and verifying studio qualities in the quantitative and qualitative strands within the mixed methods data, that the value, relevance, function and contribution of the studio could then be asserted. These approaches are more fully explored in section 6.8 Data Analysis.

The design of the research suggests concurrent and sequential approaches to the study have been taken. A concurrent strategy is represented by the survey gathering both quantitative and qualitative data at the same time yet analyzing them one after the other, and the sequential strategy is represented by the collection and analysis of the qualitative in-depth interviews after the survey collection was conducted and the survey analysis in process. Results of the three data analyses are presented in Chapter 7, Results, while integration of the mixed methods data results is presented by integrating them under Key
Findings in Chapter 8, Discussion. The key findings are derived from themes emerging in the quantitative SPSS analysis and qualitative inductive textural coding from both the survey and interviews. This is further discussed in the design section of this chapter, where methods of integration are examined.

6.4.1 Advantages of a Mixed Methods Approach

Both quantitative and qualitative methods have strengths and weaknesses. Creswell and Plano Clark suggest that a purely quantitative approach may not provide a thorough understanding of the participant’s context, their voice or the researcher’s personal bias or interpretation. Qualitative research however, covers these deficiencies. On the other hand, qualitative research can be accused of a lack of rigour because personal interpretation may lead to bias and generalizations of participant voices. Therefore the advantages of a mixed method approach allow the strengths of one method to counter balance the weaknesses of the other approach.

Creswell and Plano Clark also suggest that mixed methods research encourages “the use of multiple world views, or paradigms (i.e. beliefs and values), rather than the typical association of certain paradigms with quantitative research and others for qualitative research.” It also encourages the use of a paradigm “that might encompass all of the quantitative and qualitative research, such as pragmatism.”

6.4.2 Challenges to Using a Mixed Methods Approach

Creswell and Plano Clark describe a number of challenges to mixed method research, namely the requisite skills required by the researcher to be able to manage both types of methods and their integration. With limited quantitative methodological experience, the

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703 Ibid., 5. See also: Alan Bryman, “Barriers to Integrating Quantitative and Qualitative Research,” Journal of Mixed Methods Research (JMMR) 1, (1) (2007): 8-22, for a discussion on the lack of exemplar models demonstrating how the integration between quantitative and qualitative data is conducted in mixed methods research.

704 Inductive reasoning draws on Johnny Saldaña’s description of the heuristic applied during data analysis: “Induction is what we explore and infer to be transferable from the particular to the general, based on an examination of the evidence and an accumulation of knowledge.” Johnny Saldaña, Fundamentals of Qualitative Research (New York: Oxford University Press, 2011), 93.

705 Creswell and Plano Clark, Designing and Conducting, 12.

706 Ibid.

707 Ibid., 13.

708 Ibid.
research's online survey set up was enabled by the with the guidance of Ms Sandy Clarke,\textsuperscript{709} of the Statistical Consulting Centre, The University of Melbourne, and the SPSS quantitative analysis was aided by the software analysis skills of Dr Bianca Denny, RMIT.\textsuperscript{710} Five meetings were set up with Sandy Clark to accurately design the survey and ensure that clear, unambiguous questions and phrasing were presented. The use of a Likert scale was also incorporated into a number of questions to ensure accuracy in the answers. Dr Denny received the cleaned data and implemented the SPSS analysis, and was available to discuss the quantitative data, the results, findings or any interpretative issues in person and via email.

Qualitative limitations were experienced in the use of data analysis software package skills, which were ultimately not used in this study. In researching qualitative coding methods, it was often suggested by theorists that coding by hand rather than a software program was a more thorough approach, and the researcher came to know the data intimately by analysing in this way.\textsuperscript{711} Thus the qualitative components of the study have been analysed, coded and themed manually, without the use of software programs.

6.5 Research Design: Philosophical Foundations and Philosophical Assumptions

Mixed methods research has philosophical foundations, and assumptions made during the process of research shape the processes and conduct of the inquiry. The researcher needs “to be able to identify and articulate the assumptions the researcher brings to the inquiry,”\textsuperscript{712} and therefore knowledge of the philosophical foundations becomes important to understand the assumptions made within the context of the inquiry.

Creswell and Plano Clark suggest it is important to articulate philosophical assumptions in a mixed methods study by “acknowledging the worldview(s) [or paradigm] providing a foundation for the study; describing the elements of the worldview, and relating these

\textsuperscript{709} Ms Sandy Clarke, School of Mathematics and Statistics Department, Statistical Consulting Centre, The University of Melbourne: \url{http://www.scc.ms.unimelb.edu.au/courses.html}

\textsuperscript{710} Dr Bianca Denny, Clinical Psychologist, BA Melb, DPsyche RMIT: \url{http://www1.rmit.edu.au/staff/bianca-denny}


\textsuperscript{712} Creswell and Plano Clark, \textit{Designing and Conducting}, 38.
elements to specific procedures in a mixed methods study.” Drawing on Michael Crotty’s conceptualizations, Creswell and Plano Clark state that “mixed methods is largely a method but also involves a strategy for conducting research and could therefore be assigned in Crotty’s classification at the level of a methodology.”

Using the term “worldview” to describe philosophical assumptions, Creswell and Plano Clark also argue that “mixed methods researchers bring to their inquiry a worldview composed of beliefs and assumptions about knowledge that informs their study.” Here, they outline four basic worldviews: postpositivist, constructivist, participatory and pragmatist. These different worldviews are not “watertight compartments” but provide a “general philosophical orientation that may be combined or used individually.”

Research paradigms such as constructivism, positivism, post-positivism and critical theory are characterized by ontological, epistemological, axiological and methodological assumptions. Citing Crotty’s influence, Creswell and Plano Clark contend it is important to consider these major elements when designing a study. Worldviews or paradigms are characterized by philosophical assumptions held about elements such as, ontology (the nature of reality), epistemology (how we gain knowledge of what we know), axiology (the role values plays in the research), methodology (the process of research) and lastly rhetoric (the language of research). One further element, according to Crotty, is the method, which determines the choices made about the methods of data collection.

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713 Ibid.
715 Ibid., 39. The authors note that the word paradigm can be traced to Thomas Kuhn’s use of the term: “a paradigm being a set of generalisations, beliefs and values of a community of specialists,” in Kuhn, The Structure of Scientific Revolutions 2nd ed. (Chicago: University of Chicago Press, 1970). However, Creswell and Plano Clark also refer to a worldview believing the term “suggests the shared beliefs and values of researchers. The most noted work on worldviews is available in qualitative research (Guba and Lincoln, 2005) but philosophical discussions are available for quantitative approaches as well (Phillips & Burbules, 2000).” Creswell and Plano Clarke citing Egon G. Guba and Yvonna S. Lincoln, “Paradigmatic Controversies, Contradictions, and Emerging Confluences.” In The Sage Handbook of Qualitative Research. 3rd ed., edited by Norman K. Denzin and Yvonna S. Lincoln, 191-215. (Thousand Oaks CA: Sage, 2005). Creswell and Plano Clarke also citing Denis Charles Phillips and Nicholas C. Burbles. Postpositivism and Educational Research. (Langham, Md: Rowman and Littlefield), 2000.
717 Ibid., citing Crotty.
718 Ibid., citing Crotty, 38.
and, for this study, those are the quantitative and qualitative survey and in-depth interviews. Overall, therefore, the philosophical assumptions or paradigm inform the use of a theoretical “stance” or lens. This stance informs the methodology, which is a strategy, a plan of action or a research design. Finally, the methodology incorporates the methods, which are techniques or procedures used to gather, analyze and interpret the data.\textsuperscript{719}

While strands of this PhD study could be located in number of worldviews, particularly postpositive and constructivist, the study predominantly draws on a pragmatist paradigm. The following section will identify the components in each of these worldviews that link with the research in order to identify the philosophical assumptions informing the study’s position on ontology, epistemology, axiology, choice of methodology and methods of data collection.

\textbf{6.5.1 Postpositivism Worldview: Ontology, Epistemology, Axiology, Methodology, Rhetoric and Methods}

Aspects of this inquiry are closely associated with postpositivism. If, as suggested by Creswell and Plano Clark, postpositivism is often associated with quantitative approaches and researchers that “make claims for knowledge based on (1) determinism or cause and effect thinking; (2) reductionism, by narrowing and focusing on select variables to interrelate; (3) detailed observations and measures of variables; and (4) the testing of theories that are continually refined,”\textsuperscript{720} then quantitative aspects of the study do draw on these definitions and approaches.

Creswell and Plano Clark suggest the postpositivist researcher tends to view ontology (the nature of reality) as singular, suggesting an “example would be a theory that hovers above the research study that helps to explain (in a single reality) the findings of the study. Another illustration would be the postpositivist tendency to reject or fail to reject a hypothesis.”\textsuperscript{721} The ‘theory’, common belief or claim motivating this study is the ongoing demise of the studio rhetoric, alluded to in the current literature, that has not really been challenged. Thus the impetus for this study is to prove or disprove this much-asserted claim. Consequently, the research design could be considered postpositivist in that it

\textsuperscript{719}Ibid., 38.
\textsuperscript{721}Ibid., 41.
seeks to clearly test and measure these claims through detailed empirical observation and measurement, that is, to test “the studio is dead” theory, otherwise tabled by Creswell as “theory verification.”722

However, the study does not completely address other postpositivist categories such as the epistemology of “distance and impartiality”,723 because of the subjective nature of the qualitative analysis sections. Yet the quantitative data analysis section aligns with descriptions of “distance and impartiality” where the “researcher objectively collects data.”724 The study therefore partially draws on postpositivist worldviews through the orientation of the quantitative aspects of it, and in regard to the worldview elements, ontology and epistemology. However, the categories are not impervious and these two elements – ontology and epistemology – also overlap with constructivism and pragmatism. Assumptions involving axiology, methodology, rhetoric and methods are similarly influenced by constructivism and pragmatism.725

6.5.2 Constructivist Worldview: Ontology, Epistemology, Axiology, Methodology, Rhetoric and Methods

Creswell and Plano Clark assert that “[t]he constructivist views reality as multiple and actively looks for multiple perspectives from participants, such as perspectives developed through multiple interviews.726 This definition is also applicable to the ontological approach of the study, that is, to find out the nature of reality in regard to the research question – here, the nature of the studio – by gathering multiple perspectives that may demonstrate opinions, outlooks, aspects, attitudes and biases not able to be presented in just a quantitative study. Creswell and Plano Clarke suggest the researcher in a constructivist worldview seeks multiple realities and “provide[s] quotes to illustrate different perspectives.”727 This study incorporates quotes in the discussion chapter when integrating the mixed methods data and maintains the participant’s voice in the

722 Ibid., 40. See Creswell and Plano Clark, Table 2.4. “Basic Characteristics of Four Worldviews Used in Research,”
723 Ibid., 42. See also Ibid., Table 2.5, “Elements of Worldviews and Implications for Practice.”
724 Ibid.
725 I have included both terms – methodology and methods – as some theorists make a distinction between the two. For instance, according to David Evans, Paul Gruba and Justin Zobel, in How to Write a Better Thesis (Melbourne: Melbourne University Press, 2011), 133, the difference between methodology and methods is: “a methodology is a branch of knowledge that deals with method and its application in a particular field of study . . . [whereas] methods refers to the type of data collection undertaken.”
726 Creswell and Plano Clark, Designing and Conducting, 41.
727 Ibid., 42. See also Ibid., Table 2.5.
thematically coded interviews. According to Creswell and Plano Clark, the constructivist methodology employs "inductive" approaches, that is, "researchers start with participants' views and build “up” to patterns, theories and generalizations," rather than the deductive approach inherent in postpositivism. This study uses this constructivist methodological framework to structure the data by developing a magnitude coding system that measures the frequency of studio attributes mentioned in the survey's textural questions and thematic analysis to theme the interview data. Both forms of coding are informed by descriptive and values coding strategies to structure and identify the emergent themes. Ultimately, this "builds up to patterns" to develop key findings and generalizations that answer the research questions. The constructivist worldview informs the way in which the methodologies are later combined and as such also draws on the pragmatic worldview in practically bringing the different data sets together.

6.5.3 Pragmatist Worldview: Ontology, Epistemology, Axiology, Methodology, Rhetoric and Methods

The major elements can be located under the umbrella of the pragmatist's worldview. According to Creswell and Plano Clark, the "pragmatist views reality as both singular (e.g., there may be a theory that operates to explain the phenomenon of study) as well as multiple (e.g., it is important to assess varied individual input into the nature of the phenomenon as well)." They further propose that pragmatism "is typically associated with a mixed methods research. The focus is on the consequences of the research, on primary importance of the question asked rather than the methods, and on the use of multiple methods of data collection to inform the problems under study. Thus, it is "pluralistic and orientated towards “what works" and practice." 

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728 Originally Kathy Charmaz's Constructivist Grounded Theory informed this study's worldview and textural qualitative coding methodology, however, as mentioned it was felt qualitative coding that searched for themes and perspectives on what was valuable about the studio in the university to academics and students was more suitable, rather than searching for a theory about the studio, which is the ultimate aim of grounded theory. Section 6.8 Data Analysis also identifies how grounded theory initiated and guided the coding process. Charmaz, Constructing Grounded Theory, 2nd edition (Los Angeles, London, New Delhi, Singapore, Washington DC.: Sage, 2014).
729 Creswell and Plano Clark, Designing and Conducting, 42. See also Ibid., Table 2.5.
730 Ibid.
731 Ibid., 41.
732 Ibid., 41. Creswell and Plano Clarke also suggest "many mixed methods writers have moved to identify the “best” worldview that provides the foundation for mixed methods research. Tashakkori and Teddlie (2003a) suggested that at least 13 different authors embrace pragmatism as the worldview or paradigm for mixed methods
The pragmatic worldview description reflects both the singular and multiple realities of this research study. Singular and multiple perspectives inform the ontological element, which in this case is: What is the nature of the studio? The first research question is of primary importance to this study as it represents an inquiry into the overarching claim of the studio’s ongoing demise found in the literature. This study's approach therefore is to understand the current studio ‘reality’ and to verify this through the statistics of quantitative data and qualitative perspectives. These multiple viewpoints similarly confirm or confront the claim from many perspectives, thus strengthening the study's final outcome through the use of quotes representing many participants’ experiences of the studio.

Epistemologically, a pragmatic worldview is categorized by being practical and deploying, “what works.” Thus this study seeks to collect both quantitative and qualitative data to reliably address the research questions.

The role of axiology or values in a pragmatic paradigm presents all perspectives. Thus in this study, all participant perspectives – for or against – the studio are included. This allows for an accurate reflection of the participant’s perspectives and is considered important for this study in locating a position on the research questions and in understanding the nature, value, relevance and contribution of the studio in the university today.

Where two forms of data are collected at the same time it may be referred to as a concurrent mixed methods research design. Creswell and Plano Clarke also describe another design, a sequential design, where data collection is carried out in a second stage. In this study, further interviews were collected after the survey, indicating that this study comprises both concurrent and sequential methods. However, both forms of data collection – survey and interviews – were conceived from the beginning of this study and are evident in the early ethics application. Therefore, the overall form of the study was

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Pragmatism is a set of ideas articulated by John Dewey, William James and Charles Sanders Peirce, to contemporaries such as Cherryholmes (1992) and Murphy (1990). It draws on many ideas, including “what works,” using diverse approaches, and valuing both objective and subjective knowledge. (p. 43).


733 Ibid., 42. See Table 2.5.
734 Ibid., 70-71.
conceived in the early design phase and not as a result of findings made through the first analyses. While early survey data analysis may have had an impact on the researcher, it was the researcher’s intention to undertake interviews to support the survey findings so that the study was not being driven by what was found in the survey, but rather by the claims being made by participants in response to the literature and research questions. As a result, this study best reflects aspects of both concurrent and sequential timing, as will be discussed further in section 6.6.5.3. The Timing of Strands: Concurrent, Sequential and Multiphase Timing.

A pragmatic worldview on the element of rhetoric is described by Creswell and Plano Clark as the use of both “formal and informal styles of writing.” This study employs both forms of writing, particularly in the results and discussion chapters when formally reporting on survey analysis and quantitative information, while qualitative subjective responses are often presented as first person quotes, expressing personal idiosyncratic language that has been kept in the text to retain the nuance of the participant’s response.

In adapting Crotty’s essential elements of a research design outline, Creswell and Plano Clark incorporate one final element – the methods of data collection – as the last element to be informed by the worldview choices. As the methods of data collection are multiple – a QUAN and QUAL survey and QUAL interviews – this also implicates a pragmatic worldview rather than the singular reality of the postpositivist or the multiple reality of the constructivist paradigm.

6.5.4 Conclusion

While this study can therefore locate philosophical assumptions and elements representing these assumptions in aspects of postpositivism and constructivism, overall it falls into the pragmatist worldview. Different worldviews relate to different aspects of the study. Creswell and Plano Clark note, for instance, that:

multiple paradigms can be used in a mixed methods study . . . 
quantitative methods are typically used in a postpositivist worldview . . . then if the researcher moves to qualitative focus groups, it seems like the worldview shifts to a constructivist perspective. . . . thus worldviews relate to design types . . . and can change during a study . . .

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735 Ibid., 42.
736 Ibid., 39. See Table 2.1, “Four Levels for Developing a Research Study.”

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If instead of implementing the different approaches in phases, a mixed methods researcher collects both quantitative and qualitative data in the same phase of the project and merges the two data bases, then an all-encompassing worldview might be best to . . . look to pragmatism as that worldview, because it enables researchers to adopt a pluralist stance of gathering all types of data to best answer the research question.737

Thus, during different stages of this study's research, different worldviews will be operating. Quantitative survey methods draw on postpositivism, qualitative survey methods are influenced by constructivism and yet the survey data has been collected in the same first phase, so draws on pragmatic approaches to mixing the data and later integrating it with interview findings. Essentially, therefore, the study is principally located in the pragmatist paradigm through its practical approach, its bringing together of both singular and multiple realities, through combining and integrating quantitative and qualitative data and by reporting on the data using both formal and informal language.

6.6 Mixed Methods Design

Creswell and Plano Clark assert that “once the researcher has identified the research problem calls for a mixed methods approach and reflected on the philosophical and theoretical foundation of the study, the next step is to choose a specific design that best fits the problem and the research questions in the study.”738 The following criteria refer to deciding upon a fixed or emergent design; identifying an approach to design; matching the design to the research’s problem, purpose and questions; and being explicit about the reasons for mixing methods.

6.6.1 Fixed and Emergent Design

A fixed design is a research framework with established research steps while emergent designs, as the name suggests, are attentive to the design emerging in response to the research process. Neither design is a completely separate sphere but they may overlap during the research process, often with aspects of both being utilized.739

737 Ibid., 45-6.
738 Ibid., 53.
739 Ibid.
This study predominately uses a fixed design although two different phases enact different aspects of the research data collection. Originally a survey was designed combining quantitative and qualitative data collection methods in the one survey, with a second phase collecting in-depth interviews. These two phases were devised as part of the early research design planning and both became part of the single ethics application. Thus, these strategies were conceived during an early design phase but were, in time, carried out separately, one after the other.

6.6.2 Identifying an Approach to Design

According to Creswell and Plano Clark, two types of approaches to designing mixed methods studies exist: a "typology-based approach and dynamic approach." Typology based approaches "emphasize classification . . . and the selection and adaptation of a particular design while dynamic approaches focus on a design process that considers and interrelates multiple components rather than placing emphasis on selecting an appropriate design from existing typology." This study uses a typology based design that matches the research problem, purpose and questions, that is, one that has been established and documented by writers in the field. Based on the research problems, purpose and questions, the research design partially approaches a concurrent mixed methods design, but overlaps with sequential timing. Overall, the study embraces a pragmatic, fixed, independent, concurrent and sequential (or multiphase) research design. These choices are discussed further in the following sections.

6.6.3 Matching the Design to the Research Problem, Purpose and Questions

The research problems arose from the literature and needed to be examined and explored in multiple ways, so that a position could be advanced using both quantitative and qualitative methods and data analysis. The research problem, purpose and questions are based on the background literature review represented as four key issues in Table 6.1. Thus, as discussed, a pragmatic mixed method approach was the most appropriate design to generate answers to the research questions, and fulfill the aims of this study.

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740 Ibid.
741 Ibid., 55-9.
6.6.4 Being Explicit About the Reasons for Mixing Methods

Drawing on Alan Bryman’s list of reasons for mixing methods, this study identifies the following mixed method advantages that are pertinent for the conduct of this study.

The collection of quantitative and qualitative data enables the triangulation of the data and greater validity when findings are mutually endorsed. As mentioned, the combination of methods provides a more comprehensive understanding where the strengths of one method offset the weaknesses of the other, and where the data offered by one method can often help explain the findings of the other. As such, credibility is strengthened and the integrity of the findings enriched. Qualitative rich description offers illustration, narration and commentary to quantitative data’s formality and figures, while the diversity of views gathered also enables the possibility for revealing connections and variables between the methodologies.

6.6.5 Choices Involved With a Mixed Methods Design

Mixed methods research needs to include at least one qualitative and one quantitative strand. How and when the strands are mixed informs the conduct, dissemination and interpretation of the research data. The research thus needs to design when and how strands meet each other. Creswell and Plano Clark suggest four levels need to be considered: level of interaction, priority of the strands, timing of the strands and procedures for mixing.

6.6.5.1 Levels of Interaction

The level of interaction is the “extent to which the two strands are kept independent or interact with each other.” Jennifer W. Greene, states this is the most important and critical aspect of designing a mixed methods study, and notes that two ways of defining levels of interaction are “independence and interactive.” Independent levels occur when the strands are “implemented so that they are independent of each other . . . the two strands are distinct and the researcher keeps the quantitative and qualitative research questions, data collection and data analysis separate. When the study is

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743 Ibid., 64.
independent, the researcher mixes the strands when drawing conclusions during the overall interpretation at the end of the study."\textsuperscript{745} Whereas an interactive level of interaction "occurs when a direct interaction exists between the qualitative and quantitative strands of the study. Through this direct interaction, the two methods are mixed before the final interpretation."\textsuperscript{746}

This study adopts an independent level of interaction wherein the implementation of qualitative and quantitative collection strands are kept separate but the results inform each other in the discussion. While the single survey that contained both QUAN and QUAL questions was distributed to the VCA cohort at the same time, the QUAN and QUAL strands that relate to survey questions, data collection and data analysis could be said to function independently of each other. It was the method of the distribution that brought these two strands together to expediently capture this cohort’s views in one sweep. The one-to-one interviews were also a distinct and independent strand, quite separate from the survey’s data collection strategies and conducted after the survey was completed. The independent level of interaction is further confirmed by the method of presenting the findings and integrating data when drawing "conclusions during the overall interpretation at the end of the study."\textsuperscript{747} It is to be noted however that both quantitative and qualitative strands share the key overarching thesis research question that seeks to understand the nature of the studio.

\textsuperscript{745} Ibid., 64.
\textsuperscript{746} Ibid., 65.
\textsuperscript{747} Ibid.
6.6.5.2 Relative Priority of the Strands

Both qualitative and quantitative strands carry equal importance in this research inquiry, however the vast amount of qualitative data would suggest qualitative strands are prioritised. Yet, the quantitative data plays a vital role in objectively pinpointing initial results, while the qualitative data adds rich description or clarification to those results. Relegating priority is not really an either/or answer, but is represented by quantitative data that is first gathered and analysed to provide initial results and an emerging framework for qualitative results to add further understanding and develop a more complete picture. These quantitative results can be supported or rejected by the qualitative results stemming from the qualitative survey or interview data, to be later integrated when drawing conclusions. The notation that could define this priority is: QUAN + QUAL = complete understanding.
6.6.5.3 The Timing of Strands: Concurrent, Sequential and Multiphase Timing

Timing refers to the temporal relationship between the qualitative and quantitative strands, that is, the pacing and timing of implementation of the different strands. Most importantly, timing refers to the “order in which the researchers use the results from the two sets of data within a study – that is timing relates to the entire qualitative and quantitative strands, not just data collection.”[748] Timing can be concurrent, sequential, or multiphase.

This study draws on concurrent and sequential timing for the implementation of the strands – qualitative and quantitative survey and qualitative interviews – as these strands are carried out in two distinct phases. The survey distribution is placed in concurrent timing with the implementation of a single survey containing both quantitative and qualitative data collection questions. Perhaps the survey distribution method could be labelled as ‘concurrent’, while the actual timing of the qualitative and quantitative survey analysis and the timing of the qualitative interview analysis fall under the sequential timing. This combination could also be referred to as multiphase combination timing, which Creswell and Plano Clark describe as a combination that “combine[s] both concurrent and sequential elements within one mixed methods program.”[749] Therefore, the researcher is declaring that both concurrent and sequential timing are utilized in this research design with the concurrent aspect referring to the survey distribution method and the sequential timing referring to the data collection and data analysis timing of the quantitative survey strand, the qualitative survey strand and the qualitative interview strand.

6.6.5.4 Procedures for Mixing the Strands

Mixing the two strands is a process that combines and interrelates the qualitative and quantitative approaches and is referred to as the point of interface by Morse and Niehaus, (2009)[750] identifying when and how the mixing occurs. Creswell and Plano Clark note:

We conceptualize mixing occurring at four possible points during a study's research process: interpretation, data analysis, data collection, and design. Researchers employ mixing strategies that directly relate to

[748] Ibid.
[749] Ibid., 66.
these points of interface. These mixing strategies are (1) merging the two data sets, (2) connecting from the analysis of one set of data to the collection of a second set of data, (3) embedding of one form of data within a larger design or procedure, and (4) using a framework (theoretical paradigm) to bind together the data sets.\footnote{Ibid.}

In line with a pragmatist worldview, mixing of the data in this study occurs at the interpretation phase by merging the two sets of data. Mixing during interpretation entails the quantitative and qualitative strands being mixed during the final step of the research process, after the researcher has collected and analyzed all sets of data. Creswell and Plano Clark note:

> It involves the researcher drawing conclusions or inferences that reflect what was learned from the combination of results from the two strands of the study, such as by comparing or synthesizing the results in a discussion. All mixed methods designs should reflect what was learned by the combination of methods in the final interpretation. For the mixed methods strands that keep the two strands independent, this is the only point in the research process where the mixing occurs.\footnote{Ibid., 66-7.}

This explanation is in line with the study’s procedure for mixing the data. Thus the quantitative and qualitative survey strands will be mixed with the qualitative interview strand in the discussion section, via key findings and themes that have emerged from the quantitative and qualitative survey data analysis and interview data analysis.

### 6.6.6 Final Mixed Methods Research Design

After all these considerations, Creswell and Plano Clark suggest, choosing a mixed method design should “make the study manageable and simple to implement and describe . . . In selecting a typology-based design, the researcher is provided with a framework and logic to guide implementation of the research methods to ensure the resulting design is rigorous, persuasive and of high quality.”\footnote{Ibid., 68.}

They outline four mixed method designs: convergent parallel design, the explanatory sequential design, the exploratory sequential design and the embedded design. Given the
preceding considerations this study makes a claim for using the typology based mixed methods research design: convergent parallel design.

### 6.6.6.1 Convergent Parallel Design

<table>
<thead>
<tr>
<th>Characteristic Features of the Study</th>
<th>PhD Convergent Research Design</th>
<th>Creswell and Plano Clarke’s Convergent Parallel Design&lt;sup&gt;754&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Definition</strong></td>
<td>The study has collected concurrent quantitative and qualitative data collection, via a survey and sequential qualitative data collection via interviews; separate quantitative and qualitative data analyses has been conducted; merging of the two data sets in the discussion</td>
<td>Concurrent quantitative and qualitative data collection, separate quantitative and qualitative analyses, and the merging of the two sets of data</td>
</tr>
<tr>
<td><strong>Design Purpose</strong></td>
<td>Motivated by the background literature prioritizing the research questions</td>
<td>Need a more complete understanding of the topic</td>
</tr>
<tr>
<td><strong>Paradigm Foundation</strong></td>
<td>Pragmatism as an umbrella philosophy encompassing quantitative postpositivist and qualitative constructivist paradigms</td>
<td>Pragmatism as an umbrella philosophy</td>
</tr>
<tr>
<td><strong>Level of Interaction</strong></td>
<td>Independent</td>
<td>Independent</td>
</tr>
</tbody>
</table>

<sup>754</sup> Ibid., 73. See also Table 3.3, p. 79, “Flowchart of the Basic Procedures in Implementing a Convergent Design.” Table 6.3 in this study adapts Creswell and Plano Clark’s Table 3.3 and compares the PhD study’s convergent parallel design with the descriptions made by Creswell and Plano Clark.
<table>
<thead>
<tr>
<th>Characteristic Features of the Study</th>
<th>PhD Convergent Research Design</th>
<th>Creswell and Plano Clarke’s Convergent Parallel Design&lt;sup&gt;754&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Priority of Strands</td>
<td>Equal emphasis on quantitative and qualitative strands</td>
<td>Equal emphasis</td>
</tr>
<tr>
<td>Timing of Strands</td>
<td>Concurrent and sequential</td>
<td>Concurrent</td>
</tr>
<tr>
<td>Primary point of interface for mixing</td>
<td>Interpretation</td>
<td>Interpretation if Independent</td>
</tr>
</tbody>
</table>
| Primary Mixing Strategies          | Merging the two data strands:  
  • After separate data analysis  | Merging the two strands:  
  • After separate data analysis  
  • With further analyses (e.g., comparisons or transformations) of separate results |

Table 6.2 PhD Mixed Methods Convergent Design Features

The convergent parallel design is described by Creswell and Plano Clark as the most well known approach when mixing methods. Historically, this design is also known by other names,<sup>755</sup> however it arises when the researcher “collects and analyses both quantitative...

and qualitative data during the same phase of the research process, then merges the two sets of results into an overall interpretation.\textsuperscript{756}

Citing J. M. Morse, (1991) Creswell and Plano Clark note that “[t]he purpose of the design is to obtain different but complementary data on the same topic . . . to best understand the research problem.”\textsuperscript{757} They also assert:

The intent in using this design is to bring together the differing strengths and non-overlapping weaknesses of the quantitative methods (large sample size, trends, generalizations) with those of qualitative methods (small sample size, details, in depth) (Patton, 1990). This design is used when the researcher wants to triangulate the methods by directly comparing and contrasting quantitative statistical results with qualitative findings for corroboration and validation purposes.\textsuperscript{758}

Further purposes include interpreting quantitative results with qualitative data, combining results to develop a more complete understanding of the study under investigation and correlating multiple layers of data.\textsuperscript{759}

These approaches best inform the research problem, purpose and questions through the convergence of both strands of data on the nature of the studio and, as such, the convergent design offers the most suitable approach for this study. The philosophical assumption behind convergent design also draws on pragmatism, as an “umbrella” paradigm,\textsuperscript{760} rather than trying to account for mixing different paradigms when collecting, analyzing and merging qualitative and quantitative data.

\textsuperscript{756} Ibid., 77.
\textsuperscript{757} Ibid., citing J. M. Morse, “Approaches to Qualitative-Quantitative Methodological Triangulation,” 122.
\textsuperscript{759} Ibid.
\textsuperscript{760} Ibid.
Drawing on Creswell and Plano Clark's typological model, a four-step flowchart summarizing the procedures for implementing the PhD Convergent Design study is tabled in Figure 6.2.\textsuperscript{761}

\begin{flushright}
\footnotesize
\textsuperscript{761} Ibid., 79. Figure 6.2 in this study is adapted from Creswell and Plano Clark's Figure 3.3, p. 79: "Flowchart of the Basic Procedures in Implementing a Convergent Design."
\end{flushright}
Figure 6.2 Four-Step Flow Chart Showing the PhD Convergent Research Design Process
6.6.6.2 Mixing the Data Strands: Timing and Strategies

Mixing involves making decisions as to when and how the data will be integrated. The point of interface for this study is at the interpretation stage in the discussion section. This is when the two strands come together and “directly interact with each other”\(^{762}\) after being analysed and reported on in the results section.

The specific strategies used in the mixing draw on connecting the findings between the different strands of data. In this study, three key findings were identified by the quantitative data results. Each of these findings is also supported by qualitative survey and interview data. A further number of findings also emerged from qualitative survey coding and are integrated with interview themes. Emergent qualitative themes have been identified through the qualitative analytic methods outlined and inductive reasoning, as outlined by Johnny Saldaña.\(^ {763}\) Before discussing the method of qualitative coding the survey and interviews, a summary of the interpretative frameworks and how they impact on the researcher and community of participants is presented.

6.6.7 Assumptions Within the Mixed Methods Research Design

As Saldaña notes, coding is not a precise science but an interpretative act.\(^ {764}\) Given the philosophical assumptions declared, the researcher also acknowledges that it is an interpretative act over time. As knowledge and experience are gained, choices regarding approaches and methodology are adapted. As noted in this chapter, section 6.4 Research Approach: Rationale for Using Mixed Methods, the shift from using grounded theory to a broad qualitative research method is one such adjustment. Mixed methods is an approach predominantly used in the social sciences. As this study is located in the arts, but is by nature a social inquiry, the researcher needed to locate a method in which the problems, purpose and questions of the studio could be investigated, structured and framed within the allotted time. On reflection, a different method, such as phenomenology, may also have offered illuminating perspectives on the qualitative data.

\(^{762}\) Ibid., 113.
\(^{763}\) Saldaña, Fundamentals, 93. See also: Charmaz, Constructing Grounded Theory, 244.
6.7 Data Collection

Using a convergent research design, quantitative and qualitative survey data were collected at the same time and analysed separately. The second qualitative strand and third component of the data collection – the qualitative in depth interviews – was collected sequentially, after the survey was completed and analysed.

6.7.1 Data Collection: Quantitative and Qualitative Survey

Concurrent quantitative and qualitative data was collected via an online SurveyMonkey questionnaire. The survey link was distributed to the VCA students and academics in each VCA discipline school via the Graduate Research Office and each art school’s administrator. The administrator from each school was responsible for sending a prepared ‘invitation to participate’ email from Professor Su Baker to the VCA student and academic population in their school. The survey remained open for a month, with one prompt given at three weeks. The single survey thus represents the same sample of individuals responding to both the quantitative and qualitative aspects of the survey.

6.7.1.1 Rationale: Quantitative and Qualitative Survey

In consultation with Sandy Clarke, the SurveyMonkey questionnaire was designed to comprise both quantitative and qualitative questions. In this way the quantitative and qualitative strands could reach the same cohort concurrently. The outcomes of this survey could then potentially inform the interviewing process. This concurrent research design validates the data via the triangulation between quantitative and qualitative survey analysis and later qualitative in-depth interview analysis. According to Creswell, researchers make use of “multiple and different sources, methods, investigators and theories to provide corroborating evidence… to shed light on a theme or perspective.”

This in turn triangulates and adds validity to the data.

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765 See appendix B: SurveyMonkey Questionnaire.
766 See appendix A: Letter of Invitation to Participate.
767 See appendix A: Survey Prompt.
768 Sandy Clarke, Consultation. See f/n 709.
6.7.2 Data Collection: Qualitative Interviews

The interview sample size is smaller than the survey sample size, and is represented by 26 transcribed interviews. However, not all the interviews were considered appropriate and only 16 have been analysed and themed for use in this study. Rationale for this decision presented in section 6.12.2.4 Unsuitable Interview Data.

The qualitative in-depth interviews are individual reflections on the participant's experience of the studio in relation to their teaching or learning practice in the university studio space. As mentioned, a number of student and academic participants were recruited via a final question in the survey that sought further participant interest. The in-depth interviews, therefore, were conducted with participants who were eager and willing to devote their time to the interviews and their management of transcriptions as expressed in the ethics application.

Those who agreed to further involvement were contacted via email for an interview date and sent an ethics 'Plain Language Statement.' This document enabled the dissemination of project information, aims and objectives and outlined the time and personal commitment to the process, should the participant agree. Further recruitment was achieved via posters around the faculty buildings, café and offices. Some students approached as a result of these advertisements. After finalizing a date with the participant, one-to-one interviews were conducted, recorded and later transcribed. The research aimed to have each of the art disciplines represented by at least one student and one academic interview, however this was not fully achieved, with student representation from Film and Television absent from the interview cohort.

Participants who were contacted if they had shown a positive interest in doing so on the last survey question were approached by phone or email to arrange an initial time to meet to discuss the project. Additionally, they were sent an ethics Plain Language Statement that outlined the project's intent and interview objectives. A pre-interview prompt listing thematic studio questions focusing on the participant's experience of time, space, the body and methodologies in the studio were sent for the participant to consider before the longer interview. These pre-interview prompts were specifically designed for the different cohorts: A1 Artist/Student and B1 Artist/Academic. Where

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770 See appendix A: Plain Language Statement.
771 See appendix A: Pre-interview Student and Academic Prompts.
possible the interview was conducted in the participant’s studio, although most academic interviews were conducted in the VCA library office. At the interview, participants were asked to sign a Consent Form.\textsuperscript{772}

The conduct of each interview was semi-structured, with a list of prepared questions expanding on the earlier pre-interview thematic prompts and being referred to by the researcher as a guide when the participant finished answering a question. These questions directed the researcher, but were not strictly adhered to as each participant often covered many aspects of several questions when asked a specific question. The interview comprised a list of twenty-three open and closed questions for seven students and nineteen for academics. These questions built on the four studio themes and encouraged interviewees to freely express their understanding and experience of the studio.\textsuperscript{773} Each participant academic held a different position in one of the six schools. For instance, in the academic art interviews, where there were multiple participants, academics held very different positions in the same school, such as Undergraduate lecturer, Head of Department or Postgraduate coordinator. Students came from both undergraduate and graduate positions. As such, the participants’ conversations reflected their very particular experience of the studio in relation to their school. Often, participants gave a very particular account of their experience in the studio and consequently some questions prompted more discussion and analysis than others. As a result, each interview is very different. While core themes do emerge, specific studio qualities important to each participant and each discipline remain individual and particular.

Data collected in the form of recorded interviews and transcriptions were stored in compliance with the ‘Code of Conduct for Research’ (Regulation 17.1.R8)\textsuperscript{774} as set out by Melbourne Research. They were transferred to the researcher’s personal computer, and secondly backed up to a portable USB stick. Interviews were transcribed and sent back to participants for verification. Most but not all participants returned edited transcriptions and comments, sometimes editing for clarity. However, no major changes or omissions were made. Transcriptions were conducted by an assistant, and editing of these transcriptions while listening to the audio, by the researcher. As the interviews were

\textsuperscript{772} See appendix A: Consent Form.
\textsuperscript{773} See appendix A: Interview Questions: Student and Academic.
\textsuperscript{774} University of Melbourne, University Secretary's Department, Statutes and Regulation: Regulation 17.1.R8 – Code of Conduct for Research: http://www.unimelb.edu.au/Statutes/r171r8.html
coded they were sent back to the participant for further clarification and feedback. A small number of participants returned feedback from the coded thematic essays, which form the Studio Perspectives.\footnote{See appendix D: Studio Perspectives: Student and academic thematically analysed interviews.}

\subsection*{6.7.2.1 Rational: Qualitative Interviews}

Interview data is a useful way to elicit in-depth understanding and experience of the studio’s value, relevance, function and contribution to teaching and learning practice in the art academy. Kathy Charmaz and Linda Belgrave write that “[i]nterview data are useful for . . . studies that address organisations, social worlds, discourses, communications and policy questions as well as individual experience.”\footnote{Kathy Charmaz and Linda Belgrave, “Qualitative Interviewing and Grounded Theory Analysis,” in The Sage Handbook of Interview Research: The Complexity of the Craft, Jaber F. Gubrium & James A. Holstein & Amir B. Marvasti & Karyn D. McKinney, eds. (Thousand Oakes, CA: Sage, 2012), 8.} Thus, interview questions were framed and asked with the intention of discovering “‘What is happening here’? Thus the ‘happening’ is the experience or central problem addressed in the research.”\footnote{Ibid., 9, citing Barney G. Glaser, Theoretical Sensitivity: Advances in the Methodology of Grounded Theory (Mill Valley, CA: Sociology Press, 1978.)} The interview questions seek to articulate what is happening in the studio by identifying qualities that are important to each discipline and naming the studio attributes that contribute to teaching and learning practices in the academy.

\subsection*{6.7.3 Assumptions Relating to Data Collection}

This study examines a creative arts institution where a practice-led research methodology is often the dominant methodology used in arts practice research. This aspect may need to be noted when considering the student and academic responses on the studio’s immersive and embedded nature. It indicates that, in conducting the research and in interpreting the findings, nothing is fixed or neutral, but that all responses are, drawing on Estelle Barrett’s understandings, “knowledge situated.”\footnote{Estelle Barrett and Barbara Bolt, eds., “Towards a Critical Discourse of Practice as Research,” Practice as Research: Approaches to Creative Arts Inquiry (London, New York: I.B. Tauris: 2010), 143. See also Barbara Bolt, Contemporary Thinkers Reframed: Heidegger Reframed: Interpreting Key Thinkers for the Arts (London: I.B. Tauris: 2011), 151. Bolt writes: ‘Contemporary philosophers of science, for example Donna Haraway and Bruno Latour, have recognised that truth can never be objective. Like Heidegger, they have argued that all knowledge is revealed within the context of existence. Haraway calls this ‘situated knowledge’ (see Haraway 1990). She dismisses the claims of ‘objective truth’ in science-as-research as the ‘god trick’, and demands that modern}
acknowledges the complexity of the participant’s responses in light of their situated experience and understanding of the studio.

6.8 Data Analysis

Data analysis involves three separate strands of data to be coded and merged. An overview of the study’s procedure for quantitative and qualitative strands is compiled in Table 6.3.

<table>
<thead>
<tr>
<th>General procedures in Data analysis</th>
<th>Quantitative Data Analysis Procedures</th>
<th>Qualitative Data Analysis Procedures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepare the data for analysis</td>
<td>1) QUAN Survey:</td>
<td>1) QUAL Survey</td>
</tr>
<tr>
<td></td>
<td>• Clean data</td>
<td>• Textural answers compiled</td>
</tr>
<tr>
<td></td>
<td>• Sourced SPSS data analysis: Dr Bianca Denny</td>
<td>through the survey analysis</td>
</tr>
<tr>
<td></td>
<td></td>
<td>by Dr Bianca Denny</td>
</tr>
<tr>
<td></td>
<td>2) QUAL Interviews</td>
<td>2) QUAL Interviews</td>
</tr>
<tr>
<td></td>
<td>• Transcribe interviews</td>
<td>• Transcribe interviews</td>
</tr>
<tr>
<td></td>
<td>• Qualitative analysis manually coded</td>
<td>• Qualitative analysis manually coded</td>
</tr>
<tr>
<td>Exploring the data</td>
<td>• Examination and Discussion</td>
<td>1) QUAL Survey:</td>
</tr>
<tr>
<td></td>
<td>• Determine general trends</td>
<td>Examine textural answers:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Individual responses</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Six school responses</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Student responses</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Undergraduate and graduate</td>
</tr>
<tr>
<td></td>
<td></td>
<td>responses</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Academic responses</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2) QUAL Interviews:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Transcribing interviews</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Emersion in the data: rereading and</td>
</tr>
<tr>
<td></td>
<td></td>
<td>listening to interviews</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>General procedures in Data analysis</th>
<th>Quantitative Data Analysis Procedures</th>
<th>Qualitative Data Analysis Procedures</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Analyzing the data</strong></td>
<td>Analyzing the QUAN survey results:</td>
<td>1) QUAL Survey:</td>
</tr>
<tr>
<td></td>
<td>• Looking for distribution sizes and comparisons</td>
<td>Finding core themes through qualitative coding:</td>
</tr>
<tr>
<td></td>
<td>• Developing core themes and key findings from the statistics</td>
<td>• Develop codes for the data</td>
</tr>
<tr>
<td></td>
<td>• Relating themes to emergent QUAL themes</td>
<td>• Use of frequency coding for Student question 10</td>
</tr>
<tr>
<td></td>
<td>• Descriptive analysis to inferential analysis</td>
<td>• Use of frequency coding for academic questions 15 and 16</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Keeping detailed thematic notes and comparing them with QUAN findings and emerging core themes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2) QUAL Interviews:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Use of thematic analysis, descriptive and values coding to isolate interview themes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Memo writing</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Rewriting with core themes in mind</td>
</tr>
<tr>
<td><strong>Representing the data analysis</strong></td>
<td>Creating tables and graphs to represent the statistical data results</td>
<td>1) QUAL Survey:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Key findings from the frequency coding represented as numerical findings in pie charts, graphs and tables</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Frequency coding</td>
</tr>
<tr>
<td>General procedures in Data analysis</td>
<td>Quantitative Data Analysis Procedures</td>
<td>Qualitative Data Analysis Procedures</td>
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<tr>
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<tr>
<td></td>
<td>represented as tables in appendix</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Textural quotes maintained and merged with QUAN core themes</td>
<td></td>
</tr>
<tr>
<td>2) QUAL Interviews:</td>
<td>2) QUAL Interviews:</td>
<td></td>
</tr>
<tr>
<td>Emergent themes for each interview presented as an essay, large memo or Studio Perspective</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1) QUAL Survey:</td>
<td>1) QUAL Survey:</td>
<td></td>
</tr>
<tr>
<td>• Link and merge key findings with QUAN findings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Compare and contrast</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Add further key findings to the discussion if they have emerged qualitatively</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2) QUAL Interviews:</td>
<td>2) QUAL Interviews:</td>
<td></td>
</tr>
<tr>
<td>• Merge themes and first-person quotes with Survey's QUAN and QUAL key findings in the discussion section</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Add further key findings if they have emerged</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 6.3 Data Analysis Procedures for Quantitative and Qualitative Strands

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779 Creswell and Plano Clarke, Designing and Conducting, 205. Table 6.3 is adapted from Creswell and Plano Clarke’s Table 7.1, p. 205: “Recommended Quantitative and Qualitative Data Analysis Procedures for Designing Mixed Methods Studies.”
6.8.1 Quantitative Survey Data Analysis: SPSS Analysis

Dr Bianca Denny conducted the SPSS quantitative survey analysis. SPSS findings form an empirical base from which to draw conclusions. Ongoing discussions with Dr Denny, an experienced user of this program, answered questions and informed the understandings of how to interpret the data. This enabled comparative analysis between quantitative sets of data and further, descriptive and inferential analysis with qualitative textural data, to begin to understand points of convergence or divergence.

6.8.1.1 Limitations

The survey was distributed to the entire VCA academic and student body. Just under 11% responded to the survey. Limitations on the credibility of the conclusions need to be considered given the percentage participation. However while the figure only represents a fragment of the whole cohort, where the SPSS analysis statistics are strong, it does indicate a united point of view.

6.8.2 Qualitative Data Analysis

Creswell and Plano Clark state: “The core feature of qualitative analysis is the coding process.” In this study, two qualitative data strands were coded: 1) survey textural data and 2) interview transcriptions. While the coding of both strands has grouped and labelled evidence to reflect broad categories, the data for each strand required the focus of different aspects of qualitative coding methods. As mentioned in 6.4 Research Approach: Rationale for Using a Mixed Method Approach, Kathy Charmaz’s Constructivist Grounded Theory methodology was initially sought as a method to inform the researcher’s coding process. However, grounded theory’s intention of trying to find a theory and its particular reductive processes of coding ceased to be an effective way to conduct this study but, defining and naming studio qualities through alternate qualitative methods remained key. Thus qualitative coding methods used coding profiles such as magnitude coding, guided by descriptive coding and values coding for the QUAL

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780 Dr Bianca Denny, as cited in f/n 710.
781 Creswell and Plano Clark, Designing and Conducting, 208.
782 Charmaz, Constructing Grounded Theory.
783 Saldaña, Coding Manual, 58.
784 Ibid., 70.
785 Ibid., 89.
survey. The QUAL interviews used thematic analysis guided by descriptive and values coding. Naming and verifying studio qualities in the qualitative strands, could then assert the value and relevance of the studio.

Along with Charmaz, the work of Saldaña, Creswell, Creswell and Plano Clark, Tashakkori and Teddlie, Minichiello et al., Virginia Braun and Victoria Clarke further guided the qualitative coding choices. Ultimately, coding was conceived as developing patterns and categories using inductive reasoning, “from the particular to the general, based on an examination of the evidence,” and abductive reasoning, which surmises from the evidence, “that which is most likely.”

Thematic analysis of the interviews is guided by the work of Virginia Braun and Victoria Clarke (2006). In “Using Thematic Analysis” six recommended criteria guiding this coding process are:

- Familiarizing yourself with the data
- Generalizing initial codes
- Searching for themes
- Reviewing themes
- Defining and naming themes
- Producing the report

Following this process enabled themes in the interviews to be clearly deciphered and explicated. Furthermore, these themes could then converge or diverge with the survey results and be later integrated with the study’s findings.

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787 Saldaña, Fundamentals, 104.
788 Ibid.
789 Creswell, Fundamentals.
790 Creswell and Plano Clark, Designing and Conducting.
791 Teddlie and Tashakkori, Foundations of Mixed Methods Research.
793 Braun and Clarke, “Using Thematic Analysis.”
794 Saldaña, Fundamentals, 90-1.
795 Ibid., 93.
796 Ibid.
6.8.2.1 Qualitative Survey: Data Analysis Method

Themes were defined in response to the data, the research questions, the study's philosophical framework, and quantitative survey data analysis. This is in line with Creswell's perspective that states, "rather than starting with a theory, (as in postpositivism) [qualitative, social constructivist] inquirers generate or inductively develop a theory or pattern of meaning." QUAL survey data was analyzed to isolate themes and their level of overall importance through the frequency of times mentioned. This approach to editing and reducing material is in line with the inductive category approach described by Saldaña, Creswell, and Charmaz, who note "induction is a type of reasoning that begins with studying of a range of individual cases and extrapolates patterns from them to form a conceptual category." In repeating this process, thematic findings within the data were distilled.

Manual coding rather than software programming was used to develop codes in response to the survey's textural data. A Magnitude Coding profile was selected to gather the frequency of studio qualities named by students and academics, thus identifying and ordering the studio qualities and their value across the schools. Saldaña notes that "[m]agnitude coding consists of . . . alphanumeric or symbolic code . . . to indicate [the data's] intensity, frequency, direction, presence, or evaluative content . . . . [and can be used] to enhance description." Saldaña also asserts magnitude coding can be used to "support quantitative measures as evidence of outcomes . . . as a way of "quantitizing" the information." This enabled the possibility of being able to link QUAL data to the QUAN survey analysis, offering descriptive statistical analysis on the studio across the different schools and from student and academic perspectives. After establishing what the studio attributes were, a system was devised to record the number of times an attribute was mentioned in each discipline. In this way, by relying on frequency, the studio differences

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799 Saldaña, Fundamentals, 93.
800 Creswell, Qualitative Inquiry, 45.
801 Charmaz, Constructing Grounded Theory, 244.
802 Ibid., 343.
804 Saldaña, Coding Manual, 58.
between disciplines could be established and the importance of a particular studio feature could be acknowledged. Magnitude coding was used to record studio attributes for three questions: Student Question 10, and Academic Question 15 and 16. See Table 6.4 for an example page of the Magnitude Coding to Question 15.

\footnote{See appendix B: 11.2.4 Survey QUAL Coding: Terrie Fraser. Textural Answers and Magnitude Coding to Questions 10, 15 and 16.}
Example Page: Magnitude Coding to Academic Responses.

Question 15: *What do you think are the qualities of a teaching studio space that enable an effective relationship to occur between the space and a studio method of teaching and learning?*

Measuring the frequency of studio qualities mentioned by academics across the six art disciplines at the Victorian College of the Arts.

**Discipline Codes:**
- T=Theatre
- P=Production
- M=Music
- F= Film and Television
- D=Dance
- A= Visual Art

**Table 6.4  Example of Magnitude Coding: Academic Responses to Question 15**
6.8.2.2 Qualitative Interviews: Data Analysis Method

As mentioned, thematic analysis’ six criteria proposed by Braun and Clarke were embraced to analyse the interviews. Searching for themes drew on descriptive and values coding profiles to identify patterns and categories in the interview transcriptions. Saldaña identifies descriptive coding as summarizing “in a word or short phrase . . . the basic topic of a passage of qualitative data.” Furthermore, Saldaña citing Renata Tesch (1990) notes, “… it is important these [codes] are identifications of the topic, not abbreviations of the content. The topic is what is talked about or written about. The content is the substance of the message.” Values coding is described by Saldaña as:

[T]he application of codes . . . that reflect a participant’s values, attitudes and beliefs, representing his or her perspectives or worldview. Though each construct has a different meaning, Values Coding, as a term subsumes all three . . . Values is the importance we attribute to oneself, another person, thing, or idea . . . attitude is the way we think and feel about oneself, another person, thing or idea . . . a belief is part of a system that includes our values and attitudes, plus our personal knowledge, experience, opinions, prejudices morals and other interpretive perceptions of the social world.

Both types of codes were considered important when identifying themes in the interview transcriptions. Descriptive analysis sought to code interview data into topics and categories for content and themes, while values coding considered thick description of the studio’s value and relevance to the participant and to their studio practice.

Interviews have been thematically analysed to develop core themes that could be integrated with the survey’s convergent design. The semi-structured interview approach to asking the set of interview questions tended to structure the interview and later also guided the data analysis. Coding first approached the data in a chronological way, with the data being coded via descriptive coding and thematically by organizing and analyzing the interview into themes and sub-themes. This approach enabled the identification of

808 Ibid., citing Renata Tesch, Qualitative Research: Analysis Types and Software Tools (New York: Falmer Press, 1990), 119.
809 Ibid., 89-90.
key statements that could be used as quotes to support the surveys key findings. The emergent themes from each interview are recorded in Chapter 7, Results, while the key quotes are integrated where appropriate in the discussion chapter. The coded interviews also remain as individual essays representing in-depth student and academic perspectives on teaching and learning in the studio. These Studio Perspective essays are re-presented in appendix D and provide a snapshot in time of individual reflections or meditations on participants’ in-depth encounters with the studio in the university. 810

6.8.4 Assumptions Relating to Data Analysis

The analysis of the data is manually coded and thus reflects the researcher’s choices when interpreting the data. While aware of possible bias, the researcher attempts to achieve detailed examination, interpretation and breaking-down of the textual data into its descriptive and conceptual elements, to merge those components into a meaningful whole with the quantitative strand. The process involves systematically examining, arranging and interpreting the data in order to capture the essence of the informants’ responses within and across the sample. This is achieved by “asking questions about the data . . . identifying concepts among the data; classifying those concepts into meaningful categories . . . refining the categories according to an analytical model; proposing links between the concepts and identifying and verifying emerging core themes. The ongoing theory is constantly compared with the existing literature and knowledge in the area.” 811 The final goal of analysis is to reconstitute the interpreted data and merge the ideas developed into an explanation of the research questions, describing what is of value about the studio in the university today.

6.9 Integrating the Data

Creswell notes that, “Integration is the place in the mixed methods research process where the quantitative and qualitative phases intersect . . . it is the point of interface” 812 where the mixing of the methods occurs. The data can either dissolve into each other or remain separate. As previously noted, integration of the data occurs in the discussion section of this study, in which the researcher will compare the quantitative results with

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810 See appendix D: Studio Perspectives. Student and academic thematically analysed interviews.
811 Minichiello, Aroni and Hays, In-Depth Interviewing, 284.
the two strands of qualitative data analysis. Graphs and tables assist in representing this integration, while descriptive text also explains how QUAL data confirms or diverges from QUAN key findings. Steps in the process of managing the merging data in a convergent, mixed methods design are outlined in Table 6.5. This table draws on Creswell and Plano Clark’s procedural recommendations.813

Creswell points out that a popular approach for convergent design is to “represent integration through discussion in which the QUAN and QUAL results are arrayed one after the other in parallel fashion. In this approach the researcher discusses first the QUAN results and then the QUAL results and indicates how these two results compare.”814 This approach is taken in the discussion section with the emergent themes from the QUAN survey analysis forming a theoretical framework of the key findings that firstly structure the discussion content and secondly answer the research questions. Drawing on Creswell and Plano Clark’s model for analysis,815 the following table lists steps taken in the convergent mixed methods data analysis:

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813 Creswell and Plano Clark, Designing and Conducting, See Table 7.1, 205.
814 Creswell, A Concise Introduction, 84.
| **Convergent Design**  
**Data analysis steps** | **Data Analysis Decisions in the Study** |
|-------------------------|---------------------------------------|
| 1. Collect the quantitative and qualitative data concurrently | 1a. Collect QUAN and QUAL survey data  
1b. Collect QUAL interview data |
| 2. Independently analyze the quantitative and qualitative data using analytic approaches best suited to the research questions | 2. Approaches:  
• QUAN Survey SPSS  
• QUAL survey: Magnitude coding  
• QUAL interviews: Thematic analysis, descriptive and values coding |
| 3. Specify the dimensions by which to compare the results from the two databases | 3. QUAN and QUAL have equal priority and results are compared in relation to:  
a) emergent key findings  
b) the research questions |
| 4. Specify what information will be compared across the dimensions | 4. QUAN and QUAL data sets compared by:  
• QUAN results present statistical data  
• QUAL results support or diverge QUAN findings |
| 5. Complete refined quantitative and/or qualitative analyses to produce the needed comparison information | 5. Refine QUAN and QUAL results via graphs and tables to produce the needed comparisons |
| 6. Represent the comparison | 6. Representation:  
• QUAN: via text, graphs and tables  
• QUAL via Magnitude coding and descriptive coding  
• QUAL interviews via quotes as evidence for the themes or categories emerging from the data. Thematic analysis presents themes to be merged and interviews are re-presented as narrative essays in the appendix D |
| 7. Interpret how the combined results answer the qualitative and quantitative, and mixed methods questions | 7. Interpretation:  
Integrated QUAN and QUAL results are structured via: |

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816 Ibid.
## 6.10 Issues of Trustworthiness

To establish the "trustworthiness" of a study, Creswell suggests Lincoln and Guba use alternative terms such as *credibility, authenticity, transferability, dependability and confirmability*, as "the naturalist's equivalents" for *internal validation, reliability and objectivity.* To activate these terms, they propose techniques such as "prolonged engagement in the field, triangulation of data sources, methods and investigators to establish credibility."

The term validation is also a contested term. Creswell considers "validation" in qualitative research to "be an attempt to assess the "accuracy" of the findings as best described by the researcher and the participants." This view also suggests that any report of research is a representation by the author. Further, a distinct strength of

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817 Creswell and Plano Clark, *Designing and Conducting*, 209
819 Creswell, *Qualitative Inquiry*, 246.
821 Creswell, *Qualitative Inquiry*, 249.
qualitative research is the account made of extensive time spent in the field, the detailed thick description and the closeness of the researcher to participants – all add to the value or accuracy of the study.

Creswell recommends using multiple validation strategies, regardless of the type of qualitative research. Eight validation strategies are proposed by Creswell and Miller with the recommendation to engage in at least two of them.\textsuperscript{822} This research study engages in at least six strategies: triangulation, clarifying research bias, prolonged engagement and persistent observation, peer review and debriefing, member checking and rich thick description. Four aspects of trustworthiness are examined for research criteria: credibility, transferability, dependability and confirmability.

\textbf{6.10.1 Credibility}

Credibility entails that the research be undertaken according to good practice, particularly through peer review and debriefing, which provides an external check of the research process.\textsuperscript{823} The peer debriefer asks the hard questions about methods, meanings and interpretations, and provides the researcher with the opportunity for cathartic shifts via feedback and witnessing of the document accounts. Creswell, drawing again on Lincoln and Guba, advocates that both peer and researcher keep written accounts of the sessions.\textsuperscript{824} The researcher has sought discussion outside the supervisor relationship (peer debriefing) when clarification and validation on methodology was required.\textsuperscript{825} These external checks enabled the debriefing and elucidation of methodological techniques.

\textbf{6.10.2 Transferability}

Qualitative findings tend to be orientated to a particular social context being studied and are unlikely to replicate in some other context or even the same context in another time frame. Therefore, qualitative researchers are encouraged to produce rich descriptions, which provide a database for making judgments about the transferability of the

\textsuperscript{823} Ibid., 251.
\textsuperscript{824} Ibid.
\textsuperscript{825} Creswell and Plano Clark, \textit{Designing and Conducting}, 212.
findings. Rich description from the qualitative interviews and textural survey analysis is provided in this study via first person narratives and quotation.

6.10.3 Dependability

Dependability is akin to reliability. This quality is concerned with establishing the value and merit of the research and, as such, researchers need to maintain complete and detailed records of all phases of the research process to show that proper procedures have been adhered to. Reliability can be strengthened by recording comprehensive field notes, using good quality recording facilities and transcribing the tape to "include the trivial but often crucial pauses and lapses." These procedures have been adhered to throughout this study.

6.10.4 Confirmability

Confirmability is akin to objectivity. While complete objectivity is not possible, the researcher should be able to demonstrate they have no obvious personal values or theoretical bias to influence conduct of the research or the findings derived from it. Confirmability is enhanced by the nature of this mixed methods design – the QUAN and two QUAL strands – that offer the possibility for convergent or divergent points of view. Further processes – an iterative coding approach, peer debriefing and triangulation of data – guard against personal bias.

6.11 Issues of Ethics

A qualitative researcher faces many ethical issues during data collection, analysis and dissemination of the reports. The risks to participants in this study were considered to be low, however the following standards were adhered to:

- The required types of ethical standards should be identified and approvals sought.

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827 Creswell, *Qualitative Inquiry*, 253.

828 Ibid., 65.
• The researcher needs to ensure confidentiality and secure storage of the interview data.
• A researcher protects the anonymity of the informants, by assigning numbers or aliases if requested.
• Prospective participants need to be given enough information to give informed consent about whether to participate, discussing the purpose of the study and how the data will be used.
• Given the nature of this study, efforts are made to ensure the respondent is comfortable with their degree of disclosure during the interview and later with the transcriptions.
• Analysis honestly reports contrary findings and multiple perspectives. Deception occurs when a researcher represents their research as something other than it is.

6.12 Conduct of the Study

This section traces an outline of the study from conception through to theorizing from the data.

6.12.1 Phase 1: Initiating the Study

The first phase included all the activities undertaken in order to initiate the study. A gap in the literature was identified and the topic clarified. From this knowledge, research questions were devised that sought to illuminate the gaps in the field, which were: establishing originating reasons for the demise of the studio; identifying the basis for the ongoing moribund rhetoric; accounting for the lack of critical scholarship; and determining the current status of the studio’s value, relevance, function and contribution to arts practice, alongside its purpose in teaching and learning in the academy. A literature review was undertaken to critically review the existing literature and trace rhetoric that signalled the studio’s demise. The review found the literature highlighted demise rhetoric but failed in its lack of research to pinpoint exactly why notions of demise continue. From this study’s literature review, it appears that the primary reasons are linked to complex cultural, social, artistic and educational shifts dating from the 1960s and ’70s post-studio practices.
6.12.2 Phase 2: Data Collection

As outlined in detail in Section 6.7 Data Collection, the second phase included the steps taken to collect the data. A number of these steps were concurrently undertaken in this phase. To summarise, the first was to apply for ethics clearance via a minimal risk application. This assisted in developing the study's focus by identifying the survey design parameters, interview prompts and questions, distribution strategies and the number of suitable participants. Given that the research cornerstone was to examine first-person understandings of the studio experience in the academy, it was deemed there would be minimal risk to participants with one-to-one interviews on this topic. Thus ethics requirements were adhered to and the research started after obtaining approval from the Human Research Ethics Committee.

The next step involved designing the survey and methods of distribution. Posters were produced to advertise the project and to recruit interviewees. The participants for the survey were voluntary and thus represented a cross section of the VCA community. Each discipline Head of School and their administrative department received two instructional letters from Professor Su Baker: one a request to administrative staff to disseminate the SurveyMonkey link to all academics and students in their school, and another formal letter addressing the potential academic and student participants, asking them to answer the survey questions. The survey remained open for a month, with a reminder email at the three-week mark asking academics and students to complete the survey. The total survey participatory rate was 10.75% of 1291 distribution emails sent to the VCA cohort.

6.12.2.1 Survey Distribution Process

- Email letters sent to Heads of Schools:829
  Theatre: Alyson Campbell; Dance: Jenny Kinder; Production: Kym Williams; Film and Television: Nicolette Freeman; Art: Jan Murray; and Music: Mark Pollard

- School Administrators were carbon copied in the email sent to the Heads of Schools. Administrators devised the email distribution list and sent the survey link.

829 See appendix A: Letter of Invitation to Participate: Professor Su Baker
<table>
<thead>
<tr>
<th>VCA School</th>
<th>Total Student Figure</th>
<th>Under Graduate</th>
<th>Graduate</th>
<th>Academic FT &amp; PT</th>
<th>Sessional</th>
<th>Total Number of Emails Distributed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>194</td>
<td></td>
<td>7</td>
<td>69</td>
<td></td>
<td>270</td>
</tr>
<tr>
<td>Art</td>
<td>439</td>
<td></td>
<td>31</td>
<td></td>
<td></td>
<td>470</td>
</tr>
<tr>
<td>Performance: Theatre Production Dance</td>
<td>No breakdown supplied</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>410</td>
</tr>
<tr>
<td>Film and TV</td>
<td>No breakdown supplied</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>141</td>
</tr>
<tr>
<td>Total VCA Student and Academic Email Distribution</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1291</td>
</tr>
</tbody>
</table>

Table 6.6  Email Distribution to VCA Cohort

6.12.2.2 Survey Participants

From 1291 participants who received the survey link, 139 participants finished the survey. This is represented by 93 students and 46 academics and indicates a genuine response rate of just under 11%. The following table indicates this figure and the breakdown of participant status into student or academic.

<table>
<thead>
<tr>
<th>Participants</th>
<th>Participant %</th>
<th>Participant Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student</td>
<td>66.91%</td>
<td>93 (skipped 89)</td>
</tr>
<tr>
<td>Academic</td>
<td>33.09%</td>
<td>46 (skipped 136)</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100%</td>
<td>139</td>
</tr>
</tbody>
</table>

Table 6.7  Total VCA Response Rates

The total survey participation compared with the email distribution is represented as 11% in the following pie chart, Figure 6.3.
Table 6.8 represents the survey participant's status as an undergraduate or graduate student or as an academic in full-time, part-time, or sessional work.

<table>
<thead>
<tr>
<th>Students</th>
<th>Response %</th>
<th>Response numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate</td>
<td>66.7%</td>
<td>62</td>
</tr>
<tr>
<td>Graduate</td>
<td>33.3%</td>
<td>31</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Academics</th>
<th>Response %</th>
<th>Response numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic full-time</td>
<td>10.07%</td>
<td>14</td>
</tr>
<tr>
<td>Academic part-time</td>
<td>10.79%</td>
<td>15</td>
</tr>
<tr>
<td>Academic sessional</td>
<td>12.24%</td>
<td>17</td>
</tr>
</tbody>
</table>

Table 6.8  Survey Participant Status
The next major step in data collection involved gathering participants for the interviews. Participants were identified in a number of ways. Firstly, via the final question in the survey, which asked participants if they would like to be further involved in the study. Those who answered yes to this question were contacted. Those who responded positively were invited via email to participate in a one-to-one interview. A further number of participants responded to the advertised flyers around the college, while others heard via word of mouth and approached the researcher personally. Upon confirmation of their participation, all respondents were sent an ethics Plain Language Statement form to consider, preparatory questions to contemplate and a Consent Form to sign to bring with them to the interview.830

The fourth step was the interview itself. Most interviews were conducted in the participant’s studio space, with the exception of a number of academics with whom the

830 See appendix A: Student and Academic Pre-Interview Prompts and Consent Forms.
The interview was held in a quiet library office. While the participants were encouraged to speak as freely as possible about their experiences, levels of disclosure were entirely within their control. Interviews were recorded, with each one taking approximately an hour and transcribed as soon as possible by an assistant. These transcriptions were stored electronically on the researcher’s computer hard drive, with back-up stored separately on USB memory. The interview transcripts were returned to the interviewees for their review and confirmation. Sixteen of the twenty-six interview transcriptions were used for data analysis.

### 6.12.2.3 Interview Participants

None of the participants objected to being identified. However, the study has not used all the interview transcriptions. Participants’ names for those interviews not used are not included and remain anonymous to protect privacy.

<table>
<thead>
<tr>
<th>Interview Participant</th>
<th>Academic/Student</th>
<th>Faculty / Discipline</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Student</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Dagmara Gieysztor</td>
<td>MA Graduate</td>
<td>Production / Production</td>
</tr>
<tr>
<td>2. Julia Dunne</td>
<td>Undergraduate</td>
<td>Visual Art / Spatial Practice</td>
</tr>
<tr>
<td>3. Maize Wallin</td>
<td>Undergraduate</td>
<td>Contemporary Music / Music Composition</td>
</tr>
<tr>
<td>4. Darren Vizer</td>
<td>MA Graduate</td>
<td>Dance / Dance and Choreography</td>
</tr>
<tr>
<td>5. Amanda Lever</td>
<td>MA Graduate</td>
<td>Dance / Dance and Choreography</td>
</tr>
<tr>
<td>6. Hannah McInerney and Tayla Johnston</td>
<td>Undergraduate</td>
<td>Music Theatre / Music Theatre</td>
</tr>
<tr>
<td><strong>Academic</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Sue Stamp</td>
<td>Academic Lecturer</td>
<td>Visual Art / Drawing</td>
</tr>
<tr>
<td>8. Lou Hubbard</td>
<td>Academic Lecturer</td>
<td>Visual Art / Photography</td>
</tr>
<tr>
<td>Interview Participant</td>
<td>Academic/Student</td>
<td>Faculty / Discipline</td>
</tr>
<tr>
<td>-----------------------</td>
<td>------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>9. Jon Campbell</td>
<td>Academic Lecturer</td>
<td>Visual Art / Painting</td>
</tr>
<tr>
<td>10. Dr Stephen Haley</td>
<td>Academic Lecturer</td>
<td>Visual Art / Painting</td>
</tr>
<tr>
<td>11. Dr Roger Alsop</td>
<td>Academic Lecturer</td>
<td>Production / Production</td>
</tr>
<tr>
<td>12. Geoff Hughes</td>
<td>Academic Lecturer</td>
<td>Contemporary Music</td>
</tr>
<tr>
<td>13. Helen Herbertson</td>
<td>Academic Lecturer</td>
<td>Dance</td>
</tr>
<tr>
<td>14. Siobhan Jackson</td>
<td>Academic Lecturer</td>
<td>Film and Television</td>
</tr>
<tr>
<td>15. Geraldine Cook</td>
<td>Academic Lecturer</td>
<td>Theatre / Voice</td>
</tr>
</tbody>
</table>

Table 6.9   List of Participating Student and Academic Interviewees

6.12.2.4 Unsuitable Interview Data

It was felt the pre-interview prompt was sufficient to familiarize participants with the content and context of upcoming questions on their studio experience. However, a number of interviews were not suitable, particularly in cases where the studio had not been an integral part of the participant’s teaching or learning practice in the university. While all the interviews have been transcribed, they do not all form part of the data in the interview section of the research. Interviews were deemed unsuitable where disciplines were over-represented and saturation of the data had been achieved. This particularly occurred in the School of Art, where studio-based learning is integral to the school and the response to participate exceeded other disciplines. Nevertheless, all inquiries to participate were followed up with an email, an interview and a transcription. These interviews were conducted for the different potential outlooks they might have offered; ultimately however, while all interviews were transcribed, they have not all been coded, and thus sixteen out of the twenty-six interviews form the final interview database for analysis.

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6.12.3 Phase 3: Data Analysis

As outlined in Section 6.8 Data Analysis, the third phase of this concurrent and sequential mixed methods study was a three-step data analysis process: 1) QUAN SPSS statistical analysis for the survey; 2) QUAL magnitude or frequency coding for the survey's textural data and 3) QUAL thematic analysis, descriptive and values coding for the interview transcriptions to record thick description of the studio's value and relevance to practice.

6.12.3.1 First Step: QUAN SPSS Survey Analysis

As discussed, in consultation with Sandy Clarke from the Statistical Consulting Centre, School of Mathematics at The University of Melbourne, the SurveyMonkey results were compiled in a data spreadsheet. Dr Bianca Denny conducted the SPSS quantitative analysis using this compilation. In our initial meeting, the aims and objectives of the survey were discussed with Dr Denny and advice was given as to the quantitative process and which questions had enough data for comparative analysis. The survey's data was compiled and sent back. A further two meetings were conducted to clarify quantitative and qualitative analysis strands and to discuss the forms of statistical representation in the use of graphs. From this analysis, themes emerged that began to give a picture of the studio across the disciplines and from student and academic perspectives. The analysis is represented in Chapter 7 Results.

6.12.3.2 Second Step: QUAL Survey Textural Analysis Using Magnitude Coding: Student Question 10 and Academic Questions 15 and 16

To capture a comparative overview of the studio's function in each discipline and across the college, it was important to look for patterns to form category constructions. Saldaña writes:

Category construction is our best attempt to cluster the most seemingly alike things into the most seemingly appropriate groups. Categorizing is organizing and ordering the vast array of data from a study because it is from these larger and meaning-rich units that we can have the particular features of each one, and the categories' possible interrelationships with one another.831

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831 Saldaña, Fundamentals, 91-2.
Using this approach, magnitude coding as described by Saldaña was developed to record the frequency of each studio quality mentioned. A table was constructed that enabled these qualities to be prioritized overall and within each discipline. Three questions were coded in this way: Student Question 10 and Academic textural Questions 15 and 16. In this way a comparative analysis about studio features could be determined. Magnitude coding recording frequency was chosen as the best way to represent and present this aspect of the QUAL survey data.

Deciding what was an attribute became a task of reasoning that drew on Saldaña’s suggestion of induction (what is possible), abduction (what it plausible) and deduction (what is preferable) reasoning. Charmaz, drawing on Charles S. Peirce’s (1878/1958) concept of abduction, believes “abduction begins during the induction inquiry when a researcher discovers a surprising finding that neither fits the pattern of the other findings, nor can be theoretically explained in the same way.” Charmaz also suggests that “Rudy Richardson and Eric Hans Kramer (2006) make the connection between abduction and its pragmatist roots clear: ‘Abduction is the process by which useful explanations are developed and is therefore an essential concept within pragmatism. This process of finding useful explanations is essentially “an inference” from observed facts’ (p. 498). . . . A cognitive logic of discovery.”

Karen Locke and Karen Golden-Biddle (2008) propose how imaginative interpretations can arise. They examine the central role of doubt in abductive reasoning and its generative potential for initiating shifts in thinking. Doubt undermines one’s current knowledge and, when nurtured rather than dismissed, signals a need to reassess prior understandings. Thus embracing such doubt can lead to hunches about imagining possibilities and creating new connections. In short, the role of doubt in abduction leads to discoveries.

832 See appendix B: Magnitude Coding Q. 10, Q. 15 and Q. 16.
833 Saldaña, Fundamentals, 89.
834 Ibid., 93-5.
In coding the three survey questions – Question 10 (student) and Questions 15 and 16 (academic) – studio qualities mentioned by each discipline were noted and a table was set up. Each school discipline was given a code. The mentioning of an attribute was recorded, which allowed for the studio quality to be established and secondly the relative importance of the quality to be entered for each discipline. Analysis required developing a close and intimate relationship with the data, spending time thinking about the qualities, especially the physical and non-physical qualities the studio environment evoked for different art practices. Thus the coding method arrived via asking questions of the data:

- What common qualities, attributes and themes are students and academics expressing across the disciplines?
- What is this person really trying to say?

The researcher’s interpretation of the text sought to capture the frequency of studio qualities mentioned as a strategy to answer the second research question: What is valuable about the studio for students and academics in the university setting? The particular themes and frequency coding system were developed specifically for this task. This was achieved by paying close attention to the descriptive language and by becoming familiar with the recurrent ideas expressed in textural survey answers. The coding method was checked through an inter-judge process whereby the survey’s Question 15 and 16 coding were discussed with Associate Professor Dr Amaryll Perlesz, a grounded theory practitioner from La Trobe University, who confirmed the portrayal and use of the coding was fitting for the study. However, with further development and following a later discussion with Professor Katrina McFerran, Music Therapy, The University of Melbourne, it was decided that while the coding was appropriate for the research and research questions, it was not explicitly using grounded theory methodology to develop a theory. As such, this study is declaring the coding method to be qualitative using the coding profile descriptors – magnitude, description and value coding and thematic analysis – for the QUAL strands.

838 Associate Professor Dr Amaryll Perlesz, College of Science, Health and Engineering, La Trobe University: http://www.latrobe.edu.au/she/contact-us/staff/profile?uname=AIPerlesz
839 Professor Katrina McFerran, Head of Music Therapy, Associate Dean Research, Faculty of the VCA & MCM, Associate Director Melbourne Conservatorium of Music, The University of Melbourne: http://www.findanexpert.unimelb.edu.au/display/person5042
6.12.3.3 Third Step – Qualitative Interview Coding: Thematic analysis

Frequency coding was not appropriate for qualitative in-depth interview analysis. The hour-long interview contained extensive rich, thick description, so thematic analysis was engaged using the perspectives of descriptive and value coding.\textsuperscript{840}

A number of major themes had already emerged from the survey's QUAN analysis and the QUAL analysis of Question 10, Question 15 and Question 16. Major themes similarly emerged from the interviews, and thus thematic analysis was used to cluster like themes that later developed into major categories across the different discipline interviews. The interviewees' own voices have been kept in reporting on many of the themes in the form of quotes where the participant's rich description of the studio phenomenon has evoked or pinpointed the quality under investigation. This is in keeping with Creswell’s belief that “in addition to encoding text, authors bring in the voice of participants in the study.”\textsuperscript{841} Creswell cites Laurel Richardson’s discussion on quotation, and suggests three types of quotes most useful are:

The first consists of short eye catching quotes . . . easy to read . . . [which] stand out from the narrator’s text and are indented to signify different perspectives. . . The second approach consists of embedded quotes, briefly quoted phrases within the analyst’s narrative . . . providing specific concrete evidence in the participants’ words to support a theme. The third type of quote is the longer quotation used to convey more complex understandings . . . [it is] difficult to use because of space limitations . . . and may contain many ideas and so the reader needs to be guided both "into" . . . and "out of" the quote to focus . . . attention on the controlling idea. . . .\textsuperscript{842}

The interview analysis uses thematic coding, description and quotes from the participants to confirm a point of view, provide evidence and enrich a finding.

Major themes emerged from the interviews, but not all interviews embraced all themes. This is because there are differences in the use of space between different disciplines.

\textsuperscript{840} Saldaña, Fundamentals, 104.
\textsuperscript{841} Creswell, Qualitative Inquiry, 219.
between different academics and between graduate and undergraduate students. For instance the studio space in dance may be used as both a learning and performance space and this is not the experience of all disciplines, where space may be performing different pedagogical functions.

6.12.4 Phase 4: Theorizing from the Data

The final phase involved relating the three strands of data analysis – QUAN SPSS findings, QUAL studio attributes and frequency analysis and QUAL interview themes emerging from in-depth interviews – to present key findings and answer the research questions. The purpose was to be able to develop a position about the nature of the studio from the data in relation to the original gap as proposed in the background literature. That is, to what extent does the studio demise rhetoric agree with the views expressed by participants, and whether there is a relationship between the studio described by Alex Coles – one responding to the fluidity of practices between fields – and the studio described by the students and academics in the study.

6.13 Conclusion

This research design has not been a static process whereby a design was conceived and robotically implemented. While the use of a fixed design was declared earlier on in this chapter, overall design choices have evolved in response to issues present in the literature, the research problems, purpose and questions, and has fundamentally altered in shape over time owing to conversations and guidance with theorists and experts who assisted in aspects of methodology. In the following Chapter Seven, results emerging from the QUAN and QUAL survey and the thematic analysis of the QUAL interviews are presented as a list of themes. In Chapter 8, Discussion, findings from the three strands are integrated under key findings and responses to the three research questions are presented.

7. Results

Space is an abstract term for a complex set of ideas...

Yi-Fu Tuan, 1977

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843 Yi-Fu Tuan, Space and Place: The Perspective of Experience (London, Minneapolis: University of Minnesota Press, 1977), 34.
7.1 Introduction

The purpose of this chapter is to present the QUAN and QUAL survey results and secondly the QUAL interview themes. The survey results are further divided into two sub-sections: student and academic responses. Survey results are presented in the following format: survey question, survey answer and results summary for that particular question. The results summaries form the basis for the findings that are integrated in Chapter Eight, Discussion. The SurveyMonkey questionnaire can be found in appendix B.844

The second section presents interview themes from student and academic interviews. Excerpts from the interviews will be integrated into the key findings in Chapter Eight, Discussion. The interviews are re-presented as Studio Perspectives in appendix D.845

Lastly, a conclusion to this section tables the key findings to be discussed in Chapter Eight.

7.1.1 The Survey: VCA Student and Academic Survey

An outline of the research design was presented in Chapter Six, 6.12 Conduct of the Study, which covered the major phases of the survey and interview research processes: survey distribution, data collection, survey participants’ numbers and distribution figures, gathering interview participants, survey analysis coding choices and theorizing from the data. Also discussed was the design of the SurveyMonkey questionnaire developed in consultation with Sandy Clark from the Statistical Consulting Centre, The University of Melbourne and the SPSS QUAN analysis conducted by Dr Bianca Denny.

7.1.2 Survey Distribution Process

The SurveyMonkey questionnaire was designed in two sections – student and academic categories – to capture teaching and learning insights across the College. It remained active for 4 weeks. The survey link was sent to all VCA Heads of Schools and distributed to 1,291 staff and students by school administrators.

844 Appendix B: SurveyMonkey Questionnaire
845 Appendix D: Studio Perspectives
### Table 7.1  Email Distribution Numbers to the VCA Cohort

<table>
<thead>
<tr>
<th>VCA School</th>
<th>Total Student Figure</th>
<th>Under Graduate</th>
<th>Graduate</th>
<th>Academic FT &amp; PT</th>
<th>Sessional</th>
<th>Total Number of Emails Distributed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>194</td>
<td></td>
<td>7</td>
<td>69</td>
<td></td>
<td>270</td>
</tr>
<tr>
<td>Art</td>
<td>439</td>
<td></td>
<td>31</td>
<td></td>
<td></td>
<td>470</td>
</tr>
<tr>
<td>Performance: Theatre Production Dance</td>
<td>No breakdown supplied</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>410</td>
</tr>
<tr>
<td>Film and TV</td>
<td>No breakdown supplied</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>141</td>
</tr>
<tr>
<td>Total VCA Student and Academic Email Distribution</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1291</td>
</tr>
</tbody>
</table>

#### 7.1.3 Survey Response Rates

The first question asked participants to identify their status.

**Q 1: I am an**

- Undergraduate
- Graduate
- Academic full-time
- Academic part-time
- Academic sessional

364 participants began the survey, however only 139 participants genuinely finished it. This genuine participant figure represents 11% (10.75%) of the total distribution.

<table>
<thead>
<tr>
<th>Participants</th>
<th>Participant %</th>
<th>Participant Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student</td>
<td>66.91%</td>
<td>93 (skipped 89)</td>
</tr>
<tr>
<td>Academic</td>
<td>33.09%</td>
<td>46 (skipped 136)</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100%</td>
<td>139</td>
</tr>
</tbody>
</table>

**Table 7.2  Total VCA Response Rates**
7.1.4 Response Rate Breakdown

93 students and 46 academics represent the genuine response of 139 participants who completed the survey. The student figures broke down into 62 undergraduate and 31 graduate students. 46 academic responses broke down to 14 full-time, 15 part-time and 17 sessional staff. Because these academic figures were so small an SPSS comparative analysis was not able to be done across staff domains, so Dr Denny used the total academic figure – 46 when devising statistics for staff.

<table>
<thead>
<tr>
<th>Students</th>
<th>Response %</th>
<th>Response numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate</td>
<td>66.7%</td>
<td>62</td>
</tr>
<tr>
<td>Graduate</td>
<td>33.3%</td>
<td>31</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Academics</th>
<th>Response %</th>
<th>Response numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic full-time</td>
<td>10.07%</td>
<td>14</td>
</tr>
<tr>
<td>Academic part-time</td>
<td>10.79%</td>
<td>15</td>
</tr>
<tr>
<td>Academic sessional</td>
<td>12.24%</td>
<td>17</td>
</tr>
</tbody>
</table>

Table 7.3 Survey Participant Status
7.2 Student Section

7.2.1 Background Analysis Information

7.2.1.1 SPSS QUAN Survey Analysis

Three fields were identified as being suitable for SPSS QUAN analysis in the student section because the data groups were large enough to make comparisons:

1. Undergraduate and graduate students
2. All student differences between:
   a. Ideal and current studio work spaces
   b. Frequency of use of VCA and non VCA workspaces
   c. Studio qualities and services
3. Different Practice Media categories
In the student section this enabled a comparative analysis between the following features:

1. Undergraduate and postgraduate students
2. VCA and non VCA spaces
3. Ideal and current studio workspaces
4. Important studio space qualities and services
5. Comparison between student practice media categories

Comparative analysis occurs at these points in the student section:

- Undergraduate and postgraduate response to:
  - Ideal and current workspaces
  - Difference between the use of studio spaces
  - Importance of studio space qualities and services

- Frequency of visits between VCA and non VCA spaces
  - Undergraduate and postgraduate response
  - Between student practice media categories

- Between student practice media categories
  - Ideal and current workspaces across media groups
  - Difference between the use of studio spaces
  - Importance of studio space qualities and services

Results and findings were firstly drawn from the statistics presented by Dr Denny and later confirmed in consultation with her. One limiting feature of the SPSS QUAN analysis was not being able to compare every question in the survey, as respondent numbers were too low in certain sections, particularly the academic section.

7.2.1.2 QUAL Survey Textural Analysis

QUAL survey questions were manually analyzed by the researcher using magnitude coding as outlined in Chapter Six. In each of the survey questions, a comment box for ‘Other (please specify)’ was available for participants to record further comments. ‘Other’ responses are included in the relevant tables organizing information for that particular question.
‘Other’ comments also illuminate and add further meaning to the QUAN (SPSS) findings. These responses complement the QUAN findings by adding rich data from which to compare and interpret findings from the SPSS analysis. ‘Other’ textural responses are worth noting and analyzing as they add further experiential reflections from the participants. These reflections assist in assessing the complexity and frequency of student use of the studio, particularly between undergraduate and graduate students, VCA and non-VCA spaces and ideal and current situations.

7.2.2 Student Survey: Creative Practice Media Choices

Q. 2. What media does your creative practice work with? Tick as many as apply.

Students were asked to identify the media they worked with. The survey gave 17 media choices and a further opportunity to include any ‘other’ media responses. Answers to this question give an overview of the range of media used by all students across their practice. Students ticked and wrote in as many media and disciplines they felt made up their practice. Responses are collated in Table 7.4.

<table>
<thead>
<tr>
<th>Students Practice Media Choices</th>
<th>Response%</th>
<th>Response numbers</th>
<th>Code attributed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Dance</td>
<td>15.05%</td>
<td>14</td>
<td>PA</td>
</tr>
<tr>
<td>2 Choreography</td>
<td>11.83%</td>
<td>11</td>
<td>PA</td>
</tr>
<tr>
<td>3 Film and Television</td>
<td>11.83%</td>
<td>11</td>
<td>F&amp;T</td>
</tr>
<tr>
<td>4 Music/Improvisation</td>
<td>8.60%</td>
<td>8</td>
<td>MUSIC</td>
</tr>
<tr>
<td>5 Music/Classical</td>
<td>8.60%</td>
<td>8</td>
<td>MUSIC</td>
</tr>
<tr>
<td>6 Voice</td>
<td>7.53%</td>
<td>7</td>
<td>PA</td>
</tr>
<tr>
<td>7 Performance</td>
<td>34.41%</td>
<td>32</td>
<td>PA</td>
</tr>
<tr>
<td>8 Theatre</td>
<td>24.73%</td>
<td>23</td>
<td>PA</td>
</tr>
<tr>
<td>9 Production</td>
<td>18.28%</td>
<td>17</td>
<td>PA</td>
</tr>
<tr>
<td>10 Set Production/Lighting/Sound</td>
<td>16.13%</td>
<td>15</td>
<td>PA</td>
</tr>
<tr>
<td>11 Costume</td>
<td>11.83%</td>
<td>11</td>
<td>PA</td>
</tr>
<tr>
<td>12 Visual Art</td>
<td>61.29%</td>
<td>57</td>
<td>VA</td>
</tr>
<tr>
<td>13 Painting</td>
<td>31.18%</td>
<td>29</td>
<td>VA</td>
</tr>
<tr>
<td>14 Drawing</td>
<td>30.11%</td>
<td>28</td>
<td>VA</td>
</tr>
<tr>
<td>15 Printmaking</td>
<td>16.13%</td>
<td>15</td>
<td>VA</td>
</tr>
<tr>
<td>16 Spatial Practice</td>
<td>38.71%</td>
<td>36</td>
<td>VA</td>
</tr>
<tr>
<td>17 Multimedia</td>
<td>34.41%</td>
<td>32</td>
<td>VA</td>
</tr>
<tr>
<td>18 *Other (please specify)</td>
<td>19.35%</td>
<td>18*</td>
<td></td>
</tr>
</tbody>
</table>

*Other: Writing, Weaving, Video, Sound, Sewn works, Sculpture, Photography, Performance, Public space interventions, Installation, Performance text, New media (iPhone, twitter, etc.), Movement, Installation, Stage management, Collage, Animation.

Table 7.4  Students’ Practice Media Choices
The students’ multiple materials and discipline choices can be viewed as a graph in Figure 7.2.

![Bar chart showing students' practice media choices]

**Figure 7.2  Students’ Practice Media Choices**

In order to make a statistical analysis of these media choices, Dr Denny coded the media categories and reduced them in number to conduct significance testing. 'Other' choices were also incorporated by similarly coding the responses into one of the following areas. The codes set up were as such:

<table>
<thead>
<tr>
<th>Creative Media Codes</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>PA</td>
<td>Performance arts</td>
</tr>
<tr>
<td>F&amp;T</td>
<td>Film and Television</td>
</tr>
<tr>
<td>MUSIC</td>
<td>Music</td>
</tr>
<tr>
<td>VA</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>MM</td>
<td>Multimedia</td>
</tr>
</tbody>
</table>

*Table 7.5  Creative Media Codes*
The frequency of media mentioned by students in Question 2 are shown in Table 7.6.

<table>
<thead>
<tr>
<th>Media Category</th>
<th>Frequency (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PA: Performance Arts</td>
<td>42 (45.2%)</td>
</tr>
<tr>
<td>F&amp;T: Film &amp; Television</td>
<td>11 (11.8%)</td>
</tr>
<tr>
<td>MUSIC: Music</td>
<td>11 (11.8%)</td>
</tr>
<tr>
<td>VA: Visual Arts</td>
<td>63 (68.0%)</td>
</tr>
<tr>
<td>MM: Multimedia</td>
<td>32 (34.4%)</td>
</tr>
</tbody>
</table>

Table 7.6  Frequency of Media Mentioned by Students

These results indicate that visual art practices are the main media choice for many students across this survey cohort. However, to ascertain the percentage of students working with multiple mediums and not just the singular medium preference, the number of students choosing multiple media needed to be accounted for. This enabled a result that showed how many students worked with multiple media in their practice. Table 7.7 collates the 93 student media choices named in Question 2.

<table>
<thead>
<tr>
<th>Student</th>
<th>Practice Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  Undergraduate Animation/Computers (Photoshop, Toon Boom)/Wacom tablets</td>
<td></td>
</tr>
<tr>
<td>2  Undergraduate Visual art</td>
<td></td>
</tr>
<tr>
<td>3  Graduate Visual art</td>
<td></td>
</tr>
<tr>
<td>4  Graduate Visual art</td>
<td></td>
</tr>
<tr>
<td>5  Undergraduate Dance/Choreography/Visual art/Drawing/Spatial practice/Multimedia</td>
<td></td>
</tr>
<tr>
<td>6  Undergraduate Visual art/Painting/Drawing/Printmaking</td>
<td></td>
</tr>
<tr>
<td>7  Graduate Painting</td>
<td></td>
</tr>
<tr>
<td>8  Undergraduate Visual art/Painting</td>
<td></td>
</tr>
<tr>
<td>9  Undergraduate Visual art/Painting/Drawing/Printmaking/Spatial practice/Multimedia</td>
<td></td>
</tr>
<tr>
<td>10 Undergraduate Visual art/Multimedia</td>
<td></td>
</tr>
<tr>
<td>11 Undergraduate Visual art/Drawing/Spatial practice</td>
<td></td>
</tr>
<tr>
<td>12 Graduate Visual art/Painting/Spatial practice/Multimedia</td>
<td></td>
</tr>
<tr>
<td>13 Graduate Visual art/Painting/Spatial practice</td>
<td></td>
</tr>
<tr>
<td>14 Undergraduate Visual art/Painting/Drawing/Printmaking/Spatial practice</td>
<td></td>
</tr>
<tr>
<td>Student</td>
<td>Practice Media</td>
</tr>
<tr>
<td>----------</td>
<td>------------------------------------------------------------------</td>
</tr>
<tr>
<td>15</td>
<td>Graduate Visual art/Multimedia</td>
</tr>
<tr>
<td>16</td>
<td>Undergraduate Dance</td>
</tr>
<tr>
<td>17</td>
<td>Undergraduate Visual art/Painting</td>
</tr>
<tr>
<td>18</td>
<td>Undergraduate Drawing/Printmaking/Spatial practice/Other: Installation</td>
</tr>
<tr>
<td>19</td>
<td>Graduate Choreography/Performance/Visual art/Painting/Drawing/Printmaking/Spatial practice</td>
</tr>
<tr>
<td>20</td>
<td>Undergraduate Drawing/Spatial practice</td>
</tr>
<tr>
<td>21</td>
<td>Undergraduate Choreography/Film and Television/Production/Set production/Lighting/Sound/Visual art/Painting/Drawing/Multimedia/Other: Animation</td>
</tr>
<tr>
<td>22</td>
<td>Graduate Visual art/Drawing/Multimedia</td>
</tr>
<tr>
<td>23</td>
<td>Graduate Film and Television</td>
</tr>
<tr>
<td>24</td>
<td>Graduate Visual art</td>
</tr>
<tr>
<td>25</td>
<td>Graduate Visual art/Painting/Spatial Practice/Multimedia/Also mentioned in Q.2 'Other Comments': Performance/Public space interventions/Installation</td>
</tr>
<tr>
<td>26</td>
<td>Undergraduate Drawing/Other: Collage</td>
</tr>
<tr>
<td>27</td>
<td>Undergraduate Production/Set production/Lighting/Sound/Costume</td>
</tr>
<tr>
<td>28</td>
<td>Undergraduate Dance/Choreography/Film and Television/Performance/Theatre/Production/Set Production/Lighting/Sound/Costume/Multimedia</td>
</tr>
<tr>
<td>29</td>
<td>Undergraduate Dance/Choreography/Film and Television/Performance/Theatre/Production/Set Production/lighting/sound/Costume/Visual art/Painting/Drawing/Printmaking/Spatial practice/Multimedia</td>
</tr>
<tr>
<td>30</td>
<td>Undergraduate Production</td>
</tr>
<tr>
<td>31</td>
<td>Graduate Music Improvisation/Music Classical/Production/Multimedia</td>
</tr>
<tr>
<td>32</td>
<td>Undergraduate Voice/Performance/Theatre</td>
</tr>
<tr>
<td>33</td>
<td>Undergraduate Dance/Performance/Theatre/Visual art/Spatial practice</td>
</tr>
<tr>
<td>34</td>
<td>Undergraduate Dance/Choreography/Film and Television/Music/Improvisation/Voice/Performance/Theatre/Production/Set production/Lighting/Sound/Costume/Multimedia</td>
</tr>
<tr>
<td>35</td>
<td>Undergraduate Dance</td>
</tr>
<tr>
<td>36</td>
<td>Graduate Film and Television/Performance/Theatre/Set production/lighting/sound/Costume/Visual art/Painting/Drawing/Printmaking/Spatial practice/Multimedia</td>
</tr>
<tr>
<td>37</td>
<td>Undergraduate Visual art/Painting/Drawing/Multimedia</td>
</tr>
<tr>
<td>38</td>
<td>Undergraduate Visual art/Painting/Spatial practice/Also mentioned in Q.2 'Other Comments': Sewn works</td>
</tr>
<tr>
<td>39</td>
<td>Undergraduate Music Improvisation</td>
</tr>
<tr>
<td>40</td>
<td>Undergraduate Film and Television/Music/Improvisation/Voice/Performance/Production/Set production/Lighting/Sound/Costume/Visual art/Painting/Spatial practice/Also mentioned in Q.2 'Other Comments': Writing</td>
</tr>
<tr>
<td>41</td>
<td>Graduate Performance/Theatre</td>
</tr>
<tr>
<td>42</td>
<td>Undergraduate Visual art/Painting/Drawing</td>
</tr>
<tr>
<td>43</td>
<td>Undergraduate Music improvisation/Music Classical/Performance/Visual art/Multimedia</td>
</tr>
<tr>
<td>Student</td>
<td>Practice Media</td>
</tr>
<tr>
<td>---------</td>
<td>----------------</td>
</tr>
<tr>
<td>44 Undergraduate</td>
<td>Performance/Theatre/Production/Set production/lighting/sound/Costume/Multimedia</td>
</tr>
<tr>
<td>45 Undergraduate</td>
<td>Film and Television/Performance/Theatre/Production/Set production/lighting/sound/Costume/Painting/Drawing</td>
</tr>
<tr>
<td>46 Undergraduate</td>
<td>Music/Improvisation/Music/Classical/Performance</td>
</tr>
<tr>
<td>47 Undergraduate</td>
<td>Music/Improvisation/Music/Classical/Voice/Performance</td>
</tr>
<tr>
<td>48 Undergraduate</td>
<td>Dance/Film and Television/Music/Improvisation/Music/Classical/Performance/Theatre/Production/Set production/lighting/sound/Visual art/Painting/Spatial practice/Multimedia</td>
</tr>
<tr>
<td>49 Undergraduate</td>
<td>Film and Television/Visual art/Drawing/Spatial practice/Multimedia</td>
</tr>
<tr>
<td>50 Undergraduate</td>
<td>Visual art</td>
</tr>
<tr>
<td>51 Graduate</td>
<td>Performance/Visual art/Spatial practice</td>
</tr>
<tr>
<td>52 Graduate</td>
<td>Theatre/Other: Writing for performance</td>
</tr>
<tr>
<td>53 Undergraduate</td>
<td>Drawing</td>
</tr>
<tr>
<td>54 Undergraduate</td>
<td>Visual art</td>
</tr>
<tr>
<td>55 Undergraduate</td>
<td>Visual art/Spatial practice/Other: Photography</td>
</tr>
<tr>
<td>56 Graduate</td>
<td>Choreography/Performance/Theatre/Production/Set production/Lighting/Sound/Visual art/Spatial practice/Other: Movement</td>
</tr>
<tr>
<td>57 Undergraduate</td>
<td>Dance/Choreography/Music/Classical/Voice/Performance/Theatre/Production/Set production/Lighting/Sound/Costume/Multimedia/Also mentioned in Q.2 'Other Comments': I am a stage manager and so my practice in production involves collaboration with the other selected media.</td>
</tr>
<tr>
<td>58 Graduate</td>
<td>Choreography/Performance/Theatre/Production/Set production/Lighting/Sound/Visual art/Spatial practice/Other: Movement</td>
</tr>
<tr>
<td>59 Undergraduate</td>
<td>Painting</td>
</tr>
<tr>
<td>60 Undergraduate</td>
<td>Performance/Theatre/Production/Set production/Lighting/Sound/Visual art/Drawing</td>
</tr>
<tr>
<td>61 Graduate</td>
<td>Performance/Theatre</td>
</tr>
<tr>
<td>62 Undergraduate</td>
<td>Visual art/Multimedia/Also mentioned in Q.2 'Other Comments': Sculpture</td>
</tr>
<tr>
<td>63 Graduate</td>
<td>Theatre/Performance/Voice/Music/Classical</td>
</tr>
<tr>
<td>64 Undergraduate</td>
<td>Dance/Choreography/Performance</td>
</tr>
<tr>
<td>65 Graduate</td>
<td>Performance/Theatre</td>
</tr>
<tr>
<td>66 Undergraduate</td>
<td>Visual art/Painting/Drawing/Printmaking/Spatial Practice</td>
</tr>
<tr>
<td>67 Undergraduate</td>
<td>Dance</td>
</tr>
<tr>
<td>68 Undergraduate</td>
<td>Visual art/Painting/Drawing</td>
</tr>
<tr>
<td>69 Graduate</td>
<td>Performance/Theatre/Visual art</td>
</tr>
<tr>
<td>70 Undergraduate</td>
<td>Visual art/Printmaking/Spatial practice/Multimedia</td>
</tr>
<tr>
<td>71 Undergraduate</td>
<td>Theatre/Production/Set production/Lighting/Sound/Costume</td>
</tr>
<tr>
<td>72 Undergraduate</td>
<td>Visual art/Spatial practice/Multimedia</td>
</tr>
<tr>
<td>73 Undergraduate</td>
<td>Visual art/Drawing/Printmaking/Spatial practice/Multimedia/Other: Weaving, Video</td>
</tr>
<tr>
<td>74 Graduate</td>
<td>Visual art/Painting/Spatial practice</td>
</tr>
<tr>
<td>Student</td>
<td>Practice Media</td>
</tr>
<tr>
<td>---------</td>
<td>----------------</td>
</tr>
<tr>
<td>75</td>
<td>Graduate Visual art/Other: Sound</td>
</tr>
<tr>
<td>76</td>
<td>Graduate Performance/Theatre</td>
</tr>
<tr>
<td></td>
<td>Also mentioned in Q.2 ‘Other Comments’: Performance text</td>
</tr>
<tr>
<td>77</td>
<td>Undergraduate Visual art/Printmaking/Spatial practice/Multimedia</td>
</tr>
<tr>
<td>78</td>
<td>Undergraduate Visual art/Painting/Drawing/Spatial practice</td>
</tr>
<tr>
<td>79</td>
<td>Undergraduate Visual art/Drawing/Printmaking</td>
</tr>
<tr>
<td>80</td>
<td>Undergraduate Film and Television/Visual art/Spatial practice</td>
</tr>
<tr>
<td>81</td>
<td>Graduate Performance/Visual art/Multimedia</td>
</tr>
<tr>
<td>82</td>
<td>Undergraduate Costume/Production/Theatre/Performance/Music/Classical/Dance</td>
</tr>
<tr>
<td>83</td>
<td>Undergraduate Visual Art/Spatial practice</td>
</tr>
<tr>
<td>84</td>
<td>Undergraduate Dance/Choreography/Performance/Theatre/Production/Set production/Lighting/Sound/Visual art/Spatial practice</td>
</tr>
<tr>
<td>85</td>
<td>Graduate Performance/Theatre/Stage</td>
</tr>
<tr>
<td>86</td>
<td>Undergraduate Visual art/Painting/Drawing/Printmaking/Spatial practice/Multimedia</td>
</tr>
<tr>
<td>87</td>
<td>Undergraduate Voice/Performance/Visual art/Painting/Drawing/Printmaking/Spatial practice/Multimedia/ Also mentioned in Q.2 ‘Other Comments’: New media (iPhone, twitter etc.)</td>
</tr>
<tr>
<td>88</td>
<td>Graduate Multimedia</td>
</tr>
<tr>
<td>89</td>
<td>Graduate Visual art/Multimedia</td>
</tr>
<tr>
<td>90</td>
<td>Graduate Performance/Visual art/Multimedia</td>
</tr>
<tr>
<td>91</td>
<td>Graduate Visual art/Painting/Drawinmg/Printmaking/Spatial practice</td>
</tr>
<tr>
<td>92</td>
<td>Graduate Visual art/Spatial practice/Multimedia</td>
</tr>
<tr>
<td>93</td>
<td>Undergraduate Spatial practice/Multimedia</td>
</tr>
</tbody>
</table>

Table 7.7  Individual Students’ Creative Media Practice Choices

From the 93 student answers, 78 students or 84% stated that they use more than one medium or discipline in their practice. This is represented graphically as a pie chart in Figure 7.3.
7.2.2.1 Results Summary for Question 2

- The purpose of coding the students’ media choices enables testing across fields in later questions.

- It can be inferred from the variety and number of media named that, while studying a single discipline, many practices incorporate many different kinds of media, materials and approaches. This multi-media approach may suggest the need for a variety of spaces to cater for the use of many media and various types of practices being ‘performed’ across the College.

- For example, some students listed one medium such as dance, or painting or visual art, but most named at least 4-8 mediums that made up their practice.

7.2.3 Student Survey: Primary Media

Q. 3 Please name the primary media you work with.

This question asked students to identify the primary creative media they worked with. It was a textual answer, rather than a check box. Table 7.8 lists the students’ primary media
choices. These primary media are collated into ‘Practice Groups’ in Table 7.9 to reduce the variation and enable SPSS analysis across fields in later testing.

### Primary Media Choices

| Computers (Photoshop, Toon Boom), Wacom tablets, Pencil + Paper / Paint / Wood and Resin / Photography and video / Video, Photography and Spatial practice / Oils / Oil paint / Oil paint / Paint and Sculpture / Photography / Photographic darkroom processes / Construction materials, Timber, Plaster / Sculpture / Painting, Location specific / Printmaking / Photography, Installation / Wood / Lithography / installation / Graphite / Animation / There is no one primary medium– Ceramic, Sound, Video, Embroidery / Digital video / Photography / Installation / Magazines and Ink / Fabrics / Production – set / Lighting, Sound, Costume / Production Design / Production (Stage Management) / Sound / Theatre and Performance / Sculpture / Theatre Performance / Dance / Design in 2D – i.e. cardboard models, drawings etc. with realisation of design in workshop / Paint / Painting / Piano / Paint / Theatre / Drawing / Music / Sound and Light / Water Colour, Pencil and Ink / Music- Piano / Music / Music / Composition / Conte / photography / Sculpture - usually with found objects, food and the body. |

### Table 7.8  Student Textural Media Choices

<table>
<thead>
<tr>
<th>Media</th>
<th>Frequency (%)</th>
<th>Practice group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animation</td>
<td>1 (1.1%)</td>
<td>F &amp; T</td>
</tr>
<tr>
<td>Ceramic, sound, video, embroidery</td>
<td>1 (1.1%)</td>
<td>Multimedia</td>
</tr>
<tr>
<td>Computers</td>
<td>1 (1.1%)</td>
<td>Multimedia</td>
</tr>
<tr>
<td>Construction materials</td>
<td>1 (1.1%)</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Conte</td>
<td>1 (1.1%)</td>
<td>F &amp; T</td>
</tr>
<tr>
<td>Dance</td>
<td>4 (4.3%)</td>
<td>Performing Arts</td>
</tr>
<tr>
<td>2D design</td>
<td>1 (1.1%)</td>
<td>F &amp; T</td>
</tr>
<tr>
<td>Digital video</td>
<td>1 (1.1%)</td>
<td>F &amp; T</td>
</tr>
<tr>
<td>Drawing</td>
<td>3 (3.3%)</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Fabrics</td>
<td>2 (2.2%)</td>
<td>Performing Arts</td>
</tr>
<tr>
<td>Found objects</td>
<td>1 (1.1%)</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Graphite</td>
<td>1 (1.1%)</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Installation</td>
<td>3 (3.3%)</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Lighting and set/spatial design</td>
<td>1 (1.1%)</td>
<td>Performing Arts</td>
</tr>
<tr>
<td>Lithography</td>
<td>1 (1.1%)</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Magazines and ink</td>
<td>1 (1.1%)</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Mixed media</td>
<td>1 (1.1%)</td>
<td>Multimedia</td>
</tr>
<tr>
<td>Music</td>
<td>2 (2.2%)</td>
<td>Music</td>
</tr>
<tr>
<td>Music - composition</td>
<td>1 (1.1%)</td>
<td>Music</td>
</tr>
</tbody>
</table>
Dr Denny needed to further reduce the categories set up in Table 7.6 in order to conduct significance testing across media fields. As a consequence, the categories and figures listed in Table 7.9 are used for statistical analysis and are based on the primary media categories informed by the participants’ selection of media category. This further reduction is listed in Table 7.10.
<table>
<thead>
<tr>
<th>Media category - primary media</th>
<th>Frequency (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PA: Performance Arts</td>
<td>18 (19.6%)</td>
</tr>
<tr>
<td>F&amp;T: Film &amp; Television</td>
<td>8 (8.7%)</td>
</tr>
<tr>
<td>MUSIC: Music</td>
<td>8 (8.6%)</td>
</tr>
<tr>
<td>VA: Visual Arts</td>
<td>46 (50%)</td>
</tr>
<tr>
<td>MM: Multimedia</td>
<td>12 (13%)</td>
</tr>
</tbody>
</table>

Table 7.10  Frequency of Primary Media Choice

### 7.2.3.1 Results Summary for Question 3

- These figures indicate Visual Arts to be the most frequently named primary media of choice by students, followed by Performing Arts.

- A comparison between Question 2 and 3 results reveals that when students are asked to name the primary media they work with, they list one media. Yet, when asked what media constitutes their creative practice as a whole, students named many media made up their practice. For example, an undergraduate student whose primary medium was animation, also listed: ‘choreography, film and television, production, set production, lighting, sound, visual art, painting and multimedia.’ (Student 21)
7.2.4 Students’ Ideal Studio Space

Q4. Working in this media, the size of my ideal space to create (not exhibit) work is:
The response to this question revealed that close to 40% of students preferred to work in a combination of spaces.

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Response numbers</th>
<th>Responses %</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 metres x 2 metres</td>
<td>4</td>
<td>4.30%</td>
</tr>
<tr>
<td>4 metres x 4 metres</td>
<td>18</td>
<td>19.35%</td>
</tr>
<tr>
<td>6 metres x 10 metres</td>
<td>17</td>
<td>18.28%</td>
</tr>
<tr>
<td>Gallery Space</td>
<td>2</td>
<td>2.15%</td>
</tr>
<tr>
<td>Theatre /Stage</td>
<td>7</td>
<td>7.535</td>
</tr>
<tr>
<td>Dance Studio</td>
<td>3</td>
<td>3.235</td>
</tr>
<tr>
<td>A combination of spaces for different aspects of my practice</td>
<td>37</td>
<td>39.785</td>
</tr>
<tr>
<td>Other*</td>
<td>5*</td>
<td>5.38%</td>
</tr>
<tr>
<td>Total</td>
<td>93</td>
<td></td>
</tr>
</tbody>
</table>

*Other

1. Spaces that suit the safety, methods and practical necessities related to each material, plus storage for a range of tools and sundry items
2. Workshop
3. Sound/Pre-visualisation studio – 4 x 4 metres, recording room – 8 x 4 metres
4. Rehearsal studio
5. 2 x 4 metres

Table 7.11  Ideal Student Studio Space Size

This ideal studio space response can be viewed as a graph in Fig 7.4 showing close to 40% of students choosing a combination of spaces.
According to these SPSS findings, a combination of spaces is the ideal studio situation where a student can create and work in a number of spaces that suit the medium and people they are working with.

This may indicate a correlation between the use of multiple practice media and the need for a combination of spaces.

### 7.2.5 Students' Current Studio Space

**Q. 5 At the Victorian College of the Arts, what kind of space are you currently working in?**

This question asked students to declare what their actual studio situation was to enable a comparison between their ideal and their actual current studio experience. Responses to
Various dimensions and spaces are listed in Table 7.12. A graph representing these responses can be seen in Fig. 7.5 below.

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Responses %</th>
<th>Response numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 metres x 2 metres</td>
<td>27.96%</td>
<td>26</td>
</tr>
<tr>
<td>4 metres x 4 metres</td>
<td>12.90%</td>
<td>12</td>
</tr>
<tr>
<td>6 metres x 10 metres</td>
<td>2.15%</td>
<td>2</td>
</tr>
<tr>
<td>Gallery Space</td>
<td>3.23%</td>
<td>3</td>
</tr>
<tr>
<td>Theatre/Stage</td>
<td>2.15%</td>
<td>2</td>
</tr>
<tr>
<td>Dance Studio</td>
<td>4.3%</td>
<td>4</td>
</tr>
<tr>
<td>A combination of Spaces for different aspects of my practice</td>
<td>19.35%</td>
<td>18</td>
</tr>
<tr>
<td>Other*</td>
<td>27.96%</td>
<td>26*</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>93</td>
</tr>
</tbody>
</table>

*Other Numbers: 26 responses/
Some responses included combinations of spaces

| Workshop                                      | 3            |
| Classroom                                    | 3            |
| Driveway near gate 5                         | 1            |
| Spray booth                                  | 1            |
| Other dimensions: 2x4; 1.5x1.5; 3x5; 3x3; 3x3; 3x3; 2x3; 2x3; 4x3; 5x8 | 10           |
| Shared space/shared desk space               | 2            |
| Mixture of spaces                            | 1            |
| Rent elsewhere                               | 1            |
| Home/spare room at home                      | 2            |
| I have NO space at VCA                       | 2            |
| Hallway 12x 2                                | 1            |
| Art studio that has been gutted              | 1            |
| Community                                     | 1            |
| Library desk                                 | 1            |

Table 7.12  Current Student Studio Space Size and *Other Responses
7.2.5.1 Results Summary for Question 5

The student response to this question showed most students worked in a 2 x 2 metre studio followed by a combination of spaces. ‘Other’ choices also rated highly indicating students found other spaces to work in that were not covered by the choices in this question.

- The number of ‘other’ responses (27.96%; 26) to the question: What kind of space are you currently working in at VCA? is significant and is equal to the other highest figure (27.96%; 26) for those students who use a 2x2 metre studio.

- Ten of these ‘other’ responses indicate they are working in studios with different dimensions, while the remainder indicate a range of sites at VCA and off-campus sites – from the workshop and hallway to: “I have NO space at VCA.”
• This tends to reflect the complexity of individual needs for a student practitioner, as no one-size studio fits all.

• Some practices are not accommodated with a studio while others use alternative spaces on campus such as the library.

• It may also indicate that as a number of students are working with a range of media, a range of spaces may be needed to accommodate the complexity of practice.

• Student quotes indicate a level of frustration, particularly in Performance, Theatre and Dance. This is also present in the academic responses and interviews in Chapter Eight, Discussion.846

7.2.6 SPSS QUAN Investigation of Differences Between All Students’ Perceptions of Ideal and Current Workspaces

A paired sample $t$-test was used to investigate the differences between the students’ perceptions of their ideal and current workspaces taken as a whole group. The result indicated there were no statistically significant differences between the ideal and current workspaces, $t(92) = .308$, $p = .76$. These results indicate that when the student cohort was considered as a whole, there was no difference between students’ ideal and current workspaces. Descriptive results are detailed in Table 7.13.

<table>
<thead>
<tr>
<th>Space</th>
<th>Ideal Frequency (%)</th>
<th>VCA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Combination of spaces for different aspects of practice</td>
<td>37 (39.8%)</td>
<td>18 (19.4%)</td>
</tr>
<tr>
<td>4 x 4 metres</td>
<td>18 (19.4%)</td>
<td>12 (12.9%)</td>
</tr>
<tr>
<td>6 x 10 metres</td>
<td>17 (18.3%)</td>
<td>2 (2.2%)</td>
</tr>
<tr>
<td>Theatre/stage</td>
<td>7 (7.5%)</td>
<td>2 (2.2%)</td>
</tr>
<tr>
<td>2 x 2 metres</td>
<td>4 (4.3%)</td>
<td>26 (28%)</td>
</tr>
<tr>
<td>Other*</td>
<td>5 (3.1%)*</td>
<td>26 (28%)*</td>
</tr>
<tr>
<td>Gallery space</td>
<td>2 (2.2%)</td>
<td>3 (3.2%)</td>
</tr>
</tbody>
</table>

846 See Chapter 8.8 Studio Constraints.
### Table 7.13  Comparison Between Ideal and Current Working Spaces

<table>
<thead>
<tr>
<th>Space</th>
<th>Ideal Frequency (%)</th>
<th>VCA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance studio</td>
<td>3 (1.9%)</td>
<td>4 (4.3%)</td>
</tr>
</tbody>
</table>

* Other responses: Sound/Pre-visualization Studio – 4x4 metres, recording room – 8x4 metres; 2x4 metres; spaces that suit the safety, methods and practical necessities related to each material, plus storage for a range of tools and sundry items; rehearsal studio (not dance – mirrors are bad for theatre; workshop.

** Other responses: Art studio that has been gutted; around 4 x 3 metres; 2x3 m; a mixture of spaces and the community; max. 3 x 3 m; I have no fixed studio space. I rent a studio elsewhere; classroom; Class room (writing for performance); I am in the playwriting course, so I sit at a desk in the library usually; We don’t get a studio space of our own, we bring it in for class time; Class room; I work from my spare room at home, the works are sometimes large and difficult to transport, so home is the easiest space for me to work from at the moment; Spatial Practice workshop; 2x4m; 3x3 m; Workshop; Hallway 12 x 2 metres; 3 x 5 m; I work at home, but we have the composition lab 4x4 metres?; none; shared desk space, shared classroom (Cattermole studio); 1.5 metres x 1.5 metres; 2x3m; 5x8; 3m x 3m; workshop area, spray booth, driveway near gate 5.

### 7.2.6.1 Results Summary for SPSS QUAN Comparison Between Ideal and Current Workplaces

- SPSS results indicate that when the student cohort was considered as a whole, there was no significant difference between the students’ ideal and current workspaces. However when graduate and undergraduate students are considered separately, as in the next section, differences emerge.

### 7.2.7 SPSS QUAN Investigation of Differences Between Undergraduate and Graduate Students’ Perceptions of Ideal and Current Workspaces

Two further paired sample t-tests were conducted to investigate differences between undergraduate and graduate students’ perceptions of ideal and current workspaces.

For the undergraduate students, no significant differences were detected between ideal and current workspaces, \( t(61) = -1.37, p = .18 \). However for the graduate student group, significant differences were detected between ideal and current workspaces, \( t(30) = 2.10, p = .04 \).
### Table 7.14 Comparison Between the Ideal and Current Working Spaces Between Undergraduate and Graduate Students

<table>
<thead>
<tr>
<th>Space</th>
<th>Undergraduate (n = 62)</th>
<th>Graduate (n = 31)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ideal Frequency%</td>
<td>VCA</td>
</tr>
<tr>
<td>Combination of spaces for different aspects of practice</td>
<td>21 (33.9%)</td>
<td>14 (22.6%)</td>
</tr>
<tr>
<td>4 x 4 metres</td>
<td>13 (21%)</td>
<td>5 (8.1%)</td>
</tr>
<tr>
<td>6 x 10 metres</td>
<td>10 (16.1%)</td>
<td>-</td>
</tr>
<tr>
<td>Theatre/stage</td>
<td>5 (8.1%)</td>
<td>2 (3.2%)</td>
</tr>
<tr>
<td>2 x 2 metres</td>
<td>4 (6.5%)</td>
<td>4 (6.5%)</td>
</tr>
<tr>
<td>Other</td>
<td>4 (6.5%)</td>
<td>4 (6.5%)</td>
</tr>
<tr>
<td>Gallery space</td>
<td>2 (3.2%)</td>
<td>2 (3.2%)</td>
</tr>
<tr>
<td>Dance studio</td>
<td>3 (4.8%)</td>
<td>3 (4.8%)</td>
</tr>
</tbody>
</table>

#### 7.2.7.1 Results Summary for SPSS QUAN Investigation of Differences Between Undergraduate and Graduate Students’ Perceptions of Ideal and Current Workspaces

- When the student cohort is considered as a whole, there are no statistically significant differences between the ideal and current workspaces. However, when the student cohort is considered separately, i.e. undergraduate and graduate, there are differences. This suggests it is worthwhile to look at the individual needs of students according to their status (undergraduate/graduate) when considering workspaces, rather than looking at the student group as a whole.

- The investigation of undergraduate and graduate perceptions of ideal and current workspaces reveals that for undergraduate students, no significant differences are detected between ideal and current workspaces. This suggests, statistically, that undergraduate students are satisfied with the workspaces provided at VCA.

- However, for the graduate student group, significant differences were detected...
between ideal and current workspaces. This suggests graduate students see some room for improvement or VCA spaces are not meeting their needs, in ways not yet defined.

7.2.8 Investigation of Ideal and Current Workspaces According to Students’ Practice Media

A one-way analysis of variance (ANOVA) was conducted to investigate differences between perceptions of ideal workspaces according to students’ practice media (Performing Arts, Film & Television, Music, Visual Arts, Multimedia). Results revealed differences between the groups’ ideal workspaces, \( F(4, 87) = 6.81, p = .00 \). \( F(4, 87) = 6.81, p = .00 \).

- A. Results revealed differences in the perceptions of ideal workspaces across the different practice media. Specifically, the following groups differed in their perceptions of what constitutes an ideal workspace:
  - Performing Arts with Visual Arts and Multimedia;
  - Film & Television with Visual Arts and Multimedia;
  - Visual Arts with Performing Arts and Film & Television;
  - Visual Arts and Film & Television;
  - Multimedia with Performing Arts and Film & Television

- B. A further one-way ANOVA was conducted to investigate differences between the groups’ perceptions of current workspaces with results revealing differences between the groups, \( F(4, 87) = 3.64, p = .01 \). Specifically, the following group differed on perceptions of current workspaces:
  - Performing Arts with Visual Art
Performing Arts (n = 18) | Film & Television (n = 8) | Music (n = 8) | Visual Arts (n = 46) | Multimedia (n = 12)
---|---|---|---|---
Space | Ideal | VCA | Ideal | VCA | Ideal | VCA | Ideal | VCA | Ideal | VCA
Combination of spaces for different aspects of practice | 9 (50%) | 8 (44.4%) | 5 (62.5%) | 4 (50%) | 4 (50%) | 2 (25%) | 18 (39.1%) | 4 (8.7%) | 1 (8.3%) | -
4 x 4 metres | - | - | 1 (12.5%) | - | 1 (12.5%) | - | 9 (19.6%) | 8 (17.4%) | 7 (58.3%) | 2 (16.7%)
6 x 10 metres | 2 (11.1%) | - | - | 1 (12.5%) | - | 13 (28.3%) | - | 1 (8.3%) | 2 (16.7%)
Theatre/Stage | 3 (16.7%) | - | 3 (37.5%) | 1 (12.5%) | 1 (12.5%) | - | - | - | - | -
2 x 2 metres | - | - | 1 (12.5%) | - | - | 1 (2.2%) | 19 (41.3%) | 2 (16.7%) | 5 (41.7%)
Other | 1 (5.6%) | 6 (33.3%) | - | 1 (12.5%) | - | 3 (37.5%) | 3 (6%) | 13 (28.3%) | 1 (8.3%) | 3 (25%)
Gallery space | 1 (5.6%) | 6 (33.3%) | - | 1 (12.5%) | - | 3 (37.5%) | 3 (6%) | 13 (28.3%) | 1 (8.3%) | 3 (25%)
Dance studio | 3 (16.7%) | 4 (22.2%) | - | - | - | - | - | - | - | -

Table 7.15  Ideal and Current Workspaces Across Five Media Categories

7.2.8.1 Results Summary for Investigation of Ideal and Current Workspaces According to Students’ Practice Media.

- Taken together, these results (A+B) indicate that students working with different media have unique needs for studio spaces.

- Findings regarding both ideal and current workspaces suggest that students across several types of practice media perceive that their workspace needs are not currently being met by workspaces provided at VCA. Table 7.15 provides descriptive data for the ideal and current workspaces across the five media categories.

7.2.9 Frequency of Use of VCA Studio Spaces

Q. 6 How often do you visit your studio space at the Victorian College of the Arts?
The purpose of this question was to show how important the availability of a studio was and how often it was visited. Student responses to this question show that 45% of
students visit their studio a number of times per day. A proportion of students, 17.2%, do not have a studio.

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Response %</th>
<th>Response numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>A number of times per day</td>
<td>45.16%</td>
<td>42</td>
</tr>
<tr>
<td>Once per day</td>
<td>6.45%</td>
<td>6</td>
</tr>
<tr>
<td>A number of times per week</td>
<td>15.05%</td>
<td>14</td>
</tr>
<tr>
<td>Once per week</td>
<td>6.45%</td>
<td>6</td>
</tr>
<tr>
<td>Never</td>
<td>2.15%</td>
<td>2</td>
</tr>
<tr>
<td>I don't have a studio space</td>
<td>17.20%</td>
<td>16</td>
</tr>
<tr>
<td>Other*</td>
<td>7.53%</td>
<td>7*</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>93</td>
</tr>
</tbody>
</table>

*Other
- During Placement (usually two weeks per semester).
- I don't have a space allocated, but use an available studio (the only one there) every now and then.
- Seasonal. From never to many times per day.
- Depending on the time within production I may visit the space once per week for meetings or be in the space all day every day.
- My project is being made within a specific time period (4 weeks) when I am making I will work in a variety of spaces one half of which are tutorial rooms not suitable for the work I am doing due to a profound lack of space in the Performing Arts school.
- I'm in there 4 days per week, all day.
- About 8 hours every day (Monday to Friday).

Table 7.16  Student Response to their Frequency of Studio use at VCA
7.2.9.1 Results Summary for Question 6

- It could be deduced from these figures that as 45% of students visit their VCA studio a number of times per day, then the VCA studio space is of high importance to the many students who frequent the studio many times per day.

- By combining the figures for a number of times per day (45.2), once per day (6.5) and a number of times per week (15.1), a total of 66.8% visit their studio a number of times per week.

7.2.10 Frequency of Non-VCA Studio Space Visits

Q.7 *If you have a studio space outside the Victorian College of the Arts, how often do you visit it?*

Student responses to the frequency of visits to outside studios show 12.9% of students visit an outside studio a number of times per day. However, 55% revealed they do not have a studio outside of the university setting, indicating that their studio at VCA is the only space they have to practice.

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Response %</th>
<th>Response numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>A number of times per day</td>
<td>12.90%</td>
<td>12</td>
</tr>
<tr>
<td>Once per day</td>
<td>5.38%</td>
<td>5</td>
</tr>
<tr>
<td>A number of times per week</td>
<td>11.83%</td>
<td>11</td>
</tr>
<tr>
<td>Once per week</td>
<td>6.45%</td>
<td>6</td>
</tr>
<tr>
<td>Never</td>
<td>1.08%</td>
<td>1</td>
</tr>
<tr>
<td>I don’t have a studio space outside VCA</td>
<td>54.84%</td>
<td>51</td>
</tr>
<tr>
<td>Other*</td>
<td>7.53%</td>
<td>7</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>93</td>
</tr>
</tbody>
</table>

*Other
- I work at home on clean projects, and store extra materials and finished work at home.
- Access to a shared studio space for readings/rehearsals and drama workshops would be
useful.
- I have a room in my house, which is my studio space.
- When I get one soon I will visit it after hours because the hours here are lacking, to say the least.
- I currently think of my spare room as a studio space, I work from there two half days a week. Eventually I would like a dedicated studio space of my own.
- I don't have studio space, but I do visit other places to work each day as well.
- I work in my lounge room.

Table 7.17  Student Response to Their Frequency of Studio Use Outside of VCA.

7.2.10.1 Results Summary

- It is important to note the number of students who do not have a studio space outside the VCA, potentially explaining the frequency of visits to the VCA studio in Question 6 and the need for a space at the university.

7.2.11 SPSS QUAN Frequency of VCA and Non-VCA Studio Space Visits

- Investigation of Differences Between All Students’ Frequency of Use of VCA and Non-VCA Workspaces

A paired sample $t$-test was used to investigate differences between all student respondents' use of VCA and non-VCA workspaces.

Results indicated a statistically significant difference between the frequencies of visits to VCA and non-VCA workspaces, $t(92) = 2.31, p = .02$. These results indicate that when considered as a whole, there is a difference across the cohort regarding students’ frequency of use of VCA and non-VCA workspaces.

Descriptive data in Table 7.17 indicates that the differences most likely lie in two areas: the number of students who do not have a non-VCA workspace, and those who use their VCA workspace several times per day.
### Table 7.18  QUAN Comparison Between the Frequency of Visits to VCA and Non-VCA Studio Spaces

<table>
<thead>
<tr>
<th>Space</th>
<th>VCA Frequency%</th>
<th>Outside VCA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Once per week</td>
<td>6 (6.5%)</td>
<td>6 (6.5%)</td>
</tr>
<tr>
<td>Once per day</td>
<td>6 (6.5%)</td>
<td>5 (5.4%)</td>
</tr>
<tr>
<td>Never</td>
<td>2 (2.2%)</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>I don't have this type of</td>
<td>16 (17.2%)</td>
<td>51 (54.8%)</td>
</tr>
<tr>
<td>studio space</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A number of times per week</td>
<td>14 (15.1%)</td>
<td>11 (11.8%)</td>
</tr>
<tr>
<td>A number of times per day</td>
<td>42 (45.2%)</td>
<td>12 (12.9%)</td>
</tr>
<tr>
<td>Other</td>
<td>7 (7.5%)*</td>
<td>7 (7.5%)**</td>
</tr>
</tbody>
</table>

* Other: Seasonal, from never to many times per day; my project is being made within a specific time period (4 weeks) when I am making I will work in a variety of spaces one half of which are tutorial rooms not suitable for the work I am doing due to a profound lack of space in the Performing Arts school; I don't have a space allocated, but use an available studio (the only one there) every now and then; I'm in there 4 days per week, all day; about 8 hours every day (Monday to Friday); during Placement (usually two weeks per semester); depending on the time within production I may visit the space once per week for meetings or be in the space all day every day.

** Other: I don't have studio space, but I do visit other places to work each day as well; I work in my lounge room; Access to a shared studio space for readings/rehearsals and drama workshops would be useful; I currently think of my spare room as a studio space, I work from there two half days a week. Eventually I would like a dedicated studio space of my own; When I get one soon I will visit it after hours because the hours here are lacking, to say the least; I have a room in my house which is my studio space; I work at home on clean projects, and store extra materials and finished work at home.

### 7.2.11.1 Results Summary for SPSS QUAN Comparison Between Frequency of VCA and non-VCA Studio Space Visits

- It could be deduced from this result that if one doesn't have a studio space outside VCA and that the number of visits per day to a VCA studio is at least 45% if not 73.11% (the combined figure of: a number of times per day 45.2% + once per day 6.5% + a number of times per week 15.1% and once per week 6.5 = 73.3%), then the
VCA studio is an important space for the majority of students in this survey cohort, frequently visited perhaps because it is the only available space in which to practice.

### 7.2.12 SPSS QUAN Investigation of Differences Between Frequency of Use of VCA and Non-VCA Workspaces According to Undergraduate and Graduate Students

Two further paired sample t-tests were conducted to investigate differences between undergraduate and graduate students' frequency of use of VCA and non-VCA workspaces. For the undergraduate students, significant differences were detected between frequency of use of VCA and non-VCA workspaces, \( t(61) = 4.18, p = .00 \).

For the graduate students, no significant differences were detected between their ideal and current workspaces, \( t(30) = -1.03, p = .31 \).

This indicates that undergraduate students' frequency of use of workspaces varies more in comparison to graduate students. Table 7.19 contains relevant descriptive data according to student undergraduate or graduate status.

<table>
<thead>
<tr>
<th>Space</th>
<th>Undergraduate ( n = 62 )</th>
<th>Graduate ( n = 31 )</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VCA Frequency%</td>
<td>Outside VCA</td>
</tr>
<tr>
<td>Other</td>
<td>3 (4.8%)</td>
<td>3 (4.8%)</td>
</tr>
<tr>
<td>Once per week</td>
<td>1 (1.6%)</td>
<td>5 (8.1%)</td>
</tr>
<tr>
<td>Once per day</td>
<td>5 (8.1%)</td>
<td>5 (8.1%)</td>
</tr>
<tr>
<td>Never</td>
<td>-</td>
<td>1 (1.6%)</td>
</tr>
<tr>
<td>I don't have this type of studio space</td>
<td>7 (11.3%)</td>
<td>35 (56.5%)</td>
</tr>
<tr>
<td>A number of times per week</td>
<td>9 (14.5%)</td>
<td>7 (11.3%)</td>
</tr>
<tr>
<td>A number of times per day</td>
<td>37 (59.7%)</td>
<td>6 (9.7%)</td>
</tr>
</tbody>
</table>

Table 7.19 Comparison of Undergraduate and Graduate Frequency of Use of Studio Spaces at VCA and Non-VCA Studio Spaces
7.2.12.1 Results Summary for SPSS QUAN Investigation of Differences Between Frequency of Use of VCA and non-VCA Workspaces According to Undergraduate and Graduate Students

- From this analysis, undergraduate students show a significant variation in their use of VCA and non-VCA studio spaces (59.7%: 9.7%), revealing many students visit their VCA space a number of times per day, while graduates show no significant differences (16.1%: 19.4%).

- This may suggest that because undergraduate frequency of use varies more than graduates’, then graduates may use the space more consistently/reliably than undergraduates.

- This indicates that undergraduate students’ frequency of use of workspaces varies more in comparison to that of graduate students.

- This could be because 11.3% of undergraduates *don’t* have a studio space allocated to them at VCA and 56.5% of undergraduates *do not* have a studio outside of VCA either. For graduates, 16.1% commented they *don’t* have a studio space at VCA while 51.6% indicated they *do not* have a space outside of VCA either.

- These results are about the frequency of use between VCA and outside spaces. It suggests that because the undergraduate frequency of use varies more that the graduates’, then the graduates may use the space more consistently/reliably. It could be inferred that undergraduates are more satisfied with the space but it might also be that they don’t have another space to go to, so despite being unsatisfied, have to use it anyway.

- These findings diverge from those in investigation 7.2.7.1 wherein undergraduate students’ needs about current workspaces were satisfied and the graduates’ were not. See comparisons in the table 7.20 below.
**Summary from Question 7.2.7.1**
Ideal and Current workspaces

Undergraduate students are satisfied with the workspaces provided at VCA

Postgraduate students see some room for improvement

**Summary from Question 7.2.9**
Frequency of Use of VCA and non-VCA workspaces

Undergraduate frequency of use varies significantly between VCA and non-VCA spaces

NO significant differences were detected with the graduate frequency of use

<table>
<thead>
<tr>
<th>Table 7.20</th>
<th>Comparison Between Results Summary 7.2.7.1 and 7.2.9</th>
</tr>
</thead>
</table>

### 7.2.13 SPSS QUAN Investigation of Differences Between Frequencies of Use of Space Between VCA and Non-VCA Workspaces According to Students’ Practice Media

A one-way ANOVA was conducted to investigate differences between VCA and non-VCA workspaces according to students’ practice media (Performing Arts, Film & Television, Music, Visual Arts, Multimedia). No significant differences were detected between the groups regarding frequency of visits to VCA workspaces, $F(4, 87) = .64, p = .64$.

Similarly, no differences were detected between groups regarding frequency of non-VCA workspaces, $F(4, 87) = .77, p = .55$.

This indicates that students working across different types of media (Performing Arts, Film & Television, Music, Visual Arts, Multimedia) do not differ in their frequency of use of either VCA or non-VCA workspaces. Descriptive data pertaining to this is detailed in Table 7.21 below.
Performing Arts (n = 18)  Film & Television (n = 8)  Music (n = 8)  Visual Arts (n = 46)  Multimedia (n = 12)

<table>
<thead>
<tr>
<th>Space</th>
<th>VCA Frequency</th>
<th>Other %</th>
<th>VCA Frequency</th>
<th>Other %</th>
<th>VCA Frequency</th>
<th>Other %</th>
<th>VCA Frequency</th>
<th>Other %</th>
<th>VCA Frequency</th>
<th>Other %</th>
<th>VCA Frequency</th>
<th>Other %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>1 (2.2%)</td>
<td>-</td>
<td>1 (6.5%)</td>
<td>-</td>
<td>2 (16.7%)</td>
<td>-</td>
</tr>
<tr>
<td>Once per week</td>
<td>1 (5.6%)</td>
<td>2 (11.1%)</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3 (6.5%)</td>
<td>-</td>
<td>2 (4.3%)</td>
<td>-</td>
<td>1 (8.3%)</td>
<td>2 (16.7%)</td>
</tr>
<tr>
<td>Once per day</td>
<td>-</td>
<td>-</td>
<td>2 (25%)</td>
<td>-</td>
<td>4 (8.7%)</td>
<td>-</td>
<td>3 (6.5%)</td>
<td>-</td>
<td>1 (8.3%)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Never</td>
<td>-</td>
<td>1 (5.6%)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2 (4.3%)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>I don’t have this type of studio space</td>
<td>6 (33.3%)</td>
<td>9 (50%)</td>
<td>1 (12.5%)</td>
<td>6 (75%)</td>
<td>4 (50%)</td>
<td>2 (25%)</td>
<td>3 (6.5%)</td>
<td>30 (65.2%)</td>
<td>2 (16.7%)</td>
<td>4 (33.3%)</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>A number of times per week</td>
<td>-</td>
<td>1 (5.6%)</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>2 (25%)</td>
<td>10 (21.7%)</td>
<td>4 (8.7%)</td>
<td>3 (25%)</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>A number of times per day</td>
<td>8 (44.4%)</td>
<td>2 (11.1%)</td>
<td>4 (50%)</td>
<td>-</td>
<td>2 (25%)</td>
<td>3 (37.5%)</td>
<td>23 (50%)</td>
<td>4 (8.7%)</td>
<td>4 (33.3%)</td>
<td>2 (16.7%)</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

Table 7.21 Comparison Between Practice Media Showing the Frequency of Studio Use Between VCA and Non-VCA Studio Spaces

7.2.13.1 Results Summary for SPSS QUAN Investigation of Differences Between Frequencies of Use of Space Between VCA and non-VCA Workspaces According to Students’ Practice Media

- The results show that there is NO difference in the frequency of use between the different media groups that use VCA and non-VCA spaces. This seems unusual, but the statistics do reveal this result. Perhaps as the numbers are so small the analysis is not able to draw out any differences between the groups’ frequencies of use.

7.2.14 Use of VCA studio space

Q. 8 Please describe how you use the studio space at the Victorian College of the Arts by rating your answer

Nine questions sought to determine the students’ need for a studio space and the qualities associated with it, such as sunlight, solitude, privacy and collaborative spaces.
### Overall results

<table>
<thead>
<tr>
<th>Question</th>
<th>Often (n)</th>
<th>Occasionally (n)</th>
<th>Never (n)</th>
<th>Always / Without fail (n)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8a. “I use a studio space in the university to creatively work and study in”</td>
<td>25 (26.9%)</td>
<td>15 (16.1%)</td>
<td>12 (12.9%)</td>
<td>41 (44.1%)</td>
</tr>
<tr>
<td>8b. “I would feel lost without a studio space”</td>
<td>19 (20.4%)</td>
<td>15 (16.1%)</td>
<td>8 (8.6%)</td>
<td>51 (54.8%)</td>
</tr>
<tr>
<td>8c. “I have a need for a studio space while studying at university”</td>
<td>16 (17.2%)</td>
<td>8 (17.2%)</td>
<td>6 (6.5%)</td>
<td>63 (67.7%)</td>
</tr>
<tr>
<td>8d. “Sunlight in my studio is important to my practice”</td>
<td>30 (32.3%)</td>
<td>15 (16.1%)</td>
<td>9 (9.7%)</td>
<td>39 (41.9%)</td>
</tr>
<tr>
<td>8e. “Privacy is important to my studio practice”</td>
<td>29 (31.2%)</td>
<td>31 (33.3%)</td>
<td>6 (6.5%)</td>
<td>27 (29%)</td>
</tr>
<tr>
<td>8f. “I prefer to work in a shared collaborative space”</td>
<td>28 (30.1%)</td>
<td>37 (39.8%)</td>
<td>14 (15.1%)</td>
<td>14 (15.1%)</td>
</tr>
<tr>
<td>8g. “Solitude in the studio is important to my arts practice”</td>
<td>30 (32.3%)</td>
<td>38 (40.9%)</td>
<td>9 (9.7%)</td>
<td>16 (17.2%)</td>
</tr>
<tr>
<td>8h. “Collaboration in the studio space is important to my arts practice”</td>
<td>24 (25.8%)</td>
<td>37 (39.8%)</td>
<td>12 (12.9%)</td>
<td>20 (21.5%)</td>
</tr>
<tr>
<td>8i. “My art practice can function without the need for a solitary studio space”</td>
<td>25 (26.9%)</td>
<td>27 (29%)</td>
<td>32 (34.4%)</td>
<td>9 (9.7%)</td>
</tr>
</tbody>
</table>

### Other comments:

- I work in the computer lab a lot
- If the studio space was occupied daily by the full cohort, a greater need for privacy would result
- The use of a studio in film and television doesn’t really equate to the other art practices mentioned
- Being able to block out noise when thinking is important
- I use the library as the space for solitary work (writing)
- Not having a studio at the VCA I have answered this question relating to my studio space outside the VCA but the feelings are the same, the need for a space is always present and not having one at the VCA is very frustrating
- **Cross discipline communal spaces would be interesting**
- In the above I am referring to the rehearsal room and performance venue as my studio space. In the case of a space for independent work relevant to my...
practice there are no specific requirements with regards to the above

- These questions feel very loaded towards visual art
- Photographic artists need real walls in their space not short partitions like I currently have. Especially when you (sic) work is large format. Privacy is also an issue, it’s disheartening to return to your studio and people have moved things around. **There is not consideration at the VCA for artists who need to work in privacy.** As a result I have needed to use a studio off campus for tasks that I could be doing on campus under the right conditions. I can only use my space as a meeting room for tutes which is disappointing for a final year student
- A place to lay out objects undisturbed except by me is important to my practice
- The above is a guess, as we don't have studios.

Table 7.22 Table Showing % Responses to Nine Questions Asking About the Use of Studio Space at the Victorian College of the Arts and a Further Comments Box

### 7.2.14.1 Results Summary for Question 8

- To Question 8c: "I have a need for a studio space while studying at university," 68% ‘always’ believed in the need for a studio space. Combining the figures (often + always) for this same question brought the figure to 85%. This emphasises the importance of having a studio at the university for the majority of students.

- The viability of this result is confirmed by the Likert scale Question 8b, which sought verification from the opposite points of view: The figure of 75.2 % – a combination of the figures for often and always (17.2 %+ 67.7%) – represents students who would feel lost without a studio space, if a studio was not available at the university.

- To Question 8d: "Sunlight in my studio is important," 90.3% (occasionally+ often+ always) believe sunlight in the studio is important to their practice. (The importance of this feature is also highlighted in Question 10 where students frequently mention the need for sunlight or natural light.)

- To Question 8g: "Solitude in the studio is important to my arts practice," 49.5% (often +always) confirm that it is important. With the inclusion of the (occasionally) figure, 90.4 % believe solitude in the studio to be important some of the time.
• To Question 8f: “I prefer to work in a shared collaborative space,” 84.9% (occasionally + often + always) express the need to work in a shared collaborative space.” See Figs 7.6 and 7.7. To Question 8h: “Collaboration in the studio space is important to my arts practice,” 87.1% indicate the overall importance of a collaborative space.

• 90.4% (occasionally + often + always) believe solitude in the studio is important to their art practice. The importance of solitude as a desired quality is confirmed by the Likert scale Question 8i, which asks if the student’s practice could function without the need for a solitary space. 34.41% said they could ‘never’ function without solitude and a combined figure of ‘never’ and ‘occasionally’ totalled 63.44%. Only a small number, 9.68%, said they could ‘always’ function without the need for a solitary studio space. See Figs 7.8 and 7.9 for graphic documentation of this data.

• A KEY RESULT comes from the student figures that express the need for access to BOTH solitary and collaborative spaces in relatively high proportions. This becomes a KEY FINDING presented in Chapter Eight.

• ** The two figures reporting on collaboration and solitude suggest a need for the studio to be both a collaborative space and a place of solitude. This may suggest a need for the studio to be a place for connection and relational activities as well as a place for solitude and reflection. This points to the need for an awareness of mutuality and combination of needs.

• Question 8e asks about the importance of privacy. This too is important with a combined figure (often and always) totalling 60.21% and a figure of 93.54% (occasionally + often + always) desiring this quality (in roughly equal proportions).
Figure 7.6  All Student Responses to Working in a Shared Collaborative Space

"I prefer to work in a shared collaborative space"

- Often: 30.0%
- Occasionally: 39.8%
- Never: 15.1%
- Always: 15.1%

Figure 7.7  Chart Showing Student Comparisons Between 'Never' (15%) and the Combined Figures 'Always, Often and Occasionally' (85%) Preference for Working in a Shared Collaborative Space

"I prefer to work in a shared collaborative space."

- Combined: 84.9% (Always: 15.1% + Often: 30% + Occasionally: 39.8%)
- Never: 15.1%
“Solitude in the studio is important to my arts practice.”

Figure 7.8  All Student Responses to the Importance of Solitude in the Studio

Figure 7.9  All Student Comparison Between ‘Never’ (9.7%) and Combined Figures ‘Always, Often and Occasionally’ (90.4%) for the Importance of Solitude in the Studio
7.2.15 Use of VCA Studio Space: Undergraduate and Graduate Student Comparison

- Investigation of Difference of Use of VCA Studio Space Across Undergraduate and Graduate Students

A one-way ANOVA was conducted to investigate differences between undergraduate and graduate students’ use of VCA workspaces. Table 7.23 contains descriptive data according to students’ status. No significant differences were detected across any of the nine items.
<table>
<thead>
<tr>
<th>Survey Question</th>
<th>Undergraduate (n = 62)</th>
<th>Graduate (n = 31)</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I use a studio space in the university to creatively work and study in it&quot;</td>
<td>19 (30.6%) 4 (6.5%) 5 (8.1%) 34 (54.8%)</td>
<td>6 (19.4%) 11 (35.5%) 7 (22.6%) 9 (22.6%)</td>
</tr>
<tr>
<td>&quot;I would feel lost without a studio space&quot;</td>
<td>12 (19.4%) 8 (12.9%) 5 (8.1%) 37 (59.7%)</td>
<td>7 (22.6%) 7 (22.6%) 3 (9.7%) 14 (45.2%)</td>
</tr>
<tr>
<td>&quot;I have a need for a studio space while studying at university&quot;</td>
<td>10 (16.1%) 4 (6.5%) 3 (4.8%) 45 (72.6%)</td>
<td>6 (19.4%) 4 (12.9%) 3 (9.7%) 18 (58.1%)</td>
</tr>
<tr>
<td>&quot;Sunlight in my studio is important to my practice&quot;</td>
<td>20 (32.3%) 11 (17.7%) 2 (3.2%) 29 (46.8%)</td>
<td>10 (32.3%) 4 (12.9%) 7 (22.6%) 10 (32.3%)</td>
</tr>
<tr>
<td>&quot;Privacy is important to my studio practice&quot;</td>
<td>14 (22.6%) 25 (40.3%) 4 (6.5%) 19 (30.6%)</td>
<td>15 (48.4%) 6 (19.4%) 2 (6.5%) 8 (25.8%)</td>
</tr>
<tr>
<td>&quot;I prefer to work in a shared collaborative space&quot;</td>
<td>20 (32.3%) 26 (41.6%) 5 (8.1%) 11 (17.7%)</td>
<td>8 (25.8%) 11 (35.5%) 9 (29%) 3 (9.7%)</td>
</tr>
<tr>
<td>&quot;Solitude in the studio is important to my arts practice&quot;</td>
<td>17 (27.4%) 27 (43.5%) 7 (11.3%) 11 (17.7%)</td>
<td>13 (41.9%) 11 (35.5%) 2 (6.5%) 5 (16.1%)</td>
</tr>
<tr>
<td>&quot;Collaboration in the studio space is important to my arts practice&quot;</td>
<td>17 (27.4%) 24 (38.7%) 7 (11.3%) 14 (22.6%)</td>
<td>7 (22.6%) 13 (41.9%) 5 (16.1%) 6 (19.4%)</td>
</tr>
<tr>
<td>&quot;My art practice can function without the need for a solitary studio space&quot;</td>
<td>17 (27.4%) 19 (30.6%) 20 (32.3%) 6 (9.7%)</td>
<td>8 (25.8%) 8 (25.8%) 12 (38.7%) 3 (9.7%)</td>
</tr>
</tbody>
</table>

Table 7.23 Comparison Between Undergraduate and Graduate Students Use of Space

**7.2.15.1 Results Summary for Undergraduate and Graduate Comparison in their Use of VCA Studio Space**

- No significant differences were detected between undergraduate and graduate students between these studio features.

- In the undergraduate collaborative questions:
  
  "I prefer to work in a shared collaborative space" the ‘occasional’ figure is 41.6%, and the combined figure of (occasional + often + always) is 41.6% + 32.3% + 17.7% = 91.6%.

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For the question, “Collaboration in the studio space is important to my arts practice” the ‘occasional’ figure is 38.7% and the combined figure of (occasional + often + always) is 38.7% + 27.4% + 22.6% = 88.7%.

The totals for each collaborative question indicate the overall importance of a collaborative space and working in a collaborative way is relatively important for many undergraduate students.

This may also confirm that collaborative space is required for multimedia practices at the undergraduate level and the need for this space to be available as the need arises for various media and diverse collaborative practices.

In the Graduate section, the figures for the same two questions on collaboration are:

For “I prefer to work in a shared collaborative space” the occasional figure is 35.5% and the combined figure of (occasional + often + always) is 35.5% + 25.8% + 9.7% = 71%.

For the question, “Collaboration in the studio space is important to my arts practice” the occasional figure is 41.9% and the combined figure of (occasional + often + always) is 41.9 % + 22.6% +19.4% = 83.9%.

The Graduate answers to this question are not as high as the undergraduates’ but they are still relatively high, indicating a desire and need for the studio to function as a collaborative space for collaborative practices at the graduate level.

Comparing the undergraduate and graduate impressions on sharing collaborative spaces and working in collaborative ways, the figures are much the same and both rate these conditions as high importance.

Qualitative student textural comments in Question 10 bear out these results and are presented as student example quotes in Chapter Eight, Discussion, where a number of students indicate the need (particularly in Performance) to be able to practice in a number of spaces and for the space to function in a number of ways.
7.2.16 Use of VCA Studio Space: Across Practice Media Groups

- Investigation of Differences of Use of VCA Studio Space Across Practice Media Groups

A multivariate analysis of variance (MANOVA) was conducted to investigate differences between the groups’ use of VCA studio spaces. Results indicated no significant differences between the groups’ use of VCA studio spaces, $F(9, 36) = .85$, $p = .72$, Wilks’ Lambda = .69. This suggests that the inherent needs for a studio space do not differ between groups’ use of VCA studio spaces. Tables 7.24 to 7.28 provide descriptive data for each different media groups’ preferences in regard to questions examining the need for a studio space, privacy, solitude, collaboration, and sunlight.

<table>
<thead>
<tr>
<th>Performing Arts (n = 18)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I use a studio space in the university to creatively work and study in”</td>
<td>4 (22.2%)</td>
<td>3 (16.7%)</td>
<td>4 (22.2%)</td>
<td>7 (38.9%)</td>
</tr>
<tr>
<td>“I would feel lost without a studio space”</td>
<td>3 (16.7%)</td>
<td>3 (16.7%)</td>
<td>1 (5.6%)</td>
<td>11 (61.1%)</td>
</tr>
<tr>
<td>“I have a need for a studio space while studying at university”</td>
<td>1 (5.6%)</td>
<td>4 (22.2%)</td>
<td>1 (5.6%)</td>
<td>12 (66.7%)</td>
</tr>
<tr>
<td>“Sunlight in my studio is important to my practice”</td>
<td>8 (44.4%)</td>
<td>3 (16.7%)</td>
<td>2 (11.1%)</td>
<td>5 (27.8%)</td>
</tr>
<tr>
<td>“Privacy is important to my studio practice”</td>
<td>9 (50%)</td>
<td>4 (22.2%)</td>
<td>1 (5.6%)</td>
<td>4 (22.2%)</td>
</tr>
<tr>
<td>“I prefer to work in a shared collaborative space”</td>
<td>9 (50%)</td>
<td>4 (22.2%)</td>
<td>2 (11.1%)</td>
<td>3 (16.7%)</td>
</tr>
<tr>
<td>“Solitude in the studio is important to my arts practice”</td>
<td>3 (16.7%)</td>
<td>9 (50%)</td>
<td>4 (22.2%)</td>
<td>2 (11.1%)</td>
</tr>
<tr>
<td>“Collaboration in the studio space is important to my arts practice”</td>
<td>6 (33.3%)</td>
<td>3 (16.7%)</td>
<td>1 (5.6%)</td>
<td>8 (44.4%)</td>
</tr>
<tr>
<td>“My art practice can function without the need for a solitary studio space”</td>
<td>5 (27.8%)</td>
<td>6 (33.3%)</td>
<td>5 (27.8%)</td>
<td>2 (11.1%)</td>
</tr>
</tbody>
</table>

Table 7.24 Performing Arts

<table>
<thead>
<tr>
<th>Film &amp; Television (n = 8)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I use a studio space in the university to creatively work and study in”</td>
<td>2 (25%)</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>4 (50%)</td>
</tr>
<tr>
<td>“I would feel lost without a studio space”</td>
<td>-</td>
<td>2 (25%)</td>
<td>1 (12.5%)</td>
<td>5 (62.5%)</td>
</tr>
<tr>
<td>“I have a need for a studio space while studying at university”</td>
<td>-</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>6 (75%)</td>
</tr>
<tr>
<td>“Sunlight in my studio is important to my practice”</td>
<td>3 (37.5%)</td>
<td>-</td>
<td>2 (25%)</td>
<td>3 (37.5%)</td>
</tr>
<tr>
<td>“Privacy is important to my studio practice”</td>
<td>2 (25%)</td>
<td>2 (25%)</td>
<td>1 (12.5%)</td>
<td>3 (37.5%)</td>
</tr>
<tr>
<td>“I prefer to work in a shared collaborative space”</td>
<td>3 (37.5%)</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>3 (37.5%)</td>
</tr>
<tr>
<td>“Solitude in the studio is important to my arts practice”</td>
<td>2 (25%)</td>
<td>1 (25%)</td>
<td>3 (37.5%)</td>
<td>1 (12.5%)</td>
</tr>
<tr>
<td>“Collaboration in the studio space is important to my arts practice”</td>
<td>2 (25%)</td>
<td>-</td>
<td>1 (12.5%)</td>
<td>5 (62.5%)</td>
</tr>
<tr>
<td>Film &amp; Television (n = 8)</td>
<td>Often</td>
<td>Occasionally</td>
<td>Never</td>
<td>Always / without fail</td>
</tr>
<tr>
<td>--------------------------</td>
<td>-------</td>
<td>--------------</td>
<td>-------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>“My art practice can function without the need for a solitary studio space”</td>
<td>2 (25%)</td>
<td>1 (12.5%)</td>
<td>3 (37.5%)</td>
<td>2 (25%)</td>
</tr>
</tbody>
</table>

Table 7.25  Film and Television

<table>
<thead>
<tr>
<th>Music (n = 8)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I use a studio space in the university to creatively work and study in”</td>
<td>4 (50%)</td>
<td>2 (25%)</td>
<td>-</td>
<td>2 (25%)</td>
</tr>
<tr>
<td>“I would feel lost without a studio space”</td>
<td>2 (25%)</td>
<td>3 (37.5%)</td>
<td>1 (12.5%)</td>
<td>2 (25%)</td>
</tr>
<tr>
<td>“I have a need for a studio space while studying at university”</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>6 (75%)</td>
</tr>
<tr>
<td>“Sunlight in my studio is important to my practice”</td>
<td>4 (50%)</td>
<td>2 (25%)</td>
<td>-</td>
<td>2 (25%)</td>
</tr>
<tr>
<td>“Privacy is important to my studio practice”</td>
<td>2 (25%)</td>
<td>3 (37.5%)</td>
<td>-</td>
<td>3 (37.5%)</td>
</tr>
<tr>
<td>“I prefer to work in a shared collaborative space”</td>
<td>2 (25%)</td>
<td>3 (37.5%)</td>
<td>2 (25%)</td>
<td>1 (12.5%)</td>
</tr>
<tr>
<td>“Solitude in the studio is important to my arts practice”</td>
<td>3 (37.5%)</td>
<td>2 (25%)</td>
<td>-</td>
<td>3 (37.5%)</td>
</tr>
<tr>
<td>“Collaboration in the studio space is important to my arts practice”</td>
<td>4 (50%)</td>
<td>3 (37.5%)</td>
<td>-</td>
<td>1 (12.5%)</td>
</tr>
<tr>
<td>“My art practice can function without the need for a solitary studio space”</td>
<td>2 (25%)</td>
<td>1 (12.5%)</td>
<td>4 (50%)</td>
<td>1 (12.5%)</td>
</tr>
</tbody>
</table>

Table 7.26  Music

<table>
<thead>
<tr>
<th>Visual Arts (n = 46)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I use a studio space in the university to creatively work and study in”</td>
<td>12 (26.1%)</td>
<td>7 (15.2%)</td>
<td>4 (8.7%)</td>
<td>23 (50%)</td>
</tr>
<tr>
<td>“I would feel lost without a studio space”</td>
<td>11 (23.9%)</td>
<td>5 (10.9%)</td>
<td>3 (6.5%)</td>
<td>27 (58.7%)</td>
</tr>
<tr>
<td>“I have a need for a studio space while studying at university”</td>
<td>11 (23.9%)</td>
<td>2 (4.3%)</td>
<td>2 (4.3%)</td>
<td>31 (67.4%)</td>
</tr>
<tr>
<td>“Sunlight in my studio is important to my practice”</td>
<td>12 (26.1%)</td>
<td>6 (13%)</td>
<td>3 (6.5%)</td>
<td>25 (54.3%)</td>
</tr>
<tr>
<td>“Privacy is important to my studio practice”</td>
<td>12 (26.1%)</td>
<td>20 (43.5%)</td>
<td>2 (4.3%)</td>
<td>12 (26.1%)</td>
</tr>
<tr>
<td>“I prefer to work in a shared collaborative space”</td>
<td>12 (26.1%)</td>
<td>21 (45.7%)</td>
<td>7 (15.2%)</td>
<td>6 (13%)</td>
</tr>
<tr>
<td>“Solitude in the studio is important to my arts practice”</td>
<td>16 (34.8%)</td>
<td>21 (45.7%)</td>
<td>1 (2.2%)</td>
<td>8 (17.4%)</td>
</tr>
<tr>
<td>“Collaboration in the studio space is important to my arts practice”</td>
<td>10 (21.7%)</td>
<td>23 (50%)</td>
<td>8 (17.4%)</td>
<td>5 (10.9%)</td>
</tr>
<tr>
<td>“My art practice can function without the need for a solitary studio space”</td>
<td>14 (30.4%)</td>
<td>14 (30.4%)</td>
<td>16 (34.8%)</td>
<td>2 (4.3%)</td>
</tr>
</tbody>
</table>

Table 7.27  Visual Art
Table 7.28 Multimedia

<table>
<thead>
<tr>
<th>Multimedia (n = 12)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I use a studio space in the university to creatively work and study in&quot;</td>
<td>3 (25%)</td>
<td>2 (16.7%)</td>
<td>2 (16.7%)</td>
<td>5 (41.7%)</td>
</tr>
<tr>
<td>&quot;I would feel lost without a studio space&quot;</td>
<td>3 (25%)</td>
<td>2 (16.7%)</td>
<td>1 (8.3%)</td>
<td>6 (50%)</td>
</tr>
<tr>
<td>&quot;I have a need for a studio space while studying at university&quot;</td>
<td>3 (25%)</td>
<td>-</td>
<td>1 (8.3%)</td>
<td>8 (66.7%)</td>
</tr>
<tr>
<td>&quot;Sunlight in my studio is important to my practice&quot;</td>
<td>3 (25%)</td>
<td>4 (33.3%)</td>
<td>1 (8.3%)</td>
<td>4 (33.3%)</td>
</tr>
<tr>
<td>&quot;Privacy is important to my studio practice&quot;</td>
<td>4 (33.3%)</td>
<td>2 (16.7%)</td>
<td>1 (8.3%)</td>
<td>5 (41.7%)</td>
</tr>
<tr>
<td>&quot;I prefer to work in a shared collaborative space&quot;</td>
<td>2 (16.7%)</td>
<td>8 (66.7%)</td>
<td>1 (8.3%)</td>
<td>1 (8.3%)</td>
</tr>
<tr>
<td>&quot;Solitude in the studio is important to my arts practice&quot;</td>
<td>6 (50%)</td>
<td>4 (33.3%)</td>
<td>-</td>
<td>2 (16.7%)</td>
</tr>
<tr>
<td>&quot;Collaboration in the studio space is important to my arts practice&quot;</td>
<td>2 (16.7%)</td>
<td>8 (66.7%)</td>
<td>1 (8.3%)</td>
<td>1 (8.3%)</td>
</tr>
<tr>
<td>&quot;My art practice can function without the need for a solitary studio space&quot;</td>
<td>2 (16.7%)</td>
<td>5 (41.7%)</td>
<td>3 (25%)</td>
<td>2 (16.7%)</td>
</tr>
</tbody>
</table>

### 7.2.16.1 Results Summary for Use of VCA Studio Space Across Practice Media Groups

- SPSS QUAN results show no significant differences between the use of VCA studio space across practice groups. These results suggest that as groups do not differ, then visual art does not need light any more than say music.

- As NO differences were picked up, further QUAN analysis on the media preferences could not be conducted.

- However, QUAL analysis reveals different media practices favour studio aspects differently. This is where the use of QUAN and QUAL findings are useful. In Chapter Eight, 8.5.3 and 8.5.4 Discussion, the QUAL survey and interview results represent student discipline differences for studio qualities.

- Results displaying ‘Always/Without Fail’ categories in the SPSS findings for 5 questions comparing the immediate differences between the use of studio attributes across the different media groups are listed in Table 7.29.

- In comparing results across the media groups in Table 7.29 the need for a studio is relatively high amongst them all. The need for sunlight is most important to the Visual Arts, while the need for solitude is most important for Music. Collaboration in the studio space is most important to Film and Television, then Performing Arts, and privacy is most important to Multimedia.
Table 7.29 Comparison 'Always/Without Fail' Answers Between Media Groups for 5 Selected Inquiries From Question 8

7.2.17 Importance of the Studio Spaces’ Technological Qualities and Services

Q. 9 Which of the following qualities and services are important for you to have in the studio space?

Student responses indicate the importance of access to technical qualities and services in the studio in the university.

<table>
<thead>
<tr>
<th>Selected question</th>
<th>Performing Arts</th>
<th>Film &amp; TV</th>
<th>Music</th>
<th>Visual Arts</th>
<th>Multimedia</th>
</tr>
</thead>
<tbody>
<tr>
<td>8c. “I have a need for a studio space while studying at university”</td>
<td>66.7%</td>
<td>75%</td>
<td>75%</td>
<td>67.4%</td>
<td>66.7%</td>
</tr>
<tr>
<td>8d. “Sunlight in my studio is important to my practice”</td>
<td>27.8%</td>
<td>37.5%</td>
<td>25%</td>
<td>54.3%</td>
<td>33.3%</td>
</tr>
<tr>
<td>8g. “Solitude in the studio is important to my arts practice”</td>
<td>11.1%</td>
<td>12.5%</td>
<td>37.5%</td>
<td>17.4%</td>
<td>16.7%</td>
</tr>
<tr>
<td>8h. “Collaboration in the studio space is important to my arts practice”</td>
<td>44.4%</td>
<td>62.5%</td>
<td>12.5%</td>
<td>10.9%</td>
<td>8.3%</td>
</tr>
<tr>
<td>8e. “Privacy is important to my studio practice”</td>
<td>22.2%</td>
<td>37.5%</td>
<td>37.5%</td>
<td>26.1%</td>
<td>41.7%</td>
</tr>
</tbody>
</table>

Table 7.29 Comparison 'Always/Without Fail' Answers Between Media Groups for 5 Selected Inquiries From Question 8

<table>
<thead>
<tr>
<th>Quality</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Access to internet connection&quot;</td>
<td>24 (26.1%)</td>
<td>17 (18.5%)</td>
<td>8 (8.7%)</td>
<td>43 (46.7%)</td>
</tr>
<tr>
<td>&quot;Wireless internet&quot;</td>
<td>30 (32.3%)</td>
<td>15 (16.1%)</td>
<td>6 (6.5%)</td>
<td>42 (42.5%)</td>
</tr>
<tr>
<td>&quot;A printer&quot;</td>
<td>23 (25%)</td>
<td>33 (35.9%)</td>
<td>13 (14.1%)</td>
<td>23 (25%)</td>
</tr>
</tbody>
</table>

Other Comments:

Undergraduate

- Visual Art/drawing/oils: *Photocopier and scanner*
- Visual art/construction: *Heating, cooling and anti-sparrow screens*
- Animation: *Computers, cameras, art materials, camera rigs, tablets, light-boxes*
- Production design: *Model making space, a place to relax*
- Visual Art: *Walls are important for pinning up ideas and works in progress as well as completed works FTP show tutors*
- Visual Art: *Air conditioner or fan (it gets unbearably hot in Summer), clean walls and floors, longer access hours*
- Performance/Theatre/Production/Sound and light/Multimedia: *Space to spread out, sunlight (with blackout blinds for lighting work), well laid out power
distribution.

<table>
<thead>
<tr>
<th>Graduate</th>
</tr>
</thead>
<tbody>
<tr>
<td>○ Installation: <strong>Power and heating</strong></td>
</tr>
<tr>
<td>○ Film and Television: <strong>Specialist lighting, large amount of power, audio isolation</strong></td>
</tr>
<tr>
<td>○ Music/classical/improvisation Multi: <strong>Speakers, computer equipment, recording equipment</strong></td>
</tr>
<tr>
<td>○ <strong>Spatial Practice/Visual Art/Printmaking/Drawing/Painting: I go elsewhere to use these facilities and enjoy the lack of online distraction in the studio.</strong></td>
</tr>
</tbody>
</table>

Table 7.30 Student Responses to the Importance of Technical Qualities and Services in the Studio

7.2.17.1 Results Summary for Question 9: Importance of Technological Studio Space Qualities and Services

• The descriptive statistics suggest the high importance all three services to the student cohort as a whole as the figures for ‘always’ and ‘often’ are consistently very high.

7.2.18 Importance of the Studio Space's Technological Qualities and Services: Undergraduate and Graduate Student Comparison

• Investigation of Differences in Important Studio Space Qualities and Services Across Undergraduate and Graduate Students

Independent sample t-tests were conducted to compare the important studio space qualities and services for undergraduate and graduate students.

There was no significant difference in scores for undergraduate and graduate students on the importance of access to internet connection \([t(90) = .100, p = .92]\), wireless internet \([t(90) = -.16, p = .87]\), or printer \([t(90) = .42, p = .68]\).

This suggests that undergraduate and graduate students do not differ on their perceptions of the importance of these three studio space qualities and services. Descriptive data is contained in Table 7.3.1.
Undergraduate (n = 62) | Graduate (n = 31)
--- | ---
Survey | Often | Occasionally | Never | Always / without fail | Often | Occasionally | Never | Always / without fail

"Access to internet connection" | 15 (24.6%) | 14 (23%) | 2 (3.3%) | 30 (49.2%) | 9 (29%) | 3 (29%) | 6 (19.4%) | 13 (41.9%)

"Wireless internet" | 20 (32.3%) | 11 (17.7%) | 3 (4.8%) | 28 (45.2%) | 10 (32.3%) | 4 (12.9%) | 3 (9.7%) | 14 (45.2%)

"A printer" | 15 (24.6%) | 21 (34.4%) | 9 (14.8%) | 16 (26.2%) | 8 (25.8%) | 12 (38.7%) | 4 (12.9%) | 7 (22.6%)

Table 7.31 Comparison Between Undergraduate and Graduate Results on the Need for Technical Services

7.2.18.1 Results Summary for the Importance of the Studio Spaces’ Technological Qualities and Services Between Undergraduate and Graduate Students

- While there are no important differences between the groups, it is possible to deduce, from the high figures across the student groups that these services are extremely important.

- The descriptive statistics suggest the importance of all three services and that they are of equal importance to both undergraduate and graduate students.

7.2.19 Important Studio Space Qualities and Services

- Differences in Important Studio Space Qualities and Service According to Media Practice Group

A multivariate analysis of variance (MANOVA) was conducted to investigate differences between the groups’ perceptions of important studio space qualities and services.

Results indicated no significant differences between the groups regarding important studio space qualities and services (access to internet connection, wireless internet, a printer) $F(4, 83) = 1.75, p = .06$, Wilks’ Lambda = .79.
This suggests that the groups' perceptions of the need for an internet connection, wireless internet and a printer do not differ between the media groups. Tables 7.32 to 7.36 provide descriptive data for all media groups.

<table>
<thead>
<tr>
<th>Performing Arts (n = 18)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Access to internet connection”</td>
<td>4 (23.5%)</td>
<td>6 (33.3%)</td>
<td>-</td>
<td>8 (41.2%)</td>
</tr>
<tr>
<td>“Wireless internet”</td>
<td>5 (27.8%)</td>
<td>6 (33.3%)</td>
<td>-</td>
<td>7 (38.9%)</td>
</tr>
<tr>
<td>“A printer”</td>
<td>5 (27.8%)</td>
<td>6 (33.3%)</td>
<td>3 (16.7%)</td>
<td>4 (22.2%)</td>
</tr>
</tbody>
</table>

Table 7.32  Performing Arts

<table>
<thead>
<tr>
<th>Film &amp; Television (n = 8)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Access to internet connection”</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>6 (75%)</td>
<td>-</td>
</tr>
<tr>
<td>“Wireless internet”</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>1 (12.5%)</td>
<td>6 (75%)</td>
</tr>
<tr>
<td>“A printer”</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>1 (12.5%)</td>
<td>6 (75%)</td>
</tr>
</tbody>
</table>

Table 7.33  Film and Television

<table>
<thead>
<tr>
<th>Music (n = 8)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Access to internet connection”</td>
<td>3 (37.5%)</td>
<td>2 (25%)</td>
<td>-</td>
<td>3 (37.5%)</td>
</tr>
<tr>
<td>“Wireless internet”</td>
<td>5 (62.5%)</td>
<td>2 (25%)</td>
<td>-</td>
<td>1 (12.5%)</td>
</tr>
<tr>
<td>“A printer”</td>
<td>1 (12.5%)</td>
<td>6 (75%)</td>
<td>1 (12.5%)</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 7.34  Music
### Table 7.35  Visual Arts

<table>
<thead>
<tr>
<th>Visual Arts (n = 24)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Access to internet connection”</td>
<td>11 (23.9%)</td>
<td>7 (15.2%)</td>
<td>6 (13%)</td>
<td>22 (47.8%)</td>
</tr>
<tr>
<td>“Wireless internet”</td>
<td>13 (28.3%)</td>
<td>6 (13%)</td>
<td>4 (8.7%)</td>
<td>23 (50%)</td>
</tr>
<tr>
<td>“A printer”</td>
<td>15 (33.3%)</td>
<td>13 (28.9%)</td>
<td>6 (13.3%)</td>
<td>12 (24.4%)</td>
</tr>
</tbody>
</table>

### Table 7.36  Multimedia

<table>
<thead>
<tr>
<th>Multimedia (n = 12)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Access to internet connection”</td>
<td>5 (41.7%)</td>
<td>2 (16.7%)</td>
<td>-</td>
<td>5 (41.7%)</td>
</tr>
<tr>
<td>“Wireless internet”</td>
<td>6 (50%)</td>
<td>1 (8.3%)</td>
<td>-</td>
<td>5 (41.7%)</td>
</tr>
<tr>
<td>“A printer”</td>
<td>2 (16.7%)</td>
<td>7 (58.3%)</td>
<td>1 (8.3%)</td>
<td>2 (16.7%)</td>
</tr>
</tbody>
</table>

### 7.2.19.1 Results Summary for the Importance of Studio Space Technological Qualities and Services Across Media Groups

- Film and Television figures are absent in Table 7.33 for Always/Without Fail. This may suggest they do not want an internet connection or they just want wireless. Perhaps Film and Television particularly need wireless because they are more on the move than other disciplines.

- An interesting **‘Other’** comment from a Graduate visual art student suggests s/he enjoys the lack of online distraction in the studio and goes elsewhere to use these facilities.

### 7.2.20 Ideal Studio Qualities

**Q. 10 What are the qualities of your ideal studio space?**

This question sought a textural response from students describing their ideal studio qualities. The answers to this QUAL question have been coded using magnitude coding as discussed in Chapter Six and the results summary lists the qualities and their frequency in Table 7.37. The 93 written textural answers to this question are recorded in Appendix
B. The magnitude coding measuring the frequency of these ideal qualities is also recorded in Appendix B.

**Coding summary results measuring the frequency of ideal studio attributes mentioned by students**

<table>
<thead>
<tr>
<th>Ideal studio attributes</th>
<th>Frequency: Total Number of times mentioned</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Space: All features Combined: 125</td>
<td></td>
</tr>
<tr>
<td>Selected examples of spatial attributes mentioned:</td>
<td></td>
</tr>
<tr>
<td>• Large open spacious studio: 37</td>
<td></td>
</tr>
<tr>
<td>• Wall space: 31</td>
<td></td>
</tr>
<tr>
<td>• Storage: 21</td>
<td></td>
</tr>
<tr>
<td>• Floor Space 12</td>
<td></td>
</tr>
<tr>
<td></td>
<td>125</td>
</tr>
<tr>
<td>2. Light/combined: 56</td>
<td></td>
</tr>
<tr>
<td>• Natural Light: 43</td>
<td></td>
</tr>
<tr>
<td></td>
<td>56</td>
</tr>
<tr>
<td>3. Social aspects / all combined: 43</td>
<td></td>
</tr>
<tr>
<td>• Silence /quiet 16</td>
<td></td>
</tr>
<tr>
<td>• Privacy: 11</td>
<td></td>
</tr>
<tr>
<td>• Social: 10</td>
<td></td>
</tr>
<tr>
<td>• Both: social and solitude: 5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>43</td>
</tr>
<tr>
<td>4. Building requirements – specialties: 39</td>
<td></td>
</tr>
<tr>
<td></td>
<td>39</td>
</tr>
<tr>
<td>5. Technology: 32</td>
<td></td>
</tr>
<tr>
<td></td>
<td>32</td>
</tr>
<tr>
<td>6. Heating and cooling: 23</td>
<td></td>
</tr>
<tr>
<td></td>
<td>23</td>
</tr>
</tbody>
</table>

Table 7.37  Frequency of Ideal Studio Attributes
7.2.20.1 Results Summary for Question 10

Analysis of magnitude coding of students' ideal studio attributes

- Studio space and spatial features seem to be the most important attribute for this student cohort as the organization and use of space is mentioned and named constantly in the textural responses.

- Natural light and the ability to control lighting options were also important features.

- Social aspects point to a dual function for the studio to be both private and public space in that it needs to be a social, collaborative and multi-functional space and yet it also needs to be a private, quiet space for reflection, solitude and the imagination.

- Some individual practices are more multifaceted than others and require more or different facilities at different stages of work. Other practices are more singular and require a steady ongoing respected space that is clean and nurtures the practice and the individual.

- At VCA, art practice across the disciplines is student-centered and led. The individual's response is emergent and particular for each student. As such, the studio needs to be a container for all, yet able to be flexible and meet the individual needs of characteristic practices. The figure of 39 for 'Building Requirements', in which most features named are requested by a small number of students, suggests there are particular needs for individual practices. Alternatively, there are some features that are common to many practices such as a large spacious bench or desk, fast internet and the need for storage space.
7.3 Academic Section

7.3.1 Academic Participation

Question 11 gathered academic participant numbers. Academics’ participation resulted in 46 genuine responses.

○ N = 46

7.3.2 Academic Employment

Question 12 asked academics to identify their employment status. The figures are identified in Table 7.38. As these participant figures were so small, Dr Denny advised that SPSS correlations between academics’ employment status was not possible.

<table>
<thead>
<tr>
<th>Employment status</th>
<th>Frequency (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time</td>
<td>14 (30.4%)</td>
</tr>
<tr>
<td>Part-time</td>
<td>15 (32.6%)</td>
</tr>
<tr>
<td>Sessional</td>
<td>17 (37%)</td>
</tr>
</tbody>
</table>

Table 7.38  Academic Employment Status

7.3.3 Academic School Affiliation

Question 13 asked academics to identify what art school they were affiliated with.

<table>
<thead>
<tr>
<th>Results for Q. 13. I am an academic in the school of:</th>
</tr>
</thead>
<tbody>
<tr>
<td>School</td>
</tr>
<tr>
<td>--------</td>
</tr>
<tr>
<td>Theatre</td>
</tr>
<tr>
<td>Production</td>
</tr>
<tr>
<td>Music</td>
</tr>
<tr>
<td>Film &amp; Television</td>
</tr>
<tr>
<td>Dance</td>
</tr>
<tr>
<td>Art</td>
</tr>
<tr>
<td>(Other comment)</td>
</tr>
</tbody>
</table>

Table 7.39  Academic School Affiliation
7.3.4 The Importance of the Studio Space for Teaching and Learning

Q. 14 Please describe how you use the studio space at the Victorian College of the Arts for your teaching and learning

Question 14 was designed to gather information from academics on three critical features of the studio for teaching and learning in their discipline:

1. Whether the studio is critically important to the teaching methods of the academic's discipline.
2. If the studio enables the curriculum to be taught more effectively in the discipline area.
3. If the studio is a vital ingredient and part of the structure (implicit or explicit) in the learning process of the academic's subject area.

Table 7.40 reveals the responses of 46 academics to five questions covering these critical topics.

<table>
<thead>
<tr>
<th>All respondents</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The use of the studio space is critically important to the teaching methods of the subject I teach&quot;</td>
<td>8 (17.4%)</td>
<td>2 (4.3%)</td>
<td>-</td>
<td>36 (78.3%)</td>
</tr>
<tr>
<td>&quot;Teaching in a studio space enables the curriculum to be taught more effectively in my subject&quot;</td>
<td>7 (15.2%)</td>
<td>1 (2.2%)</td>
<td>-</td>
<td>38 (82.6%)</td>
</tr>
<tr>
<td>&quot;A studio space is NOT important to the teaching of my subject area&quot;</td>
<td>-</td>
<td>10 (21.7%)</td>
<td>36 (78.3%)</td>
<td>-</td>
</tr>
<tr>
<td>&quot;The studio space is a vital ingredient to the learning process of this subject&quot;</td>
<td>7 (15.2%)</td>
<td>2 (4.3%)</td>
<td>-</td>
<td>37 (80.4%)</td>
</tr>
<tr>
<td>The studio space is NOT linked to any particular method of quality of teaching and learning in my subject&quot;</td>
<td>1 (2.2%)</td>
<td>9 (19.6%)</td>
<td>36 (78.3%)</td>
<td>-</td>
</tr>
</tbody>
</table>

Other Comments:
Theatre

- In my discipline, acting and performance making, space IS curriculum. The artistic product is reliant on and shaped by the size and appropriateness of the studio space. It is a collaborative art form and the nature of training is experiential. Skills are acquired through physical practice in the studio.

- The studio is where work takes place. It is as vital as the laboratory to the chemist.

Film and Television

- This is REALLY difficult to answer when you teach more than a single subject.

Art

- All students require a studio space.

Music

- Acoustics, projection, aural response time, comfort etc.
- I find these questions very confusing. What is the definition of Studio Space?

Table 7.40  Academic Responses to the Importance of the Studio to Teaching and Learning

7.3.4.1 Results Summary for Question 14

- Taken as a whole, findings for the first investigation confirm the critical importance of the studio held by academics in relation to the teaching and learning methods of their subjects. 78% rate the value of the studio at the highest level; 17% cite ‘often’ while 2% critically value the studio’s importance for teaching methods ‘occasionally’. There was no score for ‘never’, indicating that at some level the studio is critically valuable from occasionally to always, but never is it ‘never’ important and valuable.
• Similar figures confirm the second theme being investigated, that the studio enables the curriculum to be taught more effectively in their discipline area. 82.6% believe this to be ‘always’ the case, with combined figures (always, often and occasionally) totalling 100%. In this section ‘never’ is not an option recorded.

• Thirdly, 80.4% confirm the studio is a vital ingredient to the learning process of their subject. Combined figures (always, often and occasionally) total 100%, indicating again that the studio is never considered to be ‘never’ vitally important by academics in teaching their discipline.

• From these figures it can be confirmed that academic staff consider the studio to be integral to their teaching practices. It is also confirmed that the studio is important for the teaching methods of their subject, that it enables the curriculum to be taught more effectively and that the studio is actually part of the curriculum, a player in the process of both teaching and learning across the disciplines at VCA.

### 7.3.4.2 Individual School Responses to Question 14

<table>
<thead>
<tr>
<th>School - Theatre (n = 7)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The use of a studio space is critically important to the teaching methods of the subject I teach”</td>
<td>2 (28.6%)</td>
<td>-</td>
<td>-</td>
<td>5 (71.4%)</td>
</tr>
<tr>
<td>“Teaching in a studio space enables the curriculum to be taught more effectively in my subject”</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>7 (100%)</td>
</tr>
<tr>
<td>“A studio space is NOT important to the teaching of my subject area”</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>7 (100%)</td>
</tr>
<tr>
<td>“The studio space is a vital ingredient to the learning process of this subject”</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>7 (100%)</td>
</tr>
<tr>
<td>“The studio space is NOT linked to any particular method of quality of teaching and learning in my subject”</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>7 (100%)</td>
</tr>
</tbody>
</table>

Table 7.41 Theatre Academic Response

<table>
<thead>
<tr>
<th>School - Production (n = 4)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The use of a studio space is critically important to the teaching methods of the subject I teach”</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4 (100%)</td>
</tr>
<tr>
<td>&quot;Teaching in a studio space enables the curriculum to be taught more effectively in my subject&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4 (100%)</td>
</tr>
<tr>
<td>&quot;A studio space is NOT important to the teaching of my subject area&quot;</td>
<td>-</td>
<td>-</td>
<td>4 (100%)</td>
<td>-</td>
</tr>
<tr>
<td>&quot;The studio space is a vital ingredient to the learning process of this subject&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4 (100%)</td>
</tr>
<tr>
<td>&quot;The studio space is NOT linked to any particular method of quality of teaching and learning in my subject&quot;</td>
<td>-</td>
<td>-</td>
<td>4 (100%)</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 7.42  Production Academic Response

<table>
<thead>
<tr>
<th>School - Music (n = 8)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The use of a studio space is critically important to the teaching methods of the subject I teach&quot;</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>6 (75%)</td>
</tr>
<tr>
<td>&quot;Teaching in a studio space enables the curriculum to be taught more effectively in my subject&quot;</td>
<td>2 (25%)</td>
<td>-</td>
<td>-</td>
<td>6 (75%)</td>
</tr>
<tr>
<td>&quot;A studio space is NOT important to the teaching of my subject area&quot;</td>
<td>-</td>
<td>2 (25%)</td>
<td>6 (75%)</td>
<td>-</td>
</tr>
<tr>
<td>&quot;The studio space is a vital ingredient to the learning process of this subject&quot;</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>6 (75%)</td>
</tr>
<tr>
<td>&quot;The studio space is NOT linked to any particular method of quality of teaching and learning in my subject&quot;</td>
<td>-</td>
<td>2 (25%)</td>
<td>6 (75%)</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 7.43  Music Academic Response

<table>
<thead>
<tr>
<th>School - Film &amp; Television (n = 5)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The use of a studio space is critically important to the teaching methods of the subject I teach&quot;</td>
<td>4 (80%)</td>
<td>1 (20%)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>&quot;Teaching in a studio space enables the curriculum to be taught more effectively in my subject&quot;</td>
<td>4 (80%)</td>
<td>1 (20%)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>&quot;A studio space is NOT important to the teaching of my subject area&quot;</td>
<td>4 (80%)</td>
<td>1 (20%)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>&quot;The studio space is a vital ingredient to the learning process of this subject&quot;</td>
<td>4 (80%)</td>
<td>1 (20%)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>&quot;The studio space is NOT linked to any particular method of quality of teaching and learning in my subject&quot;</td>
<td>3 (60%)</td>
<td>2 (40%)</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 7.44  Film and Television Academic Response
<table>
<thead>
<tr>
<th>School - Dance (n = 5)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The use of a studio space is critically important to the teaching methods of the subject I teach”</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>5 (100%)</td>
</tr>
<tr>
<td>“Teaching in a studio space enables the curriculum to be taught more effectively in my subject”</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>5 (100%)</td>
</tr>
<tr>
<td>“A studio space is NOT important to the teaching of my subject area”</td>
<td>-</td>
<td>1 (20%)</td>
<td>4 (80%)</td>
<td>-</td>
</tr>
<tr>
<td>“The studio space is a vital ingredient to the learning process of this subject”</td>
<td>1 (20%)</td>
<td>-</td>
<td>-</td>
<td>4 (80%)</td>
</tr>
<tr>
<td>“The studio space is NOT linked to any particular method of quality of teaching and learning in my subject”</td>
<td>-</td>
<td>-</td>
<td>5 (100%)</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 7.45  Dance Academic Response

<table>
<thead>
<tr>
<th>School - Art (n = 17)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The use of a studio space is critically important to the teaching methods of the subject I teach”</td>
<td>1 (5.9%)</td>
<td>-</td>
<td>-</td>
<td>16 (94.1%)</td>
</tr>
<tr>
<td>“Teaching in a studio space enables the curriculum to be taught more effectively in my subject”</td>
<td>1 (5.9%)</td>
<td>-</td>
<td>-</td>
<td>16 (94.1%)</td>
</tr>
<tr>
<td>“A studio space is NOT important to the teaching of my subject area”</td>
<td>-</td>
<td>3 (17.6%)</td>
<td>14 (82.4%)</td>
<td>-</td>
</tr>
<tr>
<td>“The studio space is a vital ingredient to the learning process of this subject”</td>
<td>1 (5.9%)</td>
<td>-</td>
<td>-</td>
<td>16 (94.1%)</td>
</tr>
<tr>
<td>“The studio space is NOT linked to any particular method of quality of teaching and learning in my subject”</td>
<td>1 (5.9%)</td>
<td>4 (23.5%)</td>
<td>12 (70.6%)</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 7.46  Art Academic Response
7.3.4.3 Results Summary: Individual School Responses to Q.14

<table>
<thead>
<tr>
<th><strong>Results Summary Question 14</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theatre</strong></td>
</tr>
<tr>
<td>- Theatre records a response rate of 71.4% for the first inquiry: that “the studio is critically important to the teaching methods I teach.” A combined reading of ‘always’ and ‘often’ total 100%.</td>
</tr>
<tr>
<td>- For themes 2 and 3 the response rate is 100%.</td>
</tr>
<tr>
<td><strong>Production</strong></td>
</tr>
<tr>
<td>- Production records a response rate of 100% for all 3 themes being investigated.</td>
</tr>
<tr>
<td><strong>School of Music</strong></td>
</tr>
<tr>
<td>- Music records a response rate of 75% for all 3 inquiries.</td>
</tr>
<tr>
<td><strong>School of Film and Television</strong></td>
</tr>
<tr>
<td>- FTV record a figure of 80% for all 3 inquiries, indicating the studio is a high priority, although not always.</td>
</tr>
<tr>
<td><strong>School of Dance</strong></td>
</tr>
<tr>
<td>- Dance records 100% for inquiries 1 and 2, with 80% for inquiry 3, indicating again the high importance of the studio for dance across the 3 inquiries.</td>
</tr>
<tr>
<td><strong>School of Art</strong></td>
</tr>
<tr>
<td>- Art records a response rate of 94.1% for all 3 themes being investigated, indicating a very high priority given to the importance of the studio in the teaching and learning of art practice.</td>
</tr>
</tbody>
</table>

Table 7.47  School Results Summary for Question 14
7.3.5 Qualities of a Studio that Enable Effective Studio Learning

Q.15 What do you think are the qualities of a teaching studio space that enable an effective relationship to occur between the space and a studio method of teaching and learning?

The aim of Question 15 was to identify studio qualities that illuminate how and why the studio enables or assists in the studio method of teaching and learning. It sought to understand the studio’s contribution, value and relevance to teaching and learning by identifying:

1. How the studio assists in teaching and learning from the academic’s perspective.
2. How the studio assists in the delivery of curriculum.

From the 46 academic responses, codes were developed to identify studio qualities that academics felt were important to learning in their field. Often a studio feature linked teaching and learning approaches to a spatial relationship with the practice. The responses have been analysed using magnitude coding to identify key studio features important to each discipline. For the complete coding example of individual textural responses to Question 15 see Appendix B.A summary of the magnitude coding for Q. 15 representing the key studio features as represented in Table 7.50 below.
<table>
<thead>
<tr>
<th>TANGIBLE QUALITIES</th>
<th>1. Light</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Natural light</td>
<td>• Light</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>• Natural light</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Clear light</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Bright</td>
<td></td>
</tr>
<tr>
<td>Artificial</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ability to control light</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NO Fluorescent lights</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lighting equipment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Versatile</td>
<td>Offering daylight OR darkness</td>
<td></td>
</tr>
<tr>
<td>2. Social Qualities</td>
<td>Calm</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Neutral</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ordered</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Safe</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Privacy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Welcoming Pleasant</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Uncluttered</td>
<td></td>
</tr>
<tr>
<td>3. Space and Spacious</td>
<td>Spacious</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>Spacious enough for each student to view life model AND their work</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Space enabling access to work and materials</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Airiness</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Airiness</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• AIR</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Comfortable</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• For relaxation techniques</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wall space</td>
<td></td>
</tr>
<tr>
<td>4. Heating and Cooling</td>
<td>Effective heating and cooling</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Air conditioning</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>• Warm</td>
<td></td>
</tr>
<tr>
<td>5. Cleanliness Maintenance</td>
<td>Clean Well-maintained</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Spaces that are durable/can sustain hard wearing and working contexts in dance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Easily cleaned and repaired by students as required</td>
<td>6</td>
</tr>
<tr>
<td>6. Building Requirements</td>
<td>Flexible</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>• Flexible</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Walls ceilings and floors that with OHS clearance may be used for the demands of installing artwork</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Adaptable capacity</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Capable of ADAPTING to various activities: sitting on the floor, chairs, working against the wall</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wide doors</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Wide doors to enable easy access for objects</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Location</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Proximity to toilets</td>
<td></td>
</tr>
<tr>
<td></td>
<td>High ceilings</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• For theatre</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• To enable installation hanging</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Storage</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Enough/large enough</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chairs</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Chairs</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Comfortable seating</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Emptied</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Spaces that can be emptied out in Dance</td>
<td></td>
</tr>
<tr>
<td><strong>TANGIBLE QUALITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------------</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Equipment</td>
<td>• Appropriate equipment</td>
<td></td>
</tr>
<tr>
<td>Unusual design</td>
<td>• Unusual spaces with irregular walls along well-proportioned sites</td>
<td></td>
</tr>
<tr>
<td>7. Floors</td>
<td>Wooden floor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Wooden</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Tarkett</td>
<td></td>
</tr>
<tr>
<td>Sprung floors</td>
<td>• Polished</td>
<td></td>
</tr>
<tr>
<td>NO Concrete floors</td>
<td>• These are counterproductive</td>
<td></td>
</tr>
<tr>
<td>Smooth floors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roll on</td>
<td>• Floors that can be rolled on</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Reliable floor surfaces</td>
<td></td>
</tr>
<tr>
<td>8. Acoustics</td>
<td>Good acoustics for singing and voice</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• To enable accurate feedback of voice and speech</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Singing/Speaking</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Acoustics of a large space for learning in voice</td>
<td></td>
</tr>
<tr>
<td>9. Soundproof</td>
<td>Soundproof</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Relatively</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• In relation to spaces nearby</td>
<td></td>
</tr>
<tr>
<td>10 Technology</td>
<td>Sufficient</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Audio Visual</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Access to video projection</td>
<td></td>
</tr>
<tr>
<td>Sound system</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>INTANGIBLE QUALITIES</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>11. Critical Relationship</td>
<td>Criticality</td>
</tr>
<tr>
<td></td>
<td>• Essential</td>
</tr>
<tr>
<td></td>
<td>• Questioning: “What is a studio for?” is important, not least in defining what it is that we do in the studio</td>
</tr>
<tr>
<td></td>
<td>• So, defining the studio is important for tutors and students</td>
</tr>
<tr>
<td></td>
<td>• To uncritically receive the mythical space of the studio is unhelpful</td>
</tr>
<tr>
<td>12. Combination Capacity</td>
<td>Capacity to suit a combination of delivery and learning situations</td>
</tr>
<tr>
<td></td>
<td>• Lecture delivery within studio practice sessions in FTV</td>
</tr>
<tr>
<td></td>
<td>• Both teacher-driven space as well as practice-driven space in FTV</td>
</tr>
<tr>
<td>13. Space Time</td>
<td>The studio is part of a space time art form</td>
</tr>
<tr>
<td></td>
<td>• In Dance, the studio is essential as dance is a space time art form</td>
</tr>
<tr>
<td></td>
<td>• Only through movement in space do dancers acquire the necessary skills for work as a professional dancer and develop their own art practice</td>
</tr>
<tr>
<td>14. Space enabling</td>
<td>Immersive</td>
</tr>
<tr>
<td>process qualities</td>
<td></td>
</tr>
<tr>
<td>Womb-like atmosphere</td>
<td></td>
</tr>
<tr>
<td>Internal</td>
<td>• Responsive to the subconscious</td>
</tr>
<tr>
<td>Imaginary world</td>
<td></td>
</tr>
<tr>
<td>Space to embed ideas and methods with an outcome</td>
<td>• Studio is 'performing' a purpose to ENABLE a desired kind of process to take place and result in a practical outcome</td>
</tr>
<tr>
<td></td>
<td>• Practical outcomes</td>
</tr>
</tbody>
</table>
| The space’s potential | • Potential space  
• An empty vessel  
• Waiting to be filled with thoughts, actions responsive to the subconscious rather than external stimuli |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Holy grail</td>
<td>• The studio is the holy grail of artistic practice</td>
</tr>
<tr>
<td>Co-exists with experience and learning</td>
<td>• The studio IS as much an experience as it is learning</td>
</tr>
</tbody>
</table>
| OPEN/ Freedom Possibility Questioning Opportunity | • Generative and Propositional  
• Where work can be tested and developed  
• Through the evolution of ideas. Processes, making and reflecting on making  
• Freedom |
| Process and Sociological qualities | • Experimental  
• Experimentation  
• Exploration space for students  
• Demonstration space for teachers  
• Without limitations of too little space especially in the presence of other students  
• Ritual  
• Connection  
• Social  
• Political  
• Sexual  
• Other  
• Interaction, Rumination, Serendipity, Collaboration, Contemplation, Access to current international thinking  
• Production  
• Non-hierarchical and independent learning are encouraged and enacted  
• Practice is question in this context  
• Things are suspended and risks are taken  
• Learning is open and immersive  
• Private and yet public, the space offers an insight into the efforts of the student |
| Research lab          | • Operates as a research laboratory  
• Study/Laboratory (whether a studio artist or not) |
| Room                  | • Allows room to move on a literal and metaphoric level  
• Immediate practical demonstrations to enable reconfiguring and re-imagining an artwork  
• Alludes to the space catering for risk and chance |
| 15. Models Future Experience | • Emulates real working conditions  
• Is a means of learning to swim in the bowl  
|
### Understanding and mastering the uses of studio space is crucial to successful realization of text and theoretical aspects of film

- It models the artist’s experience to the student to internalize what it is to be an artist and to negotiate the inevitable ups and downs of a studio practice
- Opportunity to demonstrate/try things out in the real is critical

### Future

- That it be set up as a functioning workspace akin to studio beyond the school
- Integral to future practice

### 16. Teaching in the Studio Space

#### Teaching in the space

- Allows a conversation between lecturer and student to engage in an immediate way, the questions and working strategies that are driving a student’s work at any one time.
- Brings energy and inquiry into the studio space
- Makes active the hothouse environment that propels the art school (31)
- It is a place where the artistic practice is embodied for the students and encountered by a staff member (34)

### Visiting the space

- Visiting students in their space is crucial to see work at development stages in order for input to be meaningful

### Time

- Time to engage in conversation

### 17. Enables Learning

#### Learning in situ

- For example: how to rig lighting
- Good studio allows students to work with the acoustics and learn balancing in ensemble playing
- Integral for hands-on learning with specialist equipment
- Capacity to supply theoretical examples

### 18. Criticism

#### Where a criticism advocates for the studio

- Without a studio, students in classes above 5 cannot learn to dance (musical theatre)
- A lecture theatre or classroom environment is like looking in a fishbowl from the outside
- **AVAILABILITY**: VCA often overbooked
- Extremely difficult to find rooms for one-to-one teaching
- A space that students actually inhabit and work in

---

Table 7.48  Results Summary Table Showing the Coding of 18 Key Studio Features Identified by Academics
7.3.5.1 Results Summary for Question 15

Magnitude coding identified two key studio qualities – tangible and intangible – characteristics that categorized studio attributes named in this question. Each characteristic contained sub-categories identifying aspects of main qualities named in the text. The following highlights the features of each characteristic:

1. **TANGIBLE** qualities were identified by the physical properties of the space that enabled the delivery of the curriculum in the best possible way. For instance, "Spaces that are durable and can sustain hard wearing and working contexts in dance," or "Spacious enough for each student to view the life model AND their work."

2. **INTANGIBLE** qualities were qualities that couldn’t actually be physically touched, fixed or bought.
   a. Studio as an PLAYER or constituent part of the art practice
   b. Studio qualities enabling processes
   c. Qualities that enabled the relationship between teacher, student, skill development and the process of learning.
   d. Subtle qualities that enabled unconscious processes to emerge
   e. Studio qualities that assisted the learning relationship to occur between and within the studio, student, teacher and practice.

While tangible features such as building requirements and spaces may be identified and recorded more easily, it is the intangible qualities that seem to be at the poetic heart of the studio’s contribution to practice. Across the disciplines, 44 responses were recorded in the intangible category, ‘Space Enabling Process,’ where the studio space was perceived as enabling the teaching and learning of artistic practice and processes. The studio here could be likened to a caldron that provides the container or vehicle for the mix of practice elements.

In comparison to the magnitude coding used to analyse student responses in Question 10, the magnitude coding used for academic textural responses in Question 15, while still measuring frequency of the times a feature is mentioned, does not adequately capture the academics’ rich description describing the importance of the studio’s
relationship with teaching and learning. Many textural answers in Question 15 are brimming with textural nuance and not suited to showing how one feature or discipline measures up against another, just for the frequency of being mentioned. However, it can be interesting to note how often a quality has been named by a discipline to appreciate how important a feature may be for that school. These academic responses not only examine the studio space within their discipline but often articulate a personal response to space and their appreciation of how space enables their teaching position and pedagogy. As such, they are at times qualifying the intangible qualities that best enable the teaching and learning in their area and this is obviously different across the disciplines, as practices use and operate with space very differently. Appendix B lists the untouched academic answers to Question 15 as well as the Magnitude coding measuring the frequency of attributes named.

7.3.6 Ideal Teaching Studio Space Attributes

*Question 16. Please list the attributes of your ideal TEACHING STUDIO SPACE for the learning environment of your subject area including: size, dimensions, importance of natural light/directional source and technology requirements and any further specifications.*

Question 16 also used magnitude coding to identify the frequency of studio features mentioned. The aim of Question 16 was to discover the ideal attributes for studio spaces in each discipline. See Appendix B for magnitude coding to Question 16 and untouched academic textural answers to Question 16.

Eight core qualities emerged from magnitude coding: Space, Light, Building Requirements, Internet/Technology, Specialized Technical Equipment, OH &S, Funding Upgrades and Criticisms.

Table 7.49 below presents the coded frequency of studio attributes named by academics.
### Magnitude Coding Results to Question 16 Listing Academics’ Ideal Studio Attributes

<table>
<thead>
<tr>
<th>Studio Attribute</th>
<th>Total Frequency of Times Mentioned</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Space</td>
<td>67</td>
</tr>
<tr>
<td>2. Light</td>
<td>57</td>
</tr>
<tr>
<td>3. Building Requirements</td>
<td>91</td>
</tr>
<tr>
<td>• Walls: 5</td>
<td></td>
</tr>
<tr>
<td>• Floors: 13</td>
<td></td>
</tr>
<tr>
<td>• Ceilings: 3</td>
<td></td>
</tr>
<tr>
<td>• Storage: 6</td>
<td></td>
</tr>
<tr>
<td>• Clean: 3</td>
<td></td>
</tr>
<tr>
<td>• Heating and Cooling: 16</td>
<td></td>
</tr>
<tr>
<td>• Ventilation: 6</td>
<td></td>
</tr>
<tr>
<td>• NO drafts: 1</td>
<td></td>
</tr>
<tr>
<td>• Acoustics: 3</td>
<td></td>
</tr>
<tr>
<td>• Soundproof: 11</td>
<td></td>
</tr>
<tr>
<td>• Building features: 24</td>
<td></td>
</tr>
<tr>
<td>4. Internet Technology</td>
<td>25</td>
</tr>
<tr>
<td>5. Specialized Technical Equipment</td>
<td>29</td>
</tr>
<tr>
<td>6. OH&amp;S</td>
<td>5</td>
</tr>
<tr>
<td>7. Funding Upgrades</td>
<td>1</td>
</tr>
<tr>
<td>8. Criticisms</td>
<td>4</td>
</tr>
</tbody>
</table>

*Table 7.49  Frequency of Ideal Studio Attributes Mentioned by Academics*
### 7.3.6.1 Collated QUAL Textural Responses for ideal Studio Attributes Mentioned by Academics

The textural results for each studio feature are presented in the following table 7.50

<table>
<thead>
<tr>
<th>Academic Textural Data Detailing the 8 Core Studio Attributes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Space</strong></td>
</tr>
<tr>
<td>o Spacious</td>
</tr>
<tr>
<td>Space was overwhelmingly the most frequently mentioned attribute with 67 responses. This can be broken down into various features with 'spacious' or 'large' being mentioned by every school and totalling 16. Reasons for the requirement of large spaces include:</td>
</tr>
<tr>
<td>- Large enough to trial and test spatial relationships, and to make larger scale works. (Art: Sculpture &amp; Spatial Practice: S&amp;SP)</td>
</tr>
<tr>
<td>- A large theatre for sound experiments. (Production)</td>
</tr>
<tr>
<td>- Plenty of floor space for physical improvisations. (Theatre)</td>
</tr>
<tr>
<td>- Larger studios could be shared between two or 3 students. (Art)</td>
</tr>
</tbody>
</table>

o Combination/Variable

Combination, variable or flexible spaces are paramount. Most of the responses requested a combination of large and small spaces to cater for various teaching styles, or for curriculum requirements or for reasons that suited their practice discipline such as 'breaking into smaller groups'. This breakout capacity was mentioned a number of times from Theatre, but also in Dance, Art and FTV. Examples of variable space requests include:

- Variable sizes: As space and time are at the core of conceptual analysis in dance training and dance making as an art form, the space itself will be responded to differently depending on it’s (sic) characteristics, so varying sizes, dimensions are needed. (Dance)
- Adaptable transient spaces: i.e., passages. (Dance)
- Unusual spaces and irregular walls alongside well proportioned sites. (Art)
- Combination of spaces. (Theatre)
- Voice studio for tutorials. (Theatre)
- Space for ensemble practice. (Theatre)
- Multipurpose for different styles of teaching. (FTV)
- Undergraduate dance process working space with desk, some wall and floor space for studio experimentation and work development (3x4M). (Dance)
- Empty installation space (8x11). (Dance)
- Project spaces for students to explore installation strategies, to consider space itself as a material for practice; and to critique the work formally, the 'Crit' being a central pedagogical framework in S&SP. (Art)
- A cluster of small spaces attached to a larger exhibition space and seminar space approx. (6m x 6m) (Art)
- Space with 3 solid walls. (Art)
- Art studios in close proximity to workshop and computers. (Art)
- Tutorial room: A project room to double as a Tutorial room, large enough to house up to 30 + students. (Art)
- Crucial is a room to prepare materials, stretchers, mix paint, prepare things. (Art)
- Enough space: Timetabling: Not sharing the space during a project. (Theatre)
- Flexible spaces are really important. (Art, Music)

**Empty**

Emptiness was also mentioned a number of times. This attribute affirms the concept that the studio space is a vehicle for practice and part of the material, and therefore needs to come unaffected or unadulterated. It needs to be able to be used by the student, lecturer and practice without the imprint of other design features. Examples are:

- Empty: Nothing on floor, walls, no poles. (Theatre)
- A ‘shell’ with NO design features. (Dance)
- Freedom from OVER design. (Art)
2. Light

Light was the next feature mentioned by the academics with a response rate of 57. This can be broken down into various features with the requirement of good natural light totalling 36. The facility to control lighting, whether it be natural or artificial, was also important in order to create blackout conditions or to be able to focus a class. This figure was 15. It was mentioned in Dance and Art (S&SP) that blinds would be good for this control. Windows to the outside were important for some academics. The ability to see the outside environment was important in Theatre and a room with large windows was suggested by Music as an aid to help performance nerves play a role in practice rooms. Film and Television also mentioned light with the capacity for the room to be blacked out. Adjustable southern light was also highlighted in the art school.

3. Building Requirements

This attribute represents the largest overall total as it combines many features that relate to how the building functions. Heating/cooling and ventilation, floors and soundproofing are amongst the most frequently mentioned features, perhaps as they relate directly to the body in practice.

This breakdown includes:

- **Walls**
  - Tough walls: easy to plug and fill – potential for students to safely manipulate and repair. (Dance)
  - Considerable wall space with at least one 3meter wall. (Art)

- **Floors**
  - Good well sprung wooden floors. (Theatre, Dance, Music)
  - Covered with Tarkett - for predictable traction. (Dance)
  - Great, smooth, tough and easy to clean floors. (Theatre, Music, Dance)
  - Wooden Floors in Project and Tutorial Spaces in S&SP. (Art)
Ceilings
- High ceilings. (Theatre, Music)
- Sealed ceilings are important. (Art)

Storage
- Storage. (Production, Art)
- Storage for teaching equipment. (Theatre)
- Lockable storage for student belongings and valuables. (Theatre, Art)
- Storage for completed works. (Art)

Clean
- Clean as students can be face to face with the floor. (Music)
- Clean Floors. (Dance)
- A space that can literally be ‘hosed-out.’ (Dance)

Heating and Cooling
- Air Conditioning: Heating and cooling. (Theatre, Music, Dance Art)
- Even temperature. (Theatre, FTV)
- Ability to control temperature. (Music, TV)
- Heating and Cooling in staff office spaces. (Art)

Ventilation
- Ventilation as required (when students sweat). (Music, Dance)
- Good ventilation. (Art)
- Access to fresh air. (Dance)

NO drafts
- A space that doesn't have the wind and the cold blowing through it so that it is too miserable to want to be in. (Art)

Acoustics
- Good acoustics for singing/speaking. (Theatre, Art)
- Nice acoustics: ‘not too live.’ (Music)
**Soundproof**
- Needs to be soundproof. (Theatre Production, Music, Dance Art)
- In relation to other spaces nearby I currently compete with tap dancing. (Production)

**Building features**
- Viewing Panel in the entrance door. (Theatre)
- Power points and electrical outlets. (Theatre, Music, Art)
- 3Phase power. (Theatre)
- Proximity to toilets. (Theatre)
- Wide doors – enables easy access for objects. (Theatre, Art)
- Cattermole and Space 28 are essentially perfect for production students. (Production)
- Paint sinks. (Production, Art)
- Comfortable seating, comfortable chairs. (Music, F&TV, Art)
- Whiteboard. (Music)
- Mirrors. (Music)
- Natural materials to reflect sound: wood/cloth chairs. (Music)
- Large walkways. (Art)
- Water access. (Art)

### 4. Internet Technology

Technology was frequently mentioned. Particularly relevant is the quote from the art school: the capacity to ‘move virtually and effortlessly from the space of the studio to the global context (Question 16, no. 33). This captures a quality where the studio space has the online capacity to expediently enter the global world in a lecture or tutorial. Keeping up to date with I.T., hardware, speed and software equipment were also important.

Frequently mentioned attributes are:
- Current reliable technology: reliable connection and Wi Fi access. (Theatre, Music, Art)
- More and more the ability to be able to project images and video with sound.
(Theatre, FTV, Art, Dance)

- Equipment: Computer, overhead projector, data projector, laptop, iPads, Wacom tablets. (Art, Dance, FTV)
- Tutorial room in Sculpture & Spatial Practice to be equipped with the appropriate technology, i.e. a projector, speakers, a laptop (please) so that staff can deliver Power Point presentations, videos etc. Guest Lecturers also regularly need this set up to give presentations, for example relating to professional practice (Q16 No33) (S&SP: Art)
- Wired Ethernet connections NOT wireless (Art)
- Internet access for latest on-line dance videos and database (Dance)
- Access to Video projection (FTV, Art)

<table>
<thead>
<tr>
<th>5. Specialized Technical and Studio Equipment: Various</th>
</tr>
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<tbody>
<tr>
<td>This section lists specialized equipment and studio furniture. The most frequently mentioned attributes were audiovisual equipment, amplifiers, sound systems and sound instruments, practice equipment and appropriate studio furniture. Examples of these attributes include:</td>
</tr>
</tbody>
</table>

  - *Audio visual*
    - A full AV system for projecting film, TV and power point, which form a significant part of my studio teaching. (FTV)
    - Sound system including MP3 for reproduction of sound recordings, video/DVD playback facility. (Dance)
    - Decent sound system with adequate speaker system. (Theatre, Music, Dance)
    - Lighting Equipment (3-4 lamps with channel board). (Theatre)
    - Video recording. (Theatre)
    - Recording facilities and recording studio. (Production)
    - Projector, screen, speakers, DVD player and computer. (Production, Art)
    - Closed multi computer network, audio equipment, synthesizers, samplers, sequencing and notation software, professional audio monitors. (Music)
    - Working audio playback. (Music)
    - Electrical plugs for mp4 devices. (Music)
    - Audio/Visual devices. (Music, Dance)
    - Directional Light Projector. (Art) |
• **Amplifiers**
  - Facilities for amplifiers for players who need them. (Music)
  - Multiple speaker configurable sound system. (Production)

• **Sound systems /sound instruments**
  - Sound connections. (Production)
  - Access to drum kit and amplifiers. (Music)
  - Percussion instruments. (Dance)
  - CD/iPod amplification. (Music)
  - Access to mats. (Music)
  - Piano for live accompaniment. (Dance)

• **Practice equipment**
  - Fixed ballet barres for ballet training. (Dance)
  - Yoga equipment for yoga training. (Dance)

• **Studio furniture**
  - Appropriate furniture and machinery in art school. (Art)
  - Private Desk. (Art)
  - A Table. (Art)

### 6. Occupational Health and Safety (OH&S)

Suggestions for OH&S recommend that technologies need to be regularly checked and maintained, particularly in F&TV where technical updates need to be conveyed. F&TV make suggestions for ways in which this can occur. Regular equipment training needs to take place. Responses include:

- Technologies need to be regularly maintained, checked, and as simple to use as possible. (FTV)
- Preferably the induction to the spaces should follow a guidelines sheet specific to each space, and a summary should be left in the space for casual staff. (FTV)
- Phones to call technical staff, when problems occur, should be installed. (FTV)
- Technical updates (especially software or other user interfaces) should be clearly published on space walls. (FTV)
• TRAINING: regular staff training sessions in equipment updates should take place. (FTV)
• Good OH&S work practice policies, health and safety compliance. (Art)

7. Funding Upgrades

Upgrading equipment to stay current with latest innovations and developments.
• Funding upgrades for Sound in performing arts is continually developing so the most useful studio is the one that funds upgrades as required. (Production)

8. Criticisms

Some academics remarked that spaces were adequate for now, but in the future would need to cater for larger numbers (FTV). Others had suggestions for improving communication, particularly OH&S in FTV and technological services with internet access and hardware being current, reliable and available. Further examples include:

• More computer facilities available to staff and students. (Art)
• Editing rooms too small. (FTV)
• School does not have enough flexible tutorial/classroom space and almost all have NO natural light. (FTV)
• Verging on too small for the class sizes and duration of classes. (FTV)
• Half day and full day sessions are not unusual. (FTV)

Table 7.50  Textural Details for Academics 8 Core Ideal Studio Attributes

7.3.6.2 Results Summary for Question 16

The aim of Question 16 was to discover the ideal attributes for studio spaces in each discipline. The qualities mentioned are mostly tangible physical attributes of buildings and equipment that relate to how the space best functions to deliver art programs. These are not poetic responses as in Question 15, but present palpable, concrete, material characteristics that make explicit the specific studio requirements necessary for the delivery of fine art practices in the university.
7.4 Interview Themes

Interview themes for each student and academic interview are presented below. These are core ideas developed from the content of each interview and represent the structure of the participant's Studio Perspective essay filed in appendix D. With the exception of one student Film and Television interview, both student and academic interviews represent each school.

Each interview is quite different, even though similar questions were asked from a prepared question list. The student and academic question lists are in appendix A. Quotes from these interviews are integrated where appropriate with the QUAN and QUAL findings in Chapter Eight Discussion. The two graduate dance student's interviews have been blended into one Studio Perspective essay, as the themes emerging from both their interviews were very similar. The undergraduate music theatre students were also interviewed together, so their Studio Perspective also presents both voices in the one essay.

7.4.1 Student and Academic Themes Emerging from the Discipline Interviews

7.4.1.1 School of Dance: Students: Amanda Lever and Daren Vizer

Introduction
1. The Importance of the Studio Space in Dance
2. Tangible and Intangible Qualities
   2.1 Tangible Qualities
   2.2 Intangible Qualities
   2.3 Links Between Tangible and Intangible Qualities
   3.1 Strategies
   3.2 Mirrors, Music and Props
4. Relationship Between Artist, Practice and Space
   4.1 Connections
   4.2 Solo and Collaborative Practice in the Space
   4.3 The Studio as Metaphor
   4.4 Are There Times You Would Rather Not Be in the Studio?
5. How Do Different Types of Spaces Affect Practice and Performance?
   5.1 Different Spaces
5.2 VCA Dance Spaces: Advantages and Disadvantages

6. Rehearsals and Performance in the Space

7. The Nature of Learning in the Studio Space

8. Studio Method of Inquiry || Scientific Method of Inquiry

9. Dance Practice/Dance Research

10. The Future of the Studio in Dance

   10.1 The Necessity of a Physical Space

   10.2 Could the Studio Space Ever Not be Necessary to Your Practice?

11. Skills Development, Training and Respect for the Space

   11.1 Skills

   11.2 Respect for the Space

12. Conclusion

**7.4.1.2 School of Dance: Academic: Helen Herbertson**

Introduction

1. Space

   1.1 The Importance of the Studio Space for Teaching and Learning in Dance

   1.2 Studio Qualities: Tangible and Intangible Attributes

2. Time

   2.1 Time in the Studio

3. The Studio as a Methodology

4. Skills and Training in the Studio

5. The Future Use of the Studio Space in Dance

6. Conclusion

**7.4.2.1 School of Art: Student: Sculpture and Spatial Practice: Julia Dunne**

Introduction

1. The Importance of the Studio Space in Art/Sculpture and Spatial Practice

2. Tangible and Intangible Qualities and the Links Between Them

3. Relationship Between Artist, Practice and Space

   3.1 How the Student Negotiates the Space for Practice

   3.2 How Time is Structured

   3.3 Solo and Collaborative Practice in the Space

   3.4 The Studio as Metaphor

   3.5 Are There Times You Would Rather Not Be in the Studio?

4. Strategies and Tools for Developing Studio Practice
5. How Studio Spaces In and Outside the University Differ
   5.1 VCA Sculpture Spaces: Advantages and Disadvantages
6. The Nature of Learning in the Studio Space
7. Studio Method of Inquiry || Scientific Method of Inquiry
8. Art Practice/Art Research
9. Major Constraints or Challenges Offered by the Studio
10. Conclusion

7.4.2.2 School of Art: Painting: Academic: Jon Campbell

Introduction
1. Teaching and Learning in the Painting Studio
   1.1 Importance of the Studio and Having a Space of One’s Own
   1.2 Open Studio Structure: Advantages and Disadvantages
   1.3 Student Interaction
   1.4 The Studio Fosters Communication
   1.5 A Working Space
   1.6 Inhabiting the History of the Space
   1.7 Foregrounds Professional Experience
   1.8 Studio Method of Working – Getting the Value
   1.9 Student Disability Experience Heightens Appreciation for Collegiality and
       Spatial Awareness
2. Studio Trope: Cloaking and Disclosure
   2.1 An Individual Space or a Public Group Space?
   2.2 A Space to Make or a Space to Discuss?
   2.3 Skills: Materials and Ideas
3. The Function of the Studio
   3.1 The Function of the Studio: From Private Space to Public Domain
   3.2 The Function of the Studio: Has it Changed or Stayed the Same for
       Teaching and Learning? A Comparison with the Transdisciplinary Model
   3.3 The Relevance of the Studio and the Impact of Technology
   3.4 Studio Metaphor
4. On the Future of the Studio
   4.1 Studio Learning: A Point of Difference
   4.2 What Does Art and an Education in Art Offer?
   4.3 Studio Thinking: Another Point of Difference
   4.4 Studio Thinking is Very Underrated
7.4.2.3 School of Art: Photography: Academic: Lou Hubbard

Introduction

1. History of the Studio in Photography at VCA
   1.1 Early Purpose Built Spaces
   1.2 Studio Genesis
   1.3 Current Studio Description: A Point of Intersection

2. The Importance of the Studio Space for Teaching and Learning in Photography
   2.1 A Point of Contact
   2.2 Open Plan
   2.3 Learning in an Open Plan Studio
   2.4 Layout Comparison with Painting Studios

3. The Studio as a Methodology: Pedagogical Approach and Outcomes
   3.1 Connections Between the Space, Teaching and Learning
   3.2 How the Space Contributes to Studio Tutorials
   3.3 Substantial Tutorials
   3.4 The Site is the Context; it has a History
   3.5 So Students Learn to be Mindful of What is Best for the Work
   3.6 How the Room Assists in the Development of Attitudes
   3.7 The Studio Critique
   3.8 How Spaces Assist and Influence the Critiquing Process
   3.9 The Studio: A Place to Make or a Place to Discuss?
   3.10 Studio Importance

4. Skills and Training in the Studio
   4.1 How Does the Studio Assist in the Learning of Material Skills and Extending Conceptual Development?
   4.2 Model of Teaching and Learning

5. The Function of the Studio
   5.1 Working in the Studio, Working In situ: Production, Installation and Exhibition
   5.2 When is the Work in the Studio Complete?
   5.3 The Function of the Studio Over Time: Has it Changed or Stayed the Same for Teaching and Learning?
   5.4 The Function of the Studio: Technology and Current Work Layout
   5.5 A Metaphor for the Studio in an Educational Setting

6. The Future of Studio Methods in Photography
   6.1 The Studio’s Transformational Qualities
7.4.2.4 School of Art: Graduate Studies: Academic: Dr Stephen Haley

Introduction

1. On the Function of the Studio in an Art Institution
   1.1 Why Does the Studio Exist, How Does it Function, What is its Purpose?
   1.2 Physical Structure of the Space Linked to Process and Outcomes. How Undergraduates’ and Graduates’ Needs are Different
   1.3 The Difference Between a Studio and an Office

2. On Critiquing Teaching and Learning in the Art Studio
   2.1 On Skills and Learning Structures:
       • The Past/The Present
       • Master – Apprentice/Artist – Studio Assistants
   2.2 On Supervision and the Many Ways it Operates
   2.3 On Criticism and a Changing Artistic Identity

3. On the Future of the Studio Art Space
   3.1 Funding
   3.2 Space and Materiality, Immateriality and Dematerialization
   3.3 There is No Transcendence

7.4.2.5 School of Art: Drawing: Academic: Sue Stamp

Introduction

1. Teaching Drawing in the Drawing Studio: The Jim Marks Studio Space
   1.1 Essential Attributes
   1.2 Issues, Difficulties and Considerations

2. Teaching and Learning: Methods and Process in the Studio
   2.1 The Importance of Student-Centered Learning: Being Together and Learning From Each Other
   2.2 Making and Discussing: A Physical and Intellectual Activity
   2.3 Skills and Materials
   2.4 The Studio is Other Spaces: Inside/Outside/Technology
   2.5 Studio Metaphor
   2.6 Future of the Studio
   2.7 Conclusion
7.4.2.6 School of Art: Art History: Academic: Norbert Loeffler

Introduction
1. Forces of Change
   1.1 Mass Education
   1.2 Artists Responses to Arts' Institutionalization
   1.3 Systems in play
2. The Institution of ART/Institutional Critique
   2.1 Inside/Outside
   2.2 The Value of an Art Education, What Does it Offer?
3. The Teaching of Art/Studio Configurations: A Response to Ways of Practicing
   3.1 The Nature of Art Practice
   3.2 Materiality: Working with Materials as the Basis of an Art Practice
   3.3 Artists and Assistants: Past Practices/Present Considerations
   3.4 The Importance of the Studio in an Art School
   3.5 The Studio Now: Diversification and Hybrid Practices
   3.6 Art/Life/Social Position
   3.7 What Makes a Good Artist?
4. The Business of Art: Time and the Artist, the Dealer, the Gallery and the Critic
   4.1 The Art World/The Art Market
   4.2 Effects of the Seventies and Eighties Art Market
   4.3 The Critic’s Connection
5. Educating the Artist in the Institution Now
   5.1 Do You Need an Art Education to be an Artist?
   5.2 Instruction: How Studio Art is Taught/Ateliers, Skills and Student Directed-Learning
   5.3 Loss of Material Skills in Upcoming Students
6. Reflections on the Myth of the Artist as Hero and Genius
   6.1 To Do the Work: Remarks on Past VCA Artists and Teachers: Peter Booth, Roger Kemp and Paul Cox
7. Conclusion
7.4.3.1 School of Music: Student: Maize Wallin

Introduction
1. The Importance of the Studio Space for Interactive Music Composition
2. How Studio Spaces in and Outside the University Differ
   2.1 Home Studio and VCA Studios
   2.2 Tangible Qualities
   2.3 Intangible Qualities
   2.4 Are There Other Spaces for Contemplating Your Work?
3. Relationship Between Student Artists' Practice, Process and Space
   3.1 How the Student Negotiates the Space for Practice
   3.2 How Time is Structured
   3.3 Solo and Collaborative Practice in the Space
   3.4 The Studio as Metaphor
4. Relationship Between Practice and the Space
   4.1 Is the Space an Instrument for Practice?
5. The Nature of Learning in the Studio Space
6. Skills and Training
7. Studio Method of Inquiry || Scientific Method of Inquiry
8. Art Practice/Art Research
9. Major Constraints or Challenges Offered by the Studio
10. Conclusion

7.4.3.2 School of Music: Academic: Geoff Hughes

Introduction
1. The Importance of the Studio
   1.1 Changes in the Role of the Musician Artist and How They Have Worked
   1.2 Tracing Changes from the Recent Past to Today
   1.3 Comparison with the Conservatoire Model
   1.4 Consequences for VCA's Contemporary Music Merger with the University: Advantages and Disadvantages
2. Studio Qualities
   2.1 Studio Metaphor
   2.2 Tangible and Intangible Qualities
3. Studio Method of Inquiry in Music Performance
   3.1 Issues Facing the Student Performer in the Studio
   3.2 Impact of Knowledge Delivery: Lectures Versus the Studio
3.3 The Studio as a Place for Making
3.4 The Studio as a Place for Conversations to Take Place
3.5 Changes to Teaching and Learning Models: Teaching and Mentorship

4. Skills and Awareness of Different Skill Sets for Different Musicians
   4.1 Studio Issues for Vocalists
   4.2 Impact of Technology
   4.3 Disadvantages with Technology
   4.4 Collaboration

5. Practice and Research
   5.1 The Need for Musicians to Research Performance Practice
   5.2 The Future

7.4.4.1 School of Theatre: Students: Hannah McInerney and Tayla Johnston

Introduction
1. The Importance of the Studio for Music Theatre
   1.2 Different Spaces for Different Contexts
2. Tangible and Intangible Qualities
3. Space for Solitary and Collaborative Work
4. Public and Private Spaces
5. Space and Energy
6. Time in the Space
7. Tools and Equipment in the Space
8. Skills and Training
9. Relationship with the Space
10. Cleanliness: Importance of a Neutral Space
11. Reflections on the Studio Method of Teaching and Learning in the Space
12. On Leaving VCA: Finding a Space
13. Reflections on the Intersection Between Art and Science
14. Studio Metaphor
15. Conclusion: Everybody Should Experience This – Some Time for You

7.4.4.2 School of Theatre: Academic: Geraldine Cook

Introduction
1. Importance of the Studio Space in Theatre
   1.1 Defining the Space
1.2 Studio Contexts in Theatre Training
   1.2.1 Bridging Contexts
1.3 Importance of the Inside-Outside Experience
   1.3.1 Time to Dwell
   1.3.2 Process of Transformation
   1.3.3 Inside-OutSide Skills Enables Actors to Move Across Other External Contexts
1.4 Studio Metaphor
1.5 The Studio is Crucial
1.6 The Studio is Curriculum
2. How Space Affects Training
   2.1 Space and Perception
   2.2 Memory, Pathways and the Benefits of Early Aural Experiences
   2.3 Lost Traditions
   2.4 Processes in the Space: Teaching Rhythm
   2.5 Processes in the Space: Where do Senses and Technology Intersect?
3. Skills and Training: Conservatoire, Generative and Interpretative Training at VCA
   3.1 Critique Training
4. Constraints
5. Conclusion

7.4.5.1 School of Production: Student: Dagmara Gieysztor

Introduction
1. Importance of the Studio Space in Production
   1.1 What the Studio Enables
2. Organisation of the Space
   2.1 Materials, Time and Rhythm
   2.2 Tools and Equipment
   2.3 Processes: Designing and Collaboration
   2.4 Order and Cleanliness
   2.5 Storage Space, Copyright and Recycling
3. A Relationship with Space
   3.1 Comparing Studio Spaces
   3.2 A Time and Space for Solitude
   3.3 A Time and Space for Collaboration
   3.4 Tangible Physical Studio qualities
3.5 My Other Studio
4. What Being in the Studio Offers
5. Methods of Inquiry
   5.1 Art Practice and Art Research
   5.2 Comparison with Scientific Inquiry
6. Constraints and Limitations
7. Studio Metaphor
8. The Shared Studio: A Space and Place for Showing, Exhibiting and Critiquing
9. Conclusion

7.4.5.2 School of Production: Academic: Dr Roger Alsop

Introduction
1. The Studio Space in Audio Production
   1.1 Comparing the Visual Studio with the Audio Studio
   1.2 Inhabiting the Studio
      1.2.1 A Point of Difference
   1.3 Considering the Type of Space
      1.3.1 The Personal Studio
2. Teaching and Learning in the Audio Production Space
   2.1 The Student Approach
   2.2 The Necessity of the Studio Space
   2.3 Studio Qualities
3. How Teaching and Learning in Audio Production has Changed
   3.1 Effects of Technology Augmenting Change
4. Teaching Audio in the Production Space
   4.1 Critiques
   4.2 Sound Production Pedagogy
   4.3 Working Collaboratively
   4.4 Class Sizes
   4.5 From a Teaching Perspective
5. Future of the Space
   5.1 Art Practice/Art Research
6. Conclusion: The Studio: The Mind
7.4.6.1 School of Film and Television: Academic: Siobhan Jackson

Introduction
1. Defining the Studio Method of Teaching in Film and Television
   1.1 Mentoring the Process
2. The Spaces in Film and Television
   2.1 Three Different Processes: Three Different Studios
      2.1.1 The Writer
      2.1.2 On Location
         2.1.2.1 Blue Screen Studio VCA
         2.1.2.2 Spaces On-set
         2.1.2.3 The Green Room
      2.1.3 Post-Production and Editing
3. Solitary and Collaborative Processes
4. Writing for the Screen: The Art of Translation
5. Students Experience Different Production Roles
6. The Nature of Teaching in Film and Television
   6.1 One on One Instruction
   6.2 Group Work
   6.3 The Crit
7. Skills and Training
8. Technology
   8.1 The Aesthetics of Technology
9. Studio Metaphor
10. From Script to Screen
11. Conclusion: The Machine of It

7.5 Conclusion

From the QUAN and QUAL survey and QUAL interview results three key findings emerge to be presented in Chapter Eight Discussion. As outlined in Chapter Six, the convergent mixed methods design will thematically merge the data strands and discuss to what extent and in what ways the two types of data converge, diverge or relate to each other to produce a more complete understanding of the studio. The key findings structuring the discussion are:
• Key Finding 1: The importance of the studio space in the university

This finding relates to the importance of the studio from student and academic perspectives across the disciplines.

• Key Finding 2: The need for a combination of spaces

This finding suggests there is a need for a combination of spaces from both students and academics, but for different reasons:

- Students reveal they work with many media and show a need for a combination of spaces, while academics expose the need for a variety of spaces for the requirements of flexible teaching and curriculum demands.
- Both show a need for solitary and communal spaces.

• Key Finding 3: Tangible and Intangible qualities

This finding identifies the physical and non-physical studio qualities that assist teaching and learning across the disciplines.

These three key findings and a further five findings integrating QUAL and QUAL results alongside responses to the three research questions structure the following Chapter Eight, Discussion.
8. Discussion

From personal experience I know how hard it was to find the psychic space to produce work.\footnote{Caroline Jones in interview with Alex Coles. In Alex Coles, The Transdisciplinary Studio, (Berlin: Sternberg Press, 2012), 315.}

Caroline A. Jones, 2012
8.1 Introduction

This discussion section merges QUAN and QUAL survey results with the QUAL interview themes to firstly present three key findings from the research data. Five minor themes interpreting QUAL data follow and, lastly, responses to the three research questions are given. This discussion section is informed by the research design outlined in Chapter Six and the result summaries and interview themes presented in Chapter Seven. In keeping with Creswell and Plano Clarke’s views presented in 6.5.2 Constructivist Worldview, multiple realities are provided and the use of quotes present different participant perspectives. Table 6.5 *Steps in the study’s mixed methods data analysis*, also outlined this approach with QUAL survey text and QUAL interview themes presenting quotes that stay close to the participant’s original voice and transcribed text.848

To recapitulate the key issues framing this research as outlined in the study’s introduction and background literature – the lack of critical scholarship, the studio’s mythical history, the historical post-studio demise debates, the recent reinvestment in the studio space with post-post-studio practices espousing fluidity between art forms, and the influence of neoliberal forces and their impact on accounting for the relevance of the space in the university – this discussion section presents findings on the ways in which the studio is currently experienced and understood by academics and students in the university.

8.2 Three Key Findings

Three key findings emerging from the QUAN and QUAL survey results and QUAL interview analyses are presented in Table 8.1. Academic and student results for the findings are presented consecutively throughout the discussion section. In Key Finding 2, however, the student findings are presented first, as the student findings were the strongest element emerging from the QUAN data and thus initiated and framed this finding.

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848 Quotation marks have not been included for the survey’s textural data as the survey participants were anonymous. However, these quotes have been aligned with their discipline and school. Interview quotes are taken from the interview transcriptions. These quotes are presented in tables and aligned next to the participant who is author of the quotation. Where single interview quotes appear outside a table, the author of the quote has been cited.
### Three Key Findings

<table>
<thead>
<tr>
<th>Finding 1</th>
<th>The Importance of the Studio Space in the University</th>
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<tbody>
<tr>
<td></td>
<td>This finding relates to the importance of the studio from student and academic perspectives across the disciplines.</td>
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<table>
<thead>
<tr>
<th>Finding 2</th>
<th>The Need for a Combination of Spaces</th>
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<tr>
<td></td>
<td>This finding suggests there is a need for a combination of spaces from both students and academics, but for different reasons.</td>
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<tr>
<td></td>
<td>• Students reveal they work with many media and need a combination of spaces, while academics display the need for a variety of spaces for the requirements of flexible teaching and curriculum demands.</td>
</tr>
<tr>
<td></td>
<td>• Both students and academics show a need for solitary and communal spaces.</td>
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<tr>
<th>Finding 3</th>
<th>Tangible and Intangible Studio Qualities</th>
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<tr>
<td></td>
<td>This finding identifies the studio qualities that assist teaching and learning across the disciplines.</td>
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**Table 8.1**  Three Key Findings

#### 8.3 Key Finding 1: The Importance of the Studio Space in the University

In response to the perpetuation of the demise rhetoric in the literature and the call for contemporary critical scholarship on the studio, one of the key issues for this study has been to ascertain if the studio continues to be relevant to art practices and, if so, how. Results indicate findings that support the importance of the studio to both academics and
students across all the disciplines. Academics’ answers reveal the overwhelming importance of the studio space and consider the studio to be integral to teaching and learning in the university. Academics also confirmed that the studio enables the curriculum to be taught more effectively and that in some practices, such as Dance and Sculpture and Spatial Practice (S&SP), the studio space is considered part of the curriculum, an agent in both the teaching and learning processes within the context of spatial learning in those disciplines.

Students too reveal the importance of the space to learning in the university, particularly through the significant QUAN visitation results identified in Questions 6 and 7, which indicate how often they visit the space in comparison to outside studios. While student QUAL results also support the importance of the space, students often remark on studio constraints caused by a lack of enough space or no personal studio allotted to them in their discipline. These issues are documented later in section 8.8 Studio Constraints. Key Finding 1 firstly discusses Academic results, which are then followed by a discussion of student responses.

8.3.1 Academic QUAN Survey Findings: Key Finding 1

Academic QUAN findings from Question 14: *The use of a studio space is critically important to the teaching methods of the subject I teach*, indicate the importance of the studio for teaching and learning in the university (see Fig 8.1 below). 78% of academics rated the studio as ‘always important,’ 17% cited ‘often’ while 2% ticked ‘occasionally.’ The option of ‘never’ did not receive a response therefore to some degree the studio is always important to teaching and learning across the disciplines. This result negates any call for a demise of the studio. In fact it celebrates the studio’s relevance, value and contribution to the delivery of curriculum across all the disciplines to academics.
"The use of a studio space is critically important to the teaching methods of the subject I teach."

Figure 8.1  Academics’ Answer to Survey Question 14: The use of a studio space is critically important to the teaching methods of the subject I teach.

8.3.2 Academic QUAL Survey Findings: Key Finding 1

The QUAL survey results also celebrate the studio’s potential, its subjective and objective qualities, its capacity to provide a metaphysical, yet corporeal place in which to explore, invent, imagine, and engage with materiality and conceptual phenomena. Table 8.2 presents specific discipline quotes by academics who reveal the studio’s effect on the delivery of curriculum, the impact on student learning and the creative enabling capacity generated by space.

<table>
<thead>
<tr>
<th>Academic QUAL Survey Findings: The Importance of the Studio Space</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Dance</strong></td>
</tr>
<tr>
<td>• The studio space is the Holy Grail of artistic practice. The studio is as much an experience as it is learning: Ritual – Experimental – Connection – Social – Political – Sexual and Other.</td>
</tr>
<tr>
<td>• Studio space is essential in Dance Technique 3 and 4 as Dance is a space/time art form. It is only through movement in space that dancers acquire the necessary skills for work as a professional dancer and for developing their own artistic practice.</td>
</tr>
</tbody>
</table>
### Academic QUAL Survey Findings: The Importance of the Studio Space

#### Art
- The studio allows the student room to move on a literal and metaphorical level. It models the artist's experience to the student by allowing the student to internalize what it is to be an artist and to negotiate the inevitable ups and downs of studio practice. It is a place where the artistic practice is embodied for students and encountered by the staff member.
- The studio is a generative, propositional space where work can be tested and developed through the evolution of ideas, processes, making and reflecting upon making. Teaching in the studio space allows a conversation between lecturer and student to engage in an immediate way, [assisting with] the questions and working strategies that are driving a student's work at any given time. Teaching in the studio brings energy and inquiry into the studio space, and makes active the hothouse environment that propels practice in the Art School.
- Practical outcomes. The subjects are practically based and the chance to demonstrate/try things out in the real is critical.
- Studio space is integral to professional future practice. It operates as research laboratory, a site for experimentation and production.
- I think a critical relationship to the studio is essential. The constant questioning of 'what is the studio for?' is important, not least to better define what it is that we do in the studio. [In] that, [then], a good amount of time early on in defining the studio is important for tutors and students. To uncritically receive the mythical space of the studio is unhelpful.
- Whether primarily a studio artist (i.e. a painter) or not, all students use their studio space as a study/laboratory. Visiting them in the space is crucial to see the work at a developmental stage in order for input to be meaningful.

#### Music
- The closer to the coalface students can be in a real working studio space, to grasp the realities of what it is to work in their
**Academic QUAL Survey Findings: The Importance of the Studio Space**

<table>
<thead>
<tr>
<th>Area</th>
<th>Findings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td>In the area of production, studio spaces are important when it comes to practical learning, such as how to rig a light.</td>
</tr>
<tr>
<td>Theatre</td>
<td>A studio space that is warm, welcoming and bright and has access to movement and voice equipment is essential in the teaching and learning of voice. The studio must be big enough to hold the student cohort comfortably [enough] that they can move effectively through [the] space. It is important that the acoustics of the studio are good for [the] accurate feedback of voice and speech. I need a studio space to embed ideas and methods within a practical outcome.</td>
</tr>
<tr>
<td>Film and Television</td>
<td>Understanding and mastering the uses of studio space is crucial to [the] successful realization of text and theoretical aspects of filmmaking.</td>
</tr>
</tbody>
</table>

Table 8.2  Academic QUAL Survey Findings Supporting Key Finding 1
8.3.3 Academic QUAL Interview Findings: Key Finding 1

Interview findings affirm the importance of the studio as an integral link to learning in each discipline. Table 8.3 presents a selection of interview quotes supporting the essential nature of the studio as a core component to teaching and learning.

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Academic</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance</td>
<td>Helen Herbertson</td>
<td>The studio is fundamental in dance because with it comes space and so in my area where the focus is primarily on choreography, it gives you the opportunity to train and to develop choreographic skills in an environment that is really the tools of choreographic craft. So space is fundamental. In dance, the studio is used primarily for somatic and technical training. So, in the undergrad program that’s classical, contemporary, kinesiology and any kind of somatic body based information, such as Feldenkrais; the studio environment is the place where that happens. In the graduate area we work a lot with compositional tools that are improvised so, within that zone, the work in the studio is the critical thing.</td>
</tr>
<tr>
<td>Art</td>
<td>Dr Stephen Haley: Graduate Coordinator in the School</td>
<td>The studio in an institution is quite different to a studio outside of the place, it’s also a meeting place, and partially an office, people do a lot of writing in their space – their thesis and what not – but its primary function is to manufacture the work.</td>
</tr>
</tbody>
</table>
## Academic QUAL Interview Findings Affirming the Importance of the Studio Space For Teaching and Learning

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Academic</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>of Art</td>
<td>Jon Campbell: Painting, Lecturer in the School of Art</td>
<td>Students need a space to withdraw from the world to get on with the business of making things.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>It's a powerful thing, the studio.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I think the school is primarily about the studio, as the main focus of why students want to come here.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>You are well mentored here at VCA for understanding what it takes to set up a studio, to work in a studio, to work with other people and in learning exactly what to do with and in it.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>In terms of the teaching and learning, the studio is the student's place; they make all their work in it.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>You work out of the studio and into the world. Conversely, all the thinking, all the preparation, the research and all that happens outside, essentially comes back into the studio.</td>
</tr>
<tr>
<td></td>
<td>Lou Hubbard: Head of Photography, School of Art</td>
<td>The studio, it's the point of intersection between students and the staff; it is a point of contact that stands in for you; it demarcates the relationship.</td>
</tr>
<tr>
<td></td>
<td>Sue Stamp: Drawing</td>
<td>How can you be an artist if you're not living with your work, the studio is not a space to wallpaper. It's a</td>
</tr>
</tbody>
</table>
## Academic QUAL Interview Findings Affirming the Importance of the Studio Space For Teaching and Learning

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Academic</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Lecturer, School of Art</td>
<td>space to put work up . . . to reference material, whatever you want to do. You need to be able to walk into that space each day and be looking at your work, and subconsciously or consciously analysing it all the time.</td>
</tr>
<tr>
<td></td>
<td>Norbert Loeffler: Art Historian / Critical and Theoretical Studies Lecturer</td>
<td>Whether you call it a workshop, an office or a studio, whatever kind of artist you are, you need some space where you can do your planning, your work and your management of the project.</td>
</tr>
<tr>
<td>Music</td>
<td>Geoff Hughes: Coordinator of Honours Program in Contemporary Music</td>
<td>The studio is the place to practically sort things out; often the studio is the remedy.</td>
</tr>
<tr>
<td>Production</td>
<td>Dr Roger Alsop: Lecturer and Sound and Video artist in Performance /Production</td>
<td>Everyone will have a unique perspective on the studio as a teaching space in the area of production. The studio as a teaching space compared to the studio as a working space or the studio as an exploration space are almost completely different things. In the best case there’d be some interplay and interrelationship between those things.</td>
</tr>
</tbody>
</table>
## Academic QUAL Interview Findings Affirming the Importance of the Studio Space For Teaching and Learning

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Academic</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre/Voice</td>
<td>Geraldine Cook: Lecturer in Theatre/Voice</td>
<td>The studio is crucial.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The studio is curriculum; the curriculum is studio.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>When I think of the word <em>studio</em>, I think of it spatially first of all, and I think of it probably across three different contexts: the early phase of training that develops an abiding understanding for the duality of interior and exterior capacities in the actor. This process requires the use of a variety of training spaces, secondly the rehearsal floor and thirdly, the performance space.</td>
</tr>
<tr>
<td>Film and Television</td>
<td>Siobhan Jackson: Lecturer and Supervising Producer of 2nd Year; Honours Coordinator Film and Television</td>
<td>The word studio means something quite different for us at Film and TV I suspect. Although I think it probably has a similar meaning, we don’t call it the studio like a sculptor or painter might. So our studio is a place where we function practically. We might make a film in a studio, and teach in the studio but what we teach in the studio is more like the kind of old fashioned school room. You know it works as a room because that’s convenient for us. But in terms of studio . . . it’s really a location.</td>
</tr>
</tbody>
</table>

Table 8.3 Academic QUAL Interview Responses to Key Finding 1

### 8.3.4 Student QUAN Survey Findings: Key Finding 1

QUAN survey findings for the importance of the studio to students are represented by the frequency of visit results from Question 6: *How often do you use your studio space at VCA?*
As indicated in Chapter Seven, Table 7.2.9.1, 45% of students visit their studio a number of times per day. This indicates nearly half the surveyed VCA cohort visit their studio frequently throughout every day. By combining the figures for a number of times per day (45.2), once per day (6.5) and a number of times per week (15.1), a total of 66.8% of students surveyed visit their studio at least once per week, with 51.7% visiting daily or many times per week. In the same Question 6, the response to: *I never visit the studio* was 2.15% and *I don’t have a studio space*: 17.20%. This indicates that close to 20% of the survey cohort do not use a studio space at VCA.

Question 7 asked students if they worked in an outside studio, however, the majority of students (54.84%) indicated they did not have a studio space outside of VCA. It could be deduced from these two QUAN findings from Question 6 and Question 7 that the VCA studios are an important space for the majority of students, who frequently visit their space perhaps because it is the only available space to practice.

These findings are supported by the findings in Question 8c. To the question: *I have a need for a studio space while studying at university*, 68% of students ‘always’ believed in the need for a studio space. By combining the percentages in Question 8c – often + always (17.2 + 67.7) – the figure increases to 84.9% or 85% of students who mostly believe in the need for a space while studying at the university. This confirms the importance of having a studio at the university for the vast majority of students. This key finding is further affirmed by the QUAN results for Question 8b: *I would feel lost without a studio space*. By combining the statistics for often and always (20.4 + 54.8) a total of 75.2% or 75% reveal they would feel lost without a studio space, if a studio was not available at the university.

However, not all students were equally satisfied with the actual studio conditions and current set up. Some students reported being cold, others didn’t have enough space, while some stated they did not have a studio, and would like to access one and consequently worked from home. This applies to some disciplines such as music, dance and theatre where individual studios have never been available. ‘Other Comments’ added by students at the end of most survey questions (and recorded in the text boxes in Chapter Seven) as well as the textural responses to Question 10 form the basis of these conclusions and are discussed in section 8.8.1 Student Studio Constraints.
8.3.5 Student QUAL Survey Finding: Key Finding 1

Student QUAL survey results tended to declare the importance of studio features in relation to the needs of practice. Consequently the importance of the studio is not declared as forcefully as in the QUAL interviews, from which a specific question: *How important is the studio to your practice?* drew explicit results. The QUAL survey results for Key Finding 1 often critique the lack of enough space or the right kind of space. These issues are discussed in 8.8.1 Student Studio Constraints. Table 8.4 presents student QUAL textural responses to the qualities of their ideal space.
### Student QUAL Survey Findings: Key Finding 1: The Importance of the Studio Space

<table>
<thead>
<tr>
<th>Student /Discipline</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Dance</strong></td>
<td></td>
</tr>
<tr>
<td>Undergraduate</td>
<td></td>
</tr>
<tr>
<td>(No. 67)</td>
<td>• The studio space is important in dance to provide large, open, bright, not slippery or sticky floors. There needs to be good sound equipment, barres, and a piano.</td>
</tr>
<tr>
<td>Undergraduate</td>
<td></td>
</tr>
<tr>
<td>(No. 34)</td>
<td>• Large, empty room with sprung floors, with potential to rig lighting, sound equipment, good light and ventilation, with regularly cleaned floors for good hygiene, and internet access.</td>
</tr>
<tr>
<td><strong>Art</strong></td>
<td></td>
</tr>
<tr>
<td>Graduate</td>
<td></td>
</tr>
<tr>
<td>Sculpture</td>
<td>• Ability to block out light or control it for video works – ability to hang works from the roof – if it's a hanging sculpture I like to be able to see how it's working (at home I just hang things off doors but it's not ideal!) – storage space for some tools – self contained and lockable, good to be in a place with other artists but also to be able to work in private when I need to.</td>
</tr>
<tr>
<td>(No. 51)</td>
<td></td>
</tr>
<tr>
<td>Undergraduate</td>
<td></td>
</tr>
<tr>
<td>Painting</td>
<td>• Good lighting, clean walls and floor (VERY important), privacy, internet connection, access to printing and supplies, air conditioners (or AT LEAST fans).</td>
</tr>
<tr>
<td>(No. 40)</td>
<td></td>
</tr>
<tr>
<td>Undergraduate</td>
<td></td>
</tr>
<tr>
<td>Multimedia and</td>
<td>• I work with fabrics, textiles, found objects and plastic. The VCA studio is 5 meters x 8 meters. I visit it about 8 hours every day (Monday to Friday). I visit a studio space outside the VCA about once per week.</td>
</tr>
<tr>
<td>Spatial practice</td>
<td></td>
</tr>
<tr>
<td>(No 93)</td>
<td></td>
</tr>
</tbody>
</table>
### Student QUAL Survey Findings: Key Finding 1: The Importance of the Studio Space

<table>
<thead>
<tr>
<th>Student /Discipline</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music</strong></td>
<td></td>
</tr>
<tr>
<td>Piano (No. 39)</td>
<td>• Sense of space; Natural light; Access to computer; Some sort of plant in the room.</td>
</tr>
<tr>
<td>Undergraduate Music (No. 43)</td>
<td>• Piano, music stands, power supply, internet, solitude.</td>
</tr>
<tr>
<td><strong>Production</strong></td>
<td></td>
</tr>
<tr>
<td>Undergraduate Stage Management</td>
<td>• A place where I can set up a laptop and access the wireless network. I need regular access to printer and photocopy resources. My space moves with productions.</td>
</tr>
<tr>
<td>(No. 82)</td>
<td>• A theatre-stage, lighting rig, sound set up and equipment, storage facilities, cell phone reception, wireless internet with printing facilities.</td>
</tr>
<tr>
<td>Stage management (No. 30)</td>
<td></td>
</tr>
<tr>
<td><strong>Theatre</strong></td>
<td></td>
</tr>
<tr>
<td>Undergraduate Theatre/Performance (No. 32)</td>
<td>• The qualities of an ideal studio space include options for sunlight or blackening out a room, ample heating/cooling systems (whether this be fans, windows, air conditioning), and springy floorboards to avoid injury during physical work. Preferably walls that aren't too thin, to provide insulation of sound.</td>
</tr>
<tr>
<td>Graduate Theatre /Performance (No. 85)</td>
<td>• I need 2 very different things: a small quiet space to write, and a large open room to rehearse in, preferably with wood floors. I don't have a studio space allocated to me at VCA and I don't have a studio space outside the Victorian College of the Arts.</td>
</tr>
</tbody>
</table>
Student QUAL Survey Findings: Key Finding 1: The Importance of the Studio Space

<table>
<thead>
<tr>
<th>Student /Discipline</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Other Comment” Question 8 Theatre</td>
<td>• I use the library as the space for solitary work (writing)/not having a studio at the VCA I have answered this question relating to my studio space outside the VCA but the feelings are the same, the need for a space is always present and not having one at the VCA is very frustrating.</td>
</tr>
</tbody>
</table>

Table 8.4  Student QUAL Survey Responses to Key Finding 1

8.3.6 Student QUAL Interview Findings: Key Finding 1

Table 8.5 presents extracts from student interviews that support Key Finding 1. Students were asked how important the studio was to their practice. The quotes below reveal their responses to this question.

Student QUAL Interview Findings: The Importance of the Studio Space

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Student</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance Graduate</td>
<td>Amanda Lever</td>
<td>The space is as much a part of the performance as I am. The studio is extremely important . . . it affects absolutely everything.</td>
</tr>
<tr>
<td>Daren Vizer</td>
<td>The space feeds me; it allows me to be open and vulnerable, to explore every emotion, physically and mentally.</td>
<td></td>
</tr>
<tr>
<td>Discipline</td>
<td>Student</td>
<td>Quote</td>
</tr>
<tr>
<td>------------------</td>
<td>------------------------------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Art/S&amp;SP Undergraduate</td>
<td>Julia Dunne</td>
<td>The space is of the utmost importance. The studio space is a space for processing.</td>
</tr>
<tr>
<td>Music Composition Undergraduate</td>
<td>Maize Wallin</td>
<td>The studio is a practical space for learning through experimentation and doing rather than consumption of information.</td>
</tr>
<tr>
<td>Production Graduate</td>
<td>Dagmara Gieysztor</td>
<td>I think the studio space is essential. Particularly in design where you need a place as a starting point as there are a lot of measurements and things you have to do precisely. You really need to be able to spread out on a nice big desk, where the work is not crammed on your kitchen table or something like that, that’s very important but it’s also as space where you can just continue on with those ideas.</td>
</tr>
<tr>
<td>Theatre Music Theatre Undergraduates</td>
<td>Hannah McInerney and Tayla</td>
<td>It’s pretty much essential. We need huge spaces . . . it’s nice to have new ones and clean ones for pretty much all our subjects. We do movement and we all do yoga. There</td>
</tr>
</tbody>
</table>
### Student QUAL Interview Findings: The Importance of the Studio Space

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Student</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Johnston</td>
<td>are 20 of us having to do yoga in a room and we often do silly things around the room in those kinds of classes and of course dance. Dance needs a big studio; it's pretty much vital to every single one of our classes I'd say. [Tayla Johnston]</td>
</tr>
</tbody>
</table>

| Film and Television   | No student interview |                                                                                                                                     |

Table 8.5  Student QUAL Interview Responses: Key Finding 1

#### 8.3.7 Summary to Key Finding 1: The Importance of the Studio Space in the University.

The consistent message across the art disciplines from student and academic perspectives is that the studio is integral to practice. Findings reveal the studio is an important, highly valued and constituent element fundamental to teaching and learning across the arts. From the research findings it can be inferred that the studio is a kind of player, performing a participatory function within the logic of materiality occurring in the context of each art discipline. As an ingredient in each art form, the studio functions somewhat differently in each discipline, yet there are characteristic similarities, such as the sense of freedom, a space for play and a place for sanctuary that the studio similarly provides across the fields. From these QUAN and QUAL results it can be advanced that the studio is a crucial referent and a critical component contributing physically and psychically within each discipline’s content and context.
8.4 Key Finding 2: The Need for a Combination of Spaces

A second core issue motivating this study has been to clarify the studio's position in relation to the literature that supports a reinvestment of the studio space such as that declared by Alex Coles’ assertion: “We have entered a post-post-studio age, and find ourselves with a new studio model: the transdisciplinary.”\textsuperscript{849} As discussed in the Introduction and Chapter Four, Coles makes a claim for the fluidity of artists’ practices needing to move between the fields of art, design and architectural practices, as well as suggesting the transdisciplinary is dialogical and that what makes the transdisciplinary studio different from past studio models is an issue at play \textit{in} the studio. That is, the transfer of the dialogical to the work. To restate, Coles writes:

\begin{quote}
This procedure is crucial; it is only through the participation of others and the dialogue they generate that Studio Olafur Eliasson attains the transdisciplinary.\textsuperscript{850}
\end{quote}

While this transdisciplinary model may not be explicitly operating in the VCA studio university or curriculum structure, there are elements of fluidity and multiplicity that are apparent in the student and academic responses to the way in which they are working. A key finding is the need for a combination of spaces from both student and academic perspectives, but for different reasons. A crucial finding is the link between the QUAN survey data showing students’ multi-disciplined practices and their need for a combination of spaces. Secondly, academics show a need for a variety of spaces too, not for multiple practices, but for the multiple facets that make up the curriculum in any one discipline.

A further aspect to this need for a combination of spaces reveals the paradoxical qualities required of the studio: both solitary and communal spaces are equally important for the different virtues they offer. The need for both solitary and communal spaces in the findings also disputes the 1960s post-studio insistence on the death of the solitary studio, alternatively indicating the solitary studio to be an important crucial quality \textit{alongside} the communal, which further enables collaborative operations. The findings seem to indicate that while, in the past, the solitary studio was linked to the romantic myth of genius and isolation, in the present the solitary studio functions differently and positively. The

\textsuperscript{849} Coles, \textit{Transdisciplinary Studio}, Front cover.
\textsuperscript{850} Ibid., 73.
solitary studio assists to support the artist and characteristic aspects of creativity such as reflection and solo experimentation. The current naming of these features echoes original, classic studio qualities such as the solitary study and communal meeting place, as outlined in Chapter Two, Mapping the Studio: History, Myth and Legacy. As such, rhetoric that continues to dismiss solitude in the studio could be seen to be out of touch with the importance of this studio attribute in the present.

In this section, student findings presenting the need for a combination of spaces and the desire for both solitary and communal features are discussed. This is followed by academic findings that support the need for a combination of spaces and, thereafter, academic findings for perspectives on solitary and collaborative spaces are discussed.

**8.4.1 Student QUAN Survey Findings: Key Finding 2**

The need for a combination of spaces was determined by comparing the student results from the survey questions 2, 3 and 4. In Question 2, students named how many media made up their creative practice; in Question 3 students identified the singular discipline they were studying at VCA; and in Question 4 they named their ideal studio space. As noted in Chapter Seven, Result Summary 7.2.2.1 for Question 2 indicated that 78 out of the 93 students, or 84%, stated that they used more than one medium or discipline in their practice. This high figure declaring the use of many mediums in their practice may infer the need for a variety of spaces to accommodate the use of many mediums and various types of practices being ‘performed’ across the College. It may also infer that a style of multi-disciplined culture is operating for many students while also studying or enrolled in a single discipline.

This would seem to suggest Coles’ assertion is valid, that students are “not defined by their discipline but by the fluidity with which their practices move between fields.”851 A cross section of 7 students from the 84% who declared the use of multiple media is shown in Table 8.6. This reveals that a diverse array of media can make up a practice. Student example No 5: Music Composition reveals that even though a student’s primary medium might be Music Composition, a further 16 media comprise this student’s practice. The number and variety of media are diverse in any one individual practice and this was a common thread throughout the 78 (84%) of student answers responding to

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851 Ibid., Front cover.
the question in this way. As most students declared a variety of disciplines, it was clear this was a consistent genuine overall response.

Table 8.6 Selected Student Examples Showing a Comparison Between Answers to Question 2 (Media Choices) and Question 3 (Primary Medium)

<table>
<thead>
<tr>
<th>Student (Number)</th>
<th>Practice Media Choices (Question 2)</th>
<th>Primary Medium (Question 3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Undergraduate (1)</td>
<td>Animation/Computers (Photoshop, Toon Boom) / Wacom tablets</td>
<td>Pencil and Paper</td>
</tr>
<tr>
<td>2 Undergraduate (5)</td>
<td>Dance/Chorography/Visual art/Drawing/Spatial practice/Multimedia</td>
<td>Photography</td>
</tr>
<tr>
<td>3 Graduate (19)</td>
<td>Choreography/Performance/Visual art/Painting/Drawing/Printmaking/Spatial Practice</td>
<td>Installation</td>
</tr>
<tr>
<td>4 Undergraduate (21)</td>
<td>Choreography/Film and Television/Production/Set production/Lighting/Sound/Visual art/Painting/Drawing/Multimedia/’Other’-Animation</td>
<td>Animation</td>
</tr>
<tr>
<td>5 Undergraduate (48)</td>
<td>Dance/Film and Television/Music/Improvisation/Music/Classical/Performance/Theatre/Production/Set production/Lighting/Sound/Visual art/Painting/Spatial practice/Multimedia</td>
<td>Music Composition</td>
</tr>
<tr>
<td>6 Undergraduate (34)</td>
<td>Dance/Choreography/Film and Television/Music/Improvisation/Voice/Performance/Theatre/Production/Set production/Lighting/Sound/Costume/Multimedia</td>
<td>Theatre Performance</td>
</tr>
<tr>
<td>7 Undergraduate (29)</td>
<td>Dance/Choreography/Film and Television/Performance/Theatre/Production/Set production/Lighting/Sound/Costume/Visual art/Painting/Drawing/Printmaking/Spatial practice/Multimedia</td>
<td>Production Design</td>
</tr>
</tbody>
</table>

Table 8.7 represents the student response to Question 4: Working in my primary medium, the size of my ideal space to create work in is? The results reveal that a high proportion of
students desire a combination of spaces, with 37 out of the possible 93 students selecting this choice. It could be inferred from this result that there is a correlation between the use of diverse media named in Question 2 with the type of space desired in Question 4: A combination of spaces. Viewed as a graph, the figures from Table 8.7 appear in Fig. 8.2. This clearly and graphically demonstrates the support for a combination of spaces.

Figure 8.2  Student Response to Question 4: My ideal space to create work in is?
### Student Ideal Studio Dimensions

<table>
<thead>
<tr>
<th>Answer Choice</th>
<th>Response numbers</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 metres x 2 metres</td>
<td>4</td>
<td>4.30</td>
</tr>
<tr>
<td>4 metres x 4 metres</td>
<td>18</td>
<td>19.35</td>
</tr>
<tr>
<td>6 metres x 10 metres</td>
<td>17</td>
<td>18.28</td>
</tr>
<tr>
<td>Gallery Space</td>
<td>2</td>
<td>2.15</td>
</tr>
<tr>
<td>Theatre Space</td>
<td>7</td>
<td>7.535</td>
</tr>
<tr>
<td>Dance Studio</td>
<td>3</td>
<td>3.235</td>
</tr>
<tr>
<td>A combination of spaces for different aspects of my practice</td>
<td>37</td>
<td>39.785</td>
</tr>
<tr>
<td>Other*</td>
<td>5*</td>
<td>5.38%</td>
</tr>
<tr>
<td>Total</td>
<td>93</td>
<td></td>
</tr>
</tbody>
</table>

*Other*

1. Spaces that suit the safety, methods and practical necessities related to each material, plus storage for a range of tools and sundry items
2. Workshop
3. Sound/Pre-visualisation studio – 4 x 4 metres, recording room – 8 x 4 metres
4. Rehearsal studio
5. 2 x 4 metres

Table 8.7  Student Response to Question 4: My ideal space to create work in is?

### 8.4.2 Student QUAL Survey Findings: Key Finding 2

Table 8.8 collates the QUAL student quotes supporting the need for a combination of spaces. A graduate performance theatre student writes about the need for a variety of spaces and an undergraduate production student comments on the problematic lack of space, and the necessity of having to combine inappropriate spaces.
### QUAL Survey Quotes: Combination of Spaces

<table>
<thead>
<tr>
<th>Student/Discipline</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Performance (No. 85)</td>
<td>I need 2 very different things: a small quiet space to write and a large open room to rehearse in, preferably with wooden floors. I don’t have a studio space allocated to me at VCA and I don’t have a studio space outside the Victorian College of the Arts.</td>
</tr>
<tr>
<td>Undergraduate Production (No. 57)</td>
<td>The VCA currently has a shortage of rehearsal spaces and as such performance venues are being used as rehearsal spaces. This creates tension as the director and cast are often displaced to an inadequately small rehearsal space during the period of time required for a production to bump in.</td>
</tr>
<tr>
<td>Undergraduate Production (No. 57)</td>
<td>I don’t have a studio space outside the Victorian College of the Arts. I am a stage manager and (work) with people, specifically production personnel, higher creative personnel such as choreographers, conductors, designers, directors, and musical directors and performers (in a) combination of spaces. Depending on the time within production I may visit the space once per week for meetings or be in the space all day every day.</td>
</tr>
<tr>
<td>Undergraduate Photography (No. 50)</td>
<td>Good light, quiet yet interactive working space.</td>
</tr>
<tr>
<td>Graduate Text (No. 89)</td>
<td>Quiet, space for inspiration, able to see computer screen clearly; not having to use it all the time to justify access to it. I work at home on the computer, at my kitchen table, on my couch with the TV on, on the tram, in the car &amp; in the studio.</td>
</tr>
</tbody>
</table>

Table 8.8 Student QUAL Survey Quotes Supporting the Need for a Combination of Spaces
8.4.3 Student QUAL Interview Findings: Key Finding 2

Table 8.9 presents student interview themes representing the need for a combination of spaces. Not all students commented explicitly on the need for a combination of spaces, however students often referred to the potential of different spaces and the different functions performed by a single space. Graduate Dance student Amanda Lever comments on the effect large and small spaces have on her body, mind, movement and awareness in space; Darren Vizer, also a Graduate Dance student alludes to the necessity of the right fit with the physical space.

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Student</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance</td>
<td>Amanda Lever: Graduate</td>
<td>In a large space I/my body feels uplifted because my body is reaching so far out; it is extending to the far corners of the space. When you've got a space with huge echoing rooms and a high ceiling, you can really find yourself stretching that little bit further, and it really affects the embodiment of the material. You kind of feel your self, your atoms stretching further and it really translates into a kind of movement quality and the movement itself and what you might choose to do. In a small space the edges are so close, you might feel pressed upon. In a small space I'm more drawn to the floor and the walls, than say in a larger space where my whole body feels uplifted.</td>
</tr>
<tr>
<td></td>
<td>Daren Vizer: Graduate</td>
<td>I work with themes and issues that draw from the memory of experiences and vulnerabilities located within the body. I need to be able to bring it forward to not just visualize it, but to perform and</td>
</tr>
</tbody>
</table>

383
Student QUAL Interview Findings: The Need for a Combination of Spaces

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Student</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>re-perform it even in ways that I haven't quite worked out yet. A good space feeds me and makes me, allows me to be open and have access . . . . Because if I can’t get to those vulnerabilities in the space I have to shift it and change it; either change the way I mentally work in the space or change the space.</td>
<td></td>
</tr>
<tr>
<td>Art: Sculpture And Spatial Practice</td>
<td>Julia Dunne: Undergraduate</td>
<td>The space is a place for processing, for logistics and planning. You gather and you mull over ideas, sometimes you write, sometimes you do a small bit of research and reading. But the most productive part is probably just sitting there and nutting out the time and management aspects. Just sitting there and once you've got a good idea about things, allocating what has to be done, what and where. Because most of the actual work making happens away from here. The studio is the logistical headquarters.</td>
</tr>
<tr>
<td>Music: Interactive Music Composition</td>
<td>Maize Wallin: Undergraduate</td>
<td>Different spaces support solo and interdisciplinary processes that are required for the production of work. Advantages of working with the VCA studios are that they offer a range of spaces to work in – from small practice rooms in music to large rehearsal spaces in music and theatre. [These spaces] assist when collaboratively working with dancers, production and lighting designers and to be able to measure out a space for a performance. My home studio is a reference space; it is especially</td>
</tr>
</tbody>
</table>
### Student QUAL Interview Findings: The Need for a Combination of Spaces

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Student</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td>Dagmara Gieysztor: Graduate</td>
<td>important with students to be able to have resources close at hand. It’s a space that I can use everything in it as a reference to teach. My home studio is a resource and a reference for others.</td>
</tr>
<tr>
<td>Theatre: Music Theatre</td>
<td>Hannah McInerney and Tayla Johnston:</td>
<td>The way our studio is [set up] is really great. It is in the formation of the space where the desks are arranged around the walls and there’s a central desk where we kind of meet. So when you turn away, you’re doing your work and then you do collaborate, work on the table together, sit around and that’s really great. That works very well. And, it definitely feels like everyone understands the working process, and it’s okay to be in those different modes. I feel very different about the two studios I have – the one at the uni and the other close to home. I think the second one is the space where I feel most comfortable, because I have everything at arm’s length, so if I have an idea I can quickly find a way of making it. It’s like William Kentridge’s saying: the studio is like walking around in your own head . . . At first I found I really missed [this studio when I went to uni] but I quite like having the two spaces. They’re very different, for different work. Storage also takes up a lot of space.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>We do movement classes and acting classes and various things in there but we do use different spaces depending on what subject is . . . Mostly</td>
</tr>
</tbody>
</table>
Student QUAL Interview Findings: The Need for a Combination of Spaces

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Student</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduates</td>
<td>you realize when you have a change of space, the energy is different and you just feel sometimes in smaller rooms, you feel that you can’t move or be free in what you’re doing, especially in movement or dance. So, it really impacts that. A nice space with natural sunlight is always best. [Hannah McInerney]</td>
<td></td>
</tr>
</tbody>
</table>

Table 8.9  Student QUAL Interview Findings Supporting the Need for a Combination of Spaces

8.4.4 Student QUAN Survey Findings: Collaborative Spaces

In attempting to gauge the need for the types of spaces required by students – solitary and collaborative spaces – students were asked if they preferred to work in a shared collaborative space. Results indicated both types of spaces to be equally important with 15% of students across the College always preferring to work in a collaborative space; 30% often; 40% occasionally, and 15% never. These results are displayed in Fig. 8.3.
When all the affirmative answers are combined, 85% of students at some point in time have the need to work in a collaborative space. Fig 8.4 shows this combined response to working in a collaborative space.
"I prefer to work in a shared collaborative space."

Figure 8.4 Chart Showing Student Comparison Between ‘Never’ (15%) and the Combined Figures ‘Always, Often and Occasionally’ (85%) to the Preference for Working in a Shared Collaborative Space

8.4.5 Student QUAL Survey Finding: Collaborative Spaces

Students often mentioned the combination of privacy alongside the capacity for collaboration in the space.

<table>
<thead>
<tr>
<th>Student QUAL Survey: Collaborative spaces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student</td>
</tr>
<tr>
<td>-------------------------------------</td>
</tr>
<tr>
<td>Undergraduate Production</td>
</tr>
<tr>
<td>Graduate Sculpture/Performance/Visual Art</td>
</tr>
</tbody>
</table>

Table 8.10 Student QUAL Survey Findings: Collaborative Spaces
8.4.6 Student QUAL Interview Findings: Collaborative Spaces

Obviously, the importance of collaborative spaces is more pronounced in disciplines that rely on group processes and dynamics such as Theatre and Production. There may be solo performers and performances but even in the act of producing work publicly, such as in Dance and Theatre, the collaborative nature of the work demands the contribution of many participants. Table 8.11 presents interview findings noting the importance of collaboration and collaborative spaces.

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Student</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance</td>
<td>Amanda Lever</td>
<td>If I feel the need to be injected with that kind of energy and ideas then, I like to have [others] in the space, even if the other people are not working on the same work as I am, they're working on their own stuff. Sometimes that's really helpful to be in the space with them so if you kind of get stuck or frustrated you can look around and see what other people are doing and that kind of sparks new ideas in you and you start working again.</td>
</tr>
<tr>
<td></td>
<td>Darren Vizer</td>
<td>The space is also used for rehearsal feedback and discussion with peers, lecturers and collaborators such as lighting and music designers. Sometimes, the space is used as a writing space, then as a movement, directorial space and then we combine the two.</td>
</tr>
</tbody>
</table>

Collaboration does need to be the right fit. Collaborating can be challenging so it is important to respect and know how you work best without buying into the values of others. Skills needed for collaboration include the awareness of multiple dynamics in the space, the ability to communicate well, negotiating, sharing, encompassing different ways of working
<table>
<thead>
<tr>
<th>Discipline</th>
<th>Student</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td>Dagmara Gieysztor</td>
<td>It’s definitely collaborative. And that’s another reason why we need a space – because directors come to us and we discuss things, and we need to sit there in front of them and talk to each other about the issues and say how will that work, because we’re really creating the vision for the director. So you have to physically sit there. You can’t take it to a cafe, you know, it’s not really possible. It’s also in a scale that non-visual people have to understand, so that’s why it’s kind of larger. So when you make an object they say, “Oh it’s actually much bigger than I thought,” it’s because, you might try to explain that on paper, but it didn’t mean the same, or translate . . . So, it’s important to have that space to have those discussions.</td>
</tr>
<tr>
<td>Art S&amp;SP</td>
<td>Julia Dunne</td>
<td>It's really nice to be able to turn around to see someone else on the other side of the room similarly distracted. Huge, gigantic portions of what I think about are worked out in conversation with other people. I like to facilitate a trade and say, “Hey tell me about what you're doing.” Sometimes I don’t need to talk about what I’m doing but sometimes I do. That's a big part of the way I operate. I like to find out about my experience compared to yours, the shared experience.</td>
</tr>
<tr>
<td>Music</td>
<td>Maize</td>
<td>Collaboration is the be all and the end all for me. It comes into</td>
</tr>
</tbody>
</table>
### Student Interview Findings: Collaborative spaces

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Student</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre</td>
<td>Wallin</td>
<td>everything that I do.</td>
</tr>
<tr>
<td>Music</td>
<td>Hannah McInerney and Tayla Johnston</td>
<td>We borrow, we don’t really have our own space we go to the acting building, we go to the music [building] and we use the dance [studios] so we’re just everywhere. Other disciplines like dance just use the dance building, whereas we’re just all over the shop.</td>
</tr>
</tbody>
</table>

Table 8.11  Student QUAL Interview Findings: Collaborative Spaces

### 8.4.7 Student QUAN Survey Findings: Solitary Spaces

The student response to the question asking if solitude in the studio was important revealed this too was a highly valued trait across the disciplines, with 17% stating always, 32% often, 40% occasionally and 10% never.
Combining all the affirmative answers indicates that solitude too is important to 90% of the students at some point in time while studying at VCA. Figure 8.6 shows the student response to the importance of solitude in the studio.
8.4.8 Student QUAL Survey Finding: Solitary Spaces

Table 8.12 presents the QUAL student textural responses that reveal their need for solitary spaces or privacy while working in the studio at the university. A number of students remarked that solitude or privacy was not available. For these students, a few did not have a studio space and so worked at home or in the library.
<table>
<thead>
<tr>
<th>Student Discipline</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Art</td>
<td>Privacy is important especially in an institutional environment, allowing you to work without excessive interruptions and knowing that your work in progress is where you left it. There is also the reassurance that your studio space will be respected when you are not around. Walls and corner spaces for displaying prints and editing work. It would be ideal if my studio had a glass wall allowing sunlight for photographic work, this would be fantastic. A lock on the door so people can't access when I'm not around (there are however creative ways to get around this). The interesting thing is there are spaces at the VCA that do fit this description, one in particular went to a 1st year student that decided to cover up the beautiful large window – very disheartening, studio spaces have not been distributed with individual art practices in mind.</td>
</tr>
<tr>
<td>“Other Comment” Question 8</td>
<td>There is not consideration at the VCA for artists who need to work in privacy.</td>
</tr>
<tr>
<td>Undergraduate (No. 9)</td>
<td>A Spacious and well lit room. Natural light is very important and I like to have privacy in order to fully enter into my creative mind. Silence in the studio is also very important.</td>
</tr>
<tr>
<td>‘Other Comment’ Question 8</td>
<td>I use the library as the space for solitary work (writing).</td>
</tr>
</tbody>
</table>

Table 8.12  Student QUAL Survey Findings: Solitary Spaces
8.4.9 Student QUAL Interview Findings: Solitary Spaces

Table 8.13 presents student interview quotes expressing the need for solitary spaces, privacy or just time to be in the studio on one’s own and what this means, what is achieved and how the studio enables this to occur.

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Student</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance</td>
<td>Amanda Lever</td>
<td>Sometimes I need other people to be in the space. And other times I can’t have even my collaborators in the space with me, I need to be able to really fill it myself, because they can be quite distracting.</td>
</tr>
<tr>
<td></td>
<td>Daren Vizer</td>
<td>Solo practice is really difficult in the space that’s why you need a supportive space, which feels right and gives you what you need.</td>
</tr>
<tr>
<td>Art</td>
<td>Julia Dunne</td>
<td>When I’m working on something by myself I often refer and consult with others to untangle. Working with other people invites you to be more scrupulous with yourself.</td>
</tr>
<tr>
<td>Music</td>
<td>Maize Wallin</td>
<td>The majority of the time, I like to be solo in here [home studio]. When others come in (unannounced) it feels like an intrusion, an interruption. If I’m sitting quite intently reading something or thinking really deeply, it’s definitely this space I feel is probably one of the few spaces I could do that in – a space to be able to think intensely in . . . If you’re at uni and it’s a public space, then it’s like, “Oh, you know . . . whatever! It’s a public space, who cares, that’s fine.” That’s something that you need to expect.</td>
</tr>
</tbody>
</table>
### Student QUAL Interview Findings: Solitary Spaces

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Student</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td>Dagmara Gieysztor</td>
<td>I have to get used to the university space not being the solitude space . . . At first it did bother me, because you’re never alone. At the same time, I thought I’m not here very long, so I might as well take the positives out of that which is, I’ll just wait till I get some solitude somewhere else. What a lot of people do, which is very easy now, is just put headphones on and listen to music while they work. So that’s your isolation. Which works, everybody needs that sometimes. I have definitely used headphones when there are meetings going on that you don’t want to be involved in.</td>
</tr>
</tbody>
</table>
| Theatre            | Hannah McInerney and Tayla Johnston | I think it’s really important to be alone in your own space a lot. And, I feel like you can almost make it anywhere. I mean, you’ve always got the spaces you love. Like I love being at home in my bedroom and that’s kind of where I can chill out. And the practice rooms in the music corridor are really good as well for that. We’re all pretty good at knowing when people need their space and need to be alone so we use I Block which is a couple of little studios where you can just do your own thing and if you want to do any weird movement stuff you can do that without being judged in front of other people. So I think it is really important to have your own space, as much as you can. [Tayla Johnston]  

You can book some spaces after hours. We book on the weekends, PGS which is a massive space and that gives you time to run free, without anyone judging you . . . not that they would! [Hannah McInerney] |
8.4.10 Academic QUAN Survey Findings for Key Finding 2

Academic QUAN statistics declaring the need for a combination of spaces did not emerge through the survey unlike the student results. However, this feature was mentioned in the QUAL aspects of the survey and throughout the interviews. The need for a combination of spaces was important to academics, not for multi-media practices, but to accommodate the many needs of a singular, teaching discipline. Variable and flexible spaces are paramount, as is the need for enough time and space to be able to cater for various teaching styles and curriculum requirements such as “breaking into smaller groups.” This breakout capacity was mentioned a number of times from Theatre, Dance Art and, Film and Television.

8.4.11 Academic QUAL Survey Findings: Key Finding 2

Table 8.14 presents academic QUAL survey findings that support the need for a combination of spaces. Enough space, flexible spaces or the right kind of space was mentioned a number of times and it was felt to compromise the curriculum if ample or appropriate spaces were unavailable. This is considered particularly important in Theatre, Dance and Film and Television.

<table>
<thead>
<tr>
<th>Academic QUAL Survey Findings: The Need for a Combination of Spaces</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Discipline</strong></td>
</tr>
</tbody>
</table>
| Dance | • Variable sizes. As space and time are at the core of conceptual analysis in dance training and dance making as an art form, the space itself will be responded to differently depending on its (sic) characteristics, so varying sizes and dimensions are necessary.  
• Flexible spaces for different functions (Dark – for projections/Light for working). Adequate ambient temperature (Heating/cooling). Spaces that can sustain hard wearing/working contexts that can then easily be cleaned and repaired by students as required. Spaces that can be completely emptied out – storage for |
Academic QUAL Survey Findings: The Need for a Combination of Spaces

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre</td>
<td>• A combination of spaces was needed; voice studio for tutorials, space for ensemble practice and enough space, often with timetabling [there is not enough space]. Not having to share the space during a project.</td>
</tr>
</tbody>
</table>
| Film and Television | • The school does not have enough flexible tutorial/classroom spaces, and almost all have no natural light and are becoming too small for the class sizes and duration of classes.  
• Spaces in this faculty need to be multi-purpose, because they are often used for different styles of teaching. |
| Art                 | • Project spaces for students to explore installation strategies.  
• Spaces to critique the work formally, the ‘Crit’ being a central pedagogical framework in the art school.  
• Versatile spaces offering daylight or darkness; walls, ceilings and floors that with OH&S clearances, may be utilized for the demands of installing artwork. Unusual spaces with irregular walls alongside well proportioned sites. |

Table 8.14  Academic QUAL Survey Findings: The Need for a Combination of Spaces

8.4.12 Academic QUAL Interview Findings: Key Finding 2

The academic quotes in Table 8.15 express the need for a combination of spaces or the desire to inhabit the space in a number of ways. Improvising musician Geoff Hughes hints at the capacity of the player to be able to embody a combination of personal and communal frames of reference. In this sense, a combination of ‘spaces’ could/needs to reside within the improvising/performing musician’s psyche.
### Academic QUAL Interview Quotes: The Need for a Combination of Spaces

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Academic</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>Geoff Hughes</td>
<td>The advantages of the studio are that you can work with one person or a small group of people in a way that is at once intimate, where everyone's experiencing something pretty individual, but also as a group too.</td>
</tr>
<tr>
<td>Theatre</td>
<td>Geraldine Cook</td>
<td>What's very important in terms of studio space is breakout space. And breakout space is where you go, 'Oh, let's just try that out.'</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Certainly students go into the corridor, sure, and it's not that they shouldn't or couldn't but I think what happens is that, it's getting that interior – exterior, context. For the student, it's: 'I need to build something with my imagination, so I need to work it out physically. And what you're doing there is not what I need to do here. And I need a space in which to do that, I need another playground.'</td>
</tr>
<tr>
<td>Film and Television</td>
<td>Siobhan Jackson</td>
<td>So really the studio is a location. It is a location in the actual literal studio sense, with the locations outside of the studio being like somebody's bedroom, or out in the forest, any of those places. They're sort of the equivalent to those traditional studios as well. So, we teach in all of those spaces and the students function as practitioners would function in those spaces . . . it's a different kind of relationship, but equivalent to the idea of the studio in the disciplines.</td>
</tr>
</tbody>
</table>

Table 8.15  Academic QUAL Interview Findings: The Need for a Combination of Spaces
8.4.13 Academic QUAN Survey Findings: Solitary and Collaborative Spaces

Academic QUAN statistics illuminating the need for solitary and collaborative spaces were not part of the QUAN survey questions. As such, QUAN findings for collaborative and solitary spaces are not presented here. As outlined in Chapter Six, Research Design, this is where mixed methods research can offer data not captured by just one approach.

8.4.14 Academic QUAL Survey Findings: Solitary and Collaborative Spaces

Academic QUAL survey responses reveal findings that relate the needs of students to these solitary and collaborative spatial qualities. The awareness of academic teachers about providing these conditions in relation to learning can be observed in these academic survey and interview responses. In the following two QUAL sections (survey and interviews) I have combined the studio features – collaborative and solitary spaces – as they often occur together in the academic textural responses. Table 8.16 presents academic QUAL findings for the value and relevance of both solitary and collaborative spaces.

### Academic QUAL Survey Findings: Solitary and Collaborative Spaces

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Survey Quote</th>
</tr>
</thead>
</table>
| Dance      | • The ability for a teacher to physically show movements concepts and techniques. The ability for the students to explore and try movement sequences without the limitations of too little space and in the presence of other students.  
• The important quality is space’s potential, as it is an empty vessel waiting to be filled with thoughts and actions responsive to the subconscious, rather than external stimulus. |
| Art        | • Things are suspended and risks are taken. Learning is open and immersive. Private and yet public, the space offers an insight into the efforts of the student.  
• Interaction, rumination, serendipity, collaboration, contemplation, access to current international thinking.  
• Each student needs to have enough personal space to view the life model and their work in a communal studio situation; they |
<table>
<thead>
<tr>
<th>Discipline</th>
<th>Survey Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Academic QUAL Survey Findings: Solitary and Collaborative Spaces</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Discipline</strong></td>
<td><strong>Survey Quote</strong></td>
</tr>
<tr>
<td><strong>Solitary</strong></td>
<td>need space to work/draw and access to their materials.</td>
</tr>
<tr>
<td></td>
<td>• Non-hierarchical and independent learning are encouraged and enacted, the idea of practice is engaged with and questioned within this context.</td>
</tr>
<tr>
<td><strong>Music</strong></td>
<td>• Space &amp; size; a floor to be rolled on, comfort for class relaxation techniques, acoustics of a larger space for learning in Voice.</td>
</tr>
<tr>
<td></td>
<td>• Without a studio, students in class sizes of five and above cannot learn to dance.</td>
</tr>
<tr>
<td></td>
<td>• One that allows the student to maximize dynamic control at both ends of the spectrum.</td>
</tr>
<tr>
<td></td>
<td>• Appropriate attributes for the subject being taught, including size, sound proofing, lighting, equipment as needed.</td>
</tr>
<tr>
<td></td>
<td>• A good studio space allows students to work with the acoustics of the room and learn balancing in ensemble playing.</td>
</tr>
<tr>
<td><strong>Production</strong></td>
<td>• Enough space, enough room for storage (uncluttered), good natural light, no intrusive noise, some privacy (no constant onlookers); an environment conducive to creativity.</td>
</tr>
<tr>
<td></td>
<td>• Space to experiment.</td>
</tr>
<tr>
<td><strong>Theatre</strong></td>
<td>• Neutral space that can be adapted to varying activities. Flexibility is important. All sitting on the floor, or sitting in circle on chairs, or working against the walls. The ability to communicate in clear light as well as the ability to create a safe, womb-like atmosphere for the students to immerse in an internal and an imaginary world. Harsh fluorescent lighting and concrete floors are counter-productive.</td>
</tr>
<tr>
<td><strong>Film and Television</strong></td>
<td>• I think the studio space should be able to practically deliver the material conditions for learning by doing and be the kind of space that is pleasant and amenable to the periods of</td>
</tr>
</tbody>
</table>
### Academic QUAL Survey Findings: Solitary and Collaborative Spaces

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Survey Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>instruction, between learning through practice. For example, there often needs to be lecture style delivery within the studio practice sessions, and the space should suit both forms of delivery.</td>
</tr>
<tr>
<td></td>
<td>- Integral for hands on learning with specialist equipment and in applying theoretical examples.</td>
</tr>
</tbody>
</table>

Table 8.16  Academic QUAL Survey Findings: Solitary and Collaborative Spaces

### 8.4.15 Academic QUAL Interview Findings: Solitary and Collaborative Spaces

Both solitary and collaborative qualities are mentioned in the academic interviews. Table 8.17 presents a selection of academic quotes expressing how these qualities are employed.

### Academic QUAL Interview Findings: Solitary and Collaborative Spaces

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Academic</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance</td>
<td>Helen Herbertson</td>
<td>The studio gives you a chance to establish . . . it gives you thinking time and a sort of solitude for creativity. In the dance area, it might also give you a chance to test some things that you’re thinking of using, perhaps some of those other components, other than the body, that might ultimately be partners in the work. The studio provides a chance to activate these things.</td>
</tr>
</tbody>
</table>

[Or] [t]o get it out of your head and into the practicalities of how an audience might be in relation to the work, where they might sit, how they might
# Academic QUAL Interview Findings: Solitary and Collaborative Spaces

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Academic</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art:</td>
<td>Jon Campbell</td>
<td>view, how they could enter, how they would leave . . . <em>All of those components in terms of realizing your work, need time in the studio space to experience them.</em></td>
</tr>
<tr>
<td>Painting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art:</td>
<td>Lou Hubbard</td>
<td>In their individual studio they have three walls – essentially that’s it. They’re free to move all around in that, and I think it’s very, beneficial that they’re not just in their own space by themselves, particularly at this <em>undergrad level</em>. They’re exposed to everything all the time.</td>
</tr>
<tr>
<td>Photography</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td>Geoff Hughes</td>
<td>Studios in Photography are an offering, a wall and a desk, but it’s more a point of contact. It might mean that if you’re out taking a photo or you’re in the studio or you’re in one of your other classes and a staff member or another student happens by, there may be a few books on your desk that you’re reading, a bit of a mind map on your wall, it’s a point of contact that stands in for you and it’s an idea of just what where your thinking is at the time. We ask our students to not decorate the studios like it’s the bedroom wall. They can if they want, but really that’s not the point of it, the point is that it’s the point of intersection between the other students and the staff, and it’s where we can find you and organize a chat, we can organize a an overview of how you’re travelling. So, people use it in very different ways.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Academic QUAL Interview Findings: Solitary and Collaborative Spaces

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Academic</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre: Voice</td>
<td>Geraldine Cook</td>
<td>[It needs to be] a space where there is the opportunity for both an interior and exterior awareness, a solo investigation and then bringing that to the group or to the performative, because that's sort of essentially what an actor does. It's an interior, exterior duality that they're always crossing.</td>
</tr>
<tr>
<td>Production</td>
<td>Dr Roger Alsop</td>
<td>Everybody's relationship and use of the studio space is different. So a degree of empathy has to exist between the conversations and the listening and the give and take. It is quite extraordinary really. From a teaching situation I think it's really useful to have it as a place for inquiry and I think, that's very different from it being a place for making. I think you can have a studio set up, like a teaching studio is one where someone to my mind, poses problems somehow or other and then engages in inquiry of solving that problem.</td>
</tr>
<tr>
<td>Film and Television</td>
<td>Siobhan Jackson</td>
<td>We try to make it as collaborative as we can so the students feel supported because it's a very lonely business, writing. . . . So we try and get that happening so that they know there's a certain solitary nature to writing but there's also a sense that essential feedback is available. So, when the going gets tough they [know] there's a network of people around them. So we're trying to build some kind of sense that could be ongoing through their career.</td>
</tr>
</tbody>
</table>

Table 8.17  Academic QUAL Interview Findings: Solitary and Collaborative Spaces
8.4.16 Summary: Key Finding 2: The Need for a Combination of Spaces

Key Finding 2 reveals that when thinking about the studio, there is no one fixed way or method in which the space is used across the disciplines, but similar requirements such as flexibility and a combination of spatial sizes and arrangements are critical for all. The findings reveal the complexity of needs and pressures facing the academic community and the studio in a multiple-disciplined university art school. The student need for a combination of spaces that provide access to solitude, privacy and collaborative spaces, suggests the studio needs to function as both a connective and relational space and a place for reflection and contemplation for a high proportion of students. This finding also echoes background literature in Chapter Five, where Pascale Gielen states that artists need 4 types of spaces: the solitary and communal in the educational institution as well as knowledge of the market and the civic space for their profession.852 The findings also support the duration of certain historical studio schema, such as the importance of the study in the Italian Renaissance, as discussed by Dora Thornton, whereby “the study as a room type lies at the heart of the culture.”853 Perhaps a link can be drawn between this research’s finding – the need for a combination of spaces – with the Italian Renaissance study described by Thornton, as the “convergence of two parallel traditions: as courtly phenomenon and the monastic cell as a space for reflection and study.”854 As the current results suggest, two studio spatial attributes – the public (connection and relational: collaboration) and the private (reflection and seclusion: solitary) – are still both clearly desired studio qualities and are vitally important to academics and students’ teaching and learning practices in the VCA university studios, qualities that were established in response to cultural needs and human desires over five hundred years ago.

8.5 Key Finding 3 – Tangible and Intangible Qualities

Academic textural answers to Question 15: What do you think are the qualities of a teaching studio space that enable an effective relationship to occur between the space and a studio method of teaching and learning? sought to find links between studio attributes and teaching and learning capacities. Academics approached naming the studio qualities from a number of perspectives, such as labelling basic structural requirements to more descriptive features that enabled practice processes, communication and the

852 See Chapter 5.2.4.1: Four Artists’ Domains or Biotopes
854 Ibid., 8.
development of work. Coding enabled the identification of two main characteristics, the basic functional studio requirements called tangible qualities and more introspective, immaterial or subtle characteristics, identified as intangible qualities.

Tangible qualities were classified as physical features that could be touched, such as building requirements or the necessity for various kinds of light or the capacity to control lighting. Intangible qualities ranged from features that enabled the spatial embodiment of practice to occur and qualities that empower generative processes contributing to the learning and developmental capacities of a particular student, art form, pedagogy or curriculum.

Intangible qualities were often poetic responses and spoke of what the studio enabled, such as the capacity to enhance a student's conceptual or physical domain. This may be an immaterial ingredient such as the facility to invoke the imagination or subconscious. Emptiness was mentioned a number of times. This attribute affirms the concept that the studio space is a vehicle for inspiration and the imagination and needs to come free from design, unaffected or unadulterated. In some circumstances intangible qualities may be considered tacit, even taken for granted or too obvious to name. However, in attempting to bring all these implicit features into the light, a claim could be made for intangible studio qualities as vital components, part of the toolkit and agent of practice itself. Indeed, the studio is a player, a spatial ingredient that could almost be considered part-medium in itself, one that enables and facilitates art practice across the art schools.

8.5.1 Academic QUAL Survey Findings: Key Finding 3

No QUAN questions were devised for this finding. Magnitude coding examined textural responses to Question 15 to ascertain what studio features might enable an effective relationship to occur between the space and a studio method of teaching and learning. Many answers to this question are poetic responses representing intangible qualities. Magnitude coding employed in Question 16: Please list the attributes of your ideal studio teaching space, essentially classified the frequency of tangible qualities, as it was the physical attributes of space that academics predominantly identified in this question. A list of tangible qualities describing the physical properties required by the space cover features such as studio size, heating and cooling, ventilation, access to natural or artificial light, blackout rooms and breakout spaces. Warmth, airiness, and the ability to control temperature and ventilation were crucial for Theatre, Music and Dance, while functional heating and cooling were desired in the School of Art. These features have been collated
in Chapter Seven, Table 7.49. Table 8.18 discloses textural examples for tangible and intangible studio qualities distilled from the academic survey Questions 15 and 16. Some partial overlapping of attributes may occur in order to keep a quote intact.
## Academic QUAL Survey Finding: Tangible and Intangible Studio Qualities

### Tangible Qualities:
**Space, Light, Soundproof, Building Requirements, Technology, Design**

| Art | There needs to be natural light and sound insulation so that one can hear conversations; there needs to be wireless connection and a projector so that one can move virtually and effortlessly from the space of the studio to the global context.  
|     | Freedom from OVER design. |
| Production | Studio spaces are important when it comes to practical learning, such as how to rig a light.  
|     | Sound proof. I currently compete with tap dancing.  
|     | Space to experiment.  
|     | Enough space, enough room for storage (uncluttered), good natural light, no intrusive noise, some privacy (no constant onlookers). |
| Theatre | Natural light; heating and cooling; clean smooth floors; relatively soundproof  
|     | A wooden floor, preferably sprung (for safety of movement). Natural light. Ample room. High ceilings. Good acoustics (for speaking and singing.) Functioning heating/air-conditioning. Proximity to toilets. Potential access to other teaching tools, such as video projection. Wide enough doors to allow objects to come in and out. Sound proofing in relation to other spaces nearby.  
|     | Safe (if that means sprung floors), clean, big enough; equipped with A-V.  
|     | Calm, clean space, ordered. Well maintained. |
| Dance | A ‘shell’ with NO design features  
|     | Space, light – both artificial and natural, soundproof-ness, heating/cooling reliable floor surfaces, audio/visual equipment. |
| Music | A good studio space allows students to work with the acoustics of the room and learn balancing in ensemble playing. |
### Academic QUAL Survey Finding: Tangible and Intangible Studio Qualities

#### Tangible Qualities:
**Space, Light, Soundproof, Building Requirements, Technology, Design**

- Appropriate attributes for the subject being taught, including size, sound proofing, lighting, equipment as needed.

#### Film and Television
- Comfortable seating, airiness, light and space.

#### Intangible Qualities:
**Emptiness, Control, Potential, Flexibility**

**Art**
- The studio allows the student room to move on a literal and metaphorical level. It models the artist's experience to the student by allowing the student to internalize what it is to be an artist and to negotiate the inevitable ups and downs of a studio practice. It is a place where the artistic practice is embodied for students and encountered by the staff member.
- That it be set up as a functioning work space akin to a studio beyond art school.
- Practical outcomes. The subjects are practically based and the chance to demonstrate/try things out in the real is critical.
- Interaction, rumination, serendipity, collaboration, contemplation, access to current international thinking.
- Immediate practical demonstrations with the space to reconfigure and re-imagine an artwork.
- Studio space is integral to professional future practice. It operates as research laboratory, site for experimentation and production.
- Things are suspended and risks are taken. Learning is open and immersive. Private and yet public, the space offers an insight into the efforts of the student.

**Production**
- An environment conducive to creativity.

**Theatre**
- A neutral space that can be adapted to varying activities. Flexibility is important. All sitting on the floor, or sitting in circle on chairs, or...
### Academic QUAL Survey Finding: Tangible and Intangible Studio Qualities

<table>
<thead>
<tr>
<th>Tangible Qualities:</th>
<th>Space, Light, Soundproof, Building Requirements, Technology, Design</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>working against the walls. The ability to communicate in clear light</td>
</tr>
<tr>
<td></td>
<td>as well as the ability to create a safe, womb-like atmosphere for the</td>
</tr>
<tr>
<td></td>
<td>students to immerse in an internal and an imaginary world. Harsh</td>
</tr>
<tr>
<td></td>
<td>fluorescent lighting and concrete floors are counter-productive.</td>
</tr>
<tr>
<td></td>
<td>• Empty: Nothing on the floor or walls, no poles.</td>
</tr>
</tbody>
</table>

**Dance**
- The important quality is space’s potential, as it is an empty vessel waiting to be filled with thoughts, and actions, responsive to the subconscious, rather than external stimuli.
- The ability for a teacher to physically show movements concepts and techniques. The ability for the students to explore and try movement sequences without the limitations of too little space and in the presence of other students.

**Music**
- One that allows the student to maximize dynamic control at both ends of the spectrum.

**Film and Television**
- Integral for hands on learning with specialist equipment [assisting] in applying theoretical examples.

Table 8.18  Academics QUAL Survey Findings: Tangible Studio Qualities
8.5.2 Academic QUAL Interview Findings: Key Finding 3

QUAL interview insights provide further detail on tangible and intangible qualities, how they interact and affect each other.

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Academic</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art:</td>
<td>Lou Hubbard</td>
<td>The studio is a complex site, where the architecture contributes enormously to how we understand the work.</td>
</tr>
<tr>
<td>Photography</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance</td>
<td>Helen Herbertson</td>
<td>There is the need to be able to forge a way for the work to be married with the space.</td>
</tr>
<tr>
<td>Art</td>
<td>Dr Stephen Haley</td>
<td>There's that openness, like the literal openness of the architecture, the fact that there’s only three sides [to the studio] does allow for interactions, a lot of across the wall chitchat and students can see what other students are doing, and offer a comment or constructive critique. That's quite important actually because there's a kind of frisson that happens which ramps up ambition I think.</td>
</tr>
<tr>
<td>Music</td>
<td>Geoff Hughes</td>
<td>Studio is a room of people, or a person [one on one]. It has to be sort of accepted that way and of course if you need things [in the studio], those things need to work. Soundproofing does make a big difference; it's hard for them to imagine how much of a difference it makes in a music building because we've never had it, really.</td>
</tr>
<tr>
<td>Theatre:</td>
<td>Geraldine Cook</td>
<td>My role changes according to the space, and the</td>
</tr>
</tbody>
</table>
### Academic QUAL Interview Findings: Tangible and Intangible Qualities

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Academic</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice</td>
<td></td>
<td>studio notion of that... from the first open studio space where there is exploratory and investigatory experiences into trying to get the actor to retrieve those in the final space that they find themselves in and that moment of speaking...</td>
</tr>
<tr>
<td>Production</td>
<td>Dr Roger Alsop</td>
<td>For me, my personal office space is my studio space, it is my relaxation space it's all of these things... It's also a space which I guess is defined as my personal space, you know it is my area and then what I do in that area is pretty much according to my mood or the needs at the time. So in that sense I guess it's (sic) maybe like a constant hot desk.</td>
</tr>
</tbody>
</table>

Table 8.19  Academic QUAL Interview Findings: Tangible and Intangible Qualities

### 8.5.3 Student QUAL Survey Findings: Key Finding 3

Student responses to this key finding are drawn from the magnitude coding to Question 10, which asked students: *What are the qualities of your ideal studio space?* The frequency of ideal studio attributes is listed Chapter Seven, Table 7.3.7. The results summary 7.2.20.1 indicates students value both tangible and intangible studio qualities. Physical properties such as space (large open space, spacious areas, wall space and storage), light, building requirements, technology, heating and cooling were frequently mentioned, while intangible aspects such as silence, privacy, solitude and collaboration, were also highly valued. Table 8.20 presents textural examples from the coding sample.
### Student QUAL Survey Findings: Tangible and Intangible Qualities

<table>
<thead>
<tr>
<th>Undergraduate Photography (No. 5)</th>
<th>Open, natural light, comfortable, lots of desk and floor space and a computer with Photoshop, Final Cut Pro, space to collect objects and materials i.e. lots of storage space.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate Photography (No. 10)</td>
<td>Flowing natural light, large desk for folio work and ample wall space for hanging prints. Comfortable chair which won’t hurt my back after long hours studying.</td>
</tr>
<tr>
<td>Graduate Installation (No. 19)</td>
<td>Storage for materials and projects, flexible work area for larger projects, wall space for mock-ups, easy access, ideally late night and better weekend access, relative calm and quiet, excellent lighting.</td>
</tr>
<tr>
<td>Undergraduate Theatre Performance (No. 34)</td>
<td>Large, empty room with sprung floors, with potential to rig lighting, sound equipment, good light and ventilation, with regularly cleaned floors for good hygiene, and internet access.</td>
</tr>
</tbody>
</table>

Table 8.20  Student QUAL Survey Finding Examples: Tangible and Intangible Qualities

### 8.5.4 Student QUAL Interview Findings: Key Finding 3

Table 8.21 presents student interview findings elucidating tangible and intangible studio qualities specific to their discipline. For graduate student Darren Vizer, core tangible features in Dance relate primarily to the floor surfaces, access to natural light, the capacity to control light and the space’s acoustics. Intangible qualities are those that nourish, and provide the right energy or vibe and are enhanced by adequate tangible attributes that support the dance process. Darren suggests spaces can emit feelings, a vibe, or emanate an atmosphere or energy. In Table 8.21 Darren comments on the ramifications for his practice in trying to work in a space with cold or low energy.
<table>
<thead>
<tr>
<th>Discipline</th>
<th>Student</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance</td>
<td>Darren Vizer</td>
<td>Having the right space allows me to uncover and discover and learn ways of approaching how I'm trying to tell a story. If I'm learning with a new emotion or a new thought, and discovering that which sits in my body, if I'm learning a new way to use that through the work, that's valuable because when you’re story telling you need to keep the momentum and the energy and everything connected. So, if I am in a crappy space, I'm not going to be given access to those connections. If I'm not given access to my stuff physically, emotionally and mentally, if I can't get access to it, it's just not going to work. In a poor space (concrete, dark dusty and dirty) there seems to be no respect for the underlying process that takes place in rehearsal . . . it's like not having the right tool for the job that needs to be done . . . and, it's not good for your health. So the qualities of the space are very important for the desired learning to occur. Other space like a gym does not carry historical significance. In a dance studio at VCA you are connecting with the past, with those who have gone before you, carrying on a tradition that's been around for a long time – that makes you feel more connected. When you're working on a hard surface that's probably the primary, the most important thing – you don't want to practice on it because you just ache after – and it just feels like the floor pulls your energy, (it) makes you heavy, it's just awful!</td>
</tr>
</tbody>
</table>
### Student QUAL Interview Findings: Tangible and Intangible Qualities

| Discipline                        | Student                             | Quote                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|-----------------------------------|-------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------
| Student QUAL                     | Tucker                              | Sometimes you can walk into a studio space and it’s quite cold and you’re like “Oh, how am I going to work in here?” Yeah, it just doesn’t sit in the body. I love natural light in the space, that’s what I prefer. But if I can close it, great. Acoustics are important too, because I use my voice. So if I’m warming up my voice and I’ve got nice acoustics and sound, I can hear it all, all the energy flows back through me and I can use that. The space is an instrument because when I’m using the breath and the mind, I like to hear the breath in the space, and you know, even when I’m breathing out, the acoustics pick it up, picks it up before I start to use text or broken text, I feel like the space becomes the music score. The music, the space, helps support the music score I’m trying to create. The space gives me feedback. |
| Production                        | Dagmara Gieysztor                   | A space that is not too tiny and pokey, that’s really important. A space where everyone feels like they can have a bit of space; natural light for me is very important, because without it I feel like I don’t know where I am.                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Music: Interactive Composition    | Maize Wallin                       | Tangible qualities include the studio’s size, one that can support technical and acoustic equipment, house a working reference library and enough space to accommodate students and meeting up with collaborative partners. I also have a range of musical instruments that occupy the space. Intangible qualities relate to calm. The space calms me down. I can just be. [It’s] a place to sort things out [such
### Student QUAL Interview Findings: Tangible and Intangible Qualities

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Student</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre:</td>
<td>Hannah McInerney</td>
<td>as] the days meetings and I know it's my space and sorting it out might mean grabbing my books which I know very well and have my notes scribbled over them. It gives you a bit of confidence if you have people in your studio; you are definitely the one that's in charge, you know? . . . it's my space.</td>
</tr>
<tr>
<td>Music</td>
<td>and Tayla Johnston</td>
<td>It has to be quite big because you do progressions . . . and leaps down the room. [However, the space doesn't have to be] as big for vocal work, quite small room actually.</td>
</tr>
</tbody>
</table>

Table 8.21  Student QUAL Interview Findings: Tangible and Intangible Qualities

### 8.5.5 Summary Key Finding 3: Tangible and Intangible Studio Qualities

The physical studio may be a place of practicality, or a space for possibility. It can be a place that contains and holds, or a space that invites expansion and reflection. It can be a space that encourages a gradual awareness to simmer, or a place for that 'aha' moment when everything clicks into place. These findings reveal that when the physical properties of a space are in line with the teaching and learning requirements of a practice, then the student and the practice are well-supported and effective outcomes are facilitated and empowered.

Categorizing studio qualities into binary categories such as tangible and intangible or objective and subjective qualities are considered in Chapter Nine Conclusion as part of further research. This section has tried to show how these dual qualities assist teaching and learning, but also to show how the space is inhabited or 'lived in' by actually naming what features are essential to students and academics in order to be able to declare the studio as a crucial and vital ingredient for teaching and learning in the university. From these findings, there can be no dispute as to the importance, value and relevance of the studio across the disciplines.
8.6 Importance of Technology in the Studio

The findings indicate that access to reliable technology and technological equipment is a key service required by academics and students in the studio. Student QUAN survey results in Chapter Seven, 7.2.17 rated the importance of access to the Internet, wireless Internet and printer as very high. There were no significant differences detected between undergraduate and graduate statistics for the importance of these services. However, one student noted the desire to access technology outside the studio. This student observed: “I go elsewhere to use these facilities and enjoy the lack of online distraction in the studio.”

Academics frequently remarked on the desire for access to technology in the studio. Table 8.22 collates the QUAL survey academic recommendations for discipline-specific technology needed in the studio space.

<table>
<thead>
<tr>
<th>Academic QUAL Survey: Importance of Technology in the Studio</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Discipline</strong></td>
</tr>
<tr>
<td>Theatre</td>
</tr>
<tr>
<td>Production</td>
</tr>
</tbody>
</table>
| Art | • There needs to wireless and a projector so that one can move virtually and effortlessly from the space of the studio to the global context.  
• Staff in S&SP regularly deliver PowerPoint presentations of images, as well as video, and website references to contextualize projects, and to provide students with research material specific to their discipline stream. This allows the presentation of context, research and ideas to be linked synchronously with what students are making and doing in the studio. The tutorial room needs to be large enough to house up to 30 students (and more on occasion), light |
## Academic QUAL Survey: Importance of Technology in the Studio

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>controlled, and equipped the appropriate technology, i.e. a projector, speakers, a laptop (please) so that staff can deliver PowerPoint presentations, videos etc. Guest Lecturers also regularly need this set up to give presentations, for example relating to professional practice.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Current spaces are Ok but could have more computer resources available to staff and students.</td>
</tr>
<tr>
<td></td>
<td>- Wi-Fi that works, data projector with internet access.</td>
</tr>
<tr>
<td></td>
<td>- Ability to direct artificial light sources, projection equipment, Wacom tablets and iPads.</td>
</tr>
<tr>
<td></td>
<td>- Wired Ethernet connections (not wireless).</td>
</tr>
<tr>
<td>Dance</td>
<td>A sound system including MP3 for reproduction of sound recordings, video/DVD playback facility and Internet access for latest on-line dance videos and database.</td>
</tr>
<tr>
<td>Music</td>
<td>A closed multi computer network, audio equipment, synthesizers, samplers, sequencing and notation software, professional audio monitors and Internet access.</td>
</tr>
<tr>
<td></td>
<td>- CD/iPod amplification.</td>
</tr>
<tr>
<td></td>
<td>- Working audio playback (as students can be face to face with the floor).</td>
</tr>
<tr>
<td></td>
<td>- Electrical plugs for mp4 devices.</td>
</tr>
<tr>
<td>Film and Television</td>
<td>Technologies need to be regularly maintained, checked, and as simple as possible to use. Preferably the induction to the spaces should follow a guidelines sheet specific to each space, and a summary should be left in the space for casual staff. Phones to call technical staff, when problems occur, should be installed.</td>
</tr>
<tr>
<td></td>
<td>- Wi-Fi access. Technical updates (especially software or other user interfaces) should be clearly published on space walls, and regular staff training sessions in equipment updates should take place.</td>
</tr>
</tbody>
</table>
I require a full AV system for projecting film, TV and PowerPoint, which form a significant part of my studio teaching.

Table 8.22  Academic QUAL Survey: Importance of Technology in the Studio

### 8.7 Studio Metaphors

One QUAL interview question asked participants for a metaphor that described their relationship with the studio space. Table 8.23 lists academic and student responses to this inquiry. These responses also reflect the nature of the studio's solitary and communal functions, while also suggesting that the space is a supportive container for the emergent creative process.

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Participant</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Academic</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theatre Voice</td>
<td>Geraldine Cook</td>
<td>A playground.</td>
</tr>
<tr>
<td>Contemporary Music</td>
<td>Geoff Hughes</td>
<td>A cave for people like me; my own studio is my cave. It really is, it’s like my shed.</td>
</tr>
<tr>
<td>Film and Television</td>
<td>Siobhan Jackson</td>
<td>On set – a fabulous circus! For a writer – a study.</td>
</tr>
<tr>
<td>Art</td>
<td>Jon Campbell</td>
<td>It's your space. There's not that many spaces you can</td>
</tr>
</tbody>
</table>
### Academic and Student QUAL Interview Findings: Studio Metaphor

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Participant</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Painting</td>
<td>call your own . . . where you think about things in a particular way. It's your own space but in terms of working and making, I don’t know, it is quite unique. There’s no Bible on this that says this is how you should go. No recipe. You can go by what people have done before you and use it and then you still have to come into your space and go “What am I going to do with this?” [It is] a massive responsibility, you’ve got a great opportunity you should take it. You should take it and not be lazy with it.</td>
<td></td>
</tr>
<tr>
<td>Art</td>
<td>Sue Stamp</td>
<td>It should be a place that you are excited to go to each day. It's your space where you're being inventive, you're being creative, it should be a wonderful space.</td>
</tr>
<tr>
<td>Drawing</td>
<td>Dr Roger Alsop</td>
<td>I think the studio is actually much more a mental place than a physical place. And if you require a physical environment with certain objects in it to create the mental space, then that's how it is. If you don't, then you don’t. I think even if you do have a fabulous studio and you've got your chaise longue and you've got your models and you've got your stuff and it's all happening all around you, if you're brains not there, your brains not there. Surround yourself with what you need to surround yourself with . . . because at what point is the studio just a reflection of what's going on inside the head . . . create an environment around yourself which reinforces [what you're doing], then go for it.</td>
</tr>
<tr>
<td>Discipline</td>
<td>Participant</td>
<td>Quote</td>
</tr>
<tr>
<td>------------</td>
<td>---------------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Student</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production</td>
<td>Dagmara Gieysztor</td>
<td>A love affair.</td>
</tr>
<tr>
<td>Theatre:</td>
<td>Hannah McInerney</td>
<td>A playground; a safe haven; a sanctuary.</td>
</tr>
<tr>
<td>Music Theatre and Tayla Johnston</td>
<td></td>
<td>Yes, it is a sanctuary, you're more yourself there than when you leave, [which has the effect of] &quot;Oh the real world, I've got to act in a certain way.&quot; Whereas in the studio, you can just be yourself, you can be free. [Hannah McInerney]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>It's a combination, it is also a safe haven, it's somewhere where you go and there's no judgment, it's just pure creativity I think. [Tayla Johnston]</td>
</tr>
<tr>
<td>Dance</td>
<td>Darren Vizer</td>
<td>A family. A mother, father and friend.</td>
</tr>
<tr>
<td>Dance</td>
<td>Amanda Lever</td>
<td>A kind of partner. It really is another being which I exist within but I interact with. [It is similar to] the way my mind exists within my body and they interact and it's the same person but you can kind of feel this link; they're not the same but they're the same kind of thing, the space is almost the same kind of thing. Mind, body, space.</td>
</tr>
<tr>
<td>Art S&amp;SP</td>
<td>Julia Dunne</td>
<td>It's like dipping in a dance; like when people trade partners. But at the same time you can step in and</td>
</tr>
</tbody>
</table>
### Academic and Student QUAL Interview Findings: Studio Metaphor

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Participant</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Interactive Composition</td>
<td>Maize Wallin</td>
<td>out of the dance, you can be on the side, you can go and get a punch, you can step out onto the back balcony and look at the stars but you know you can also pop back in and link arms with somebody. That’s what it is.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The studio is a catalyst. It is probably also like a love-hate relationship.</td>
</tr>
</tbody>
</table>

Table 8.23  Academic and Student QUAL Interview Findings: Studio Metaphors
### 8.8 Academic QUAL Findings: Studio Constraints

In considering studio constraints, respondents broached topics such as the necessity for enough space, the availability of different kinds of spaces, soundproofing, timetabling and freedom from overdesign. With the VCA studios undergoing building changes, there was some concern that the studios remain free from overdesign, while a frequently mentioned concern in Performance disciplines was the need for breakout spaces. Many of these issues have been documented in previous tables, however Table 8.24 highlights examples from the survey's findings.

<table>
<thead>
<tr>
<th>Academic</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music</strong></td>
<td>• The most important factor is availability – VCA is often overbooked and extremely difficult to find suitable rooms for one on one teaching.</td>
</tr>
<tr>
<td></td>
<td>• In most cases I need to change the lighting in the room to make the visuals clearer, but also to create a more conducive environment – harsh fluorescent lights can create a feeling of sterility and detachment from the imaginative processes necessary for my subject.</td>
</tr>
<tr>
<td></td>
<td>• Ventilation as required when students sweat.</td>
</tr>
<tr>
<td><strong>Dance</strong></td>
<td>• A ’shell’ with NO design features.</td>
</tr>
<tr>
<td><strong>Art</strong></td>
<td>• Freedom from OVER design.</td>
</tr>
<tr>
<td></td>
<td>• A space that doesn’t have the wind and the cold blowing through it so that it is too miserable to want to be in. [It should be] a place where people want to be.</td>
</tr>
<tr>
<td><strong>Film and Television</strong></td>
<td>• Studio facilities at VCA FTV are generally good for teaching &amp; learning, although editing rooms are verging on too small.</td>
</tr>
<tr>
<td></td>
<td>The school does not have enough flexible tutorial/classroom space, and almost all have no natural light and all are</td>
</tr>
</tbody>
</table>
### Academic QUAL Survey Findings: Studio Constraints

<table>
<thead>
<tr>
<th>Academic</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>becoming too small for the class sizes and duration of classes. (Half day and full day sessions are not unusual).</td>
</tr>
<tr>
<td>Production</td>
<td>Needs to be sound proofed. I currently compete with tap dancing.</td>
</tr>
<tr>
<td>Theatre</td>
<td>Size depends – can vary (we use small break-out spaces as well as large space for movement for up to 22 people). Natural light is important, but we need to be able to black out spaces too.</td>
</tr>
</tbody>
</table>

Table 8.24 Academic QUAL Findings: Studio Constraints

### 8.8.1 Student QUAL Findings: Studio Constraints

Students frequently mentioned the need for enough space, the right kind of space for their practice, heating, cooling and ventilation or the availability of a space to those who were not offered one. Table 8.25 compiles examples of QUAL student survey issues and dilemmas mentioned by students with or without a studio at VCA.

### Student QUAL findings: Studio Constraints

<table>
<thead>
<tr>
<th>Shortage of Space</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Student</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate Performance/ Production) (No. 57)</td>
<td>A space which is equal or greater to the performance space in dimensions. The VCA currently has a shortage of rehearsal spaces and as such performance venues are being used as rehearsal spaces. This creates tension as the director and cast are often displaced to an inadequately small rehearsal space</td>
</tr>
<tr>
<td><strong>Student QUAL findings: Studio Constraints</strong></td>
<td></td>
</tr>
<tr>
<td>---------------------------------------------</td>
<td>---</td>
</tr>
<tr>
<td>during the period of time required for a production to &quot;bump in.&quot;</td>
<td></td>
</tr>
<tr>
<td><strong>Graduate Theatre/Directing (No. 65)</strong></td>
<td>Theatre needs a reasonably large and private space in an ideal world. We spend a lot of our time in tiny-carpeted classrooms, which are almost useless.</td>
</tr>
<tr>
<td><strong>Undergraduate Performance/Theatre &quot;Other Comment&quot; Question 8</strong></td>
<td>Not having a studio at the VCA I have answered this question relating to my studio space outside the VCA but the feelings are the same, the need for a space is always present and not having one at the VCA is very frustrating.</td>
</tr>
<tr>
<td><strong>Graduate Performance Theatre Directing &quot;Other Comment&quot; Question 6 (Table 7.16)</strong></td>
<td>My project is being made within a specific time period (4 weeks) when I am making I will work in a variety of spaces, one half of which are tutorial rooms not suitable for the work I am doing due to a profound lack of space in the Performing Arts school.</td>
</tr>
<tr>
<td><strong>Graduate Theatre/Performance &quot;Other Comment&quot; Question 7 (Table 7.17)</strong></td>
<td>I don't have a studio space allocated to me at VCA. Access to a shared studio space for readings/rehearsals and drama workshops would be useful. I work in my lounge room.</td>
</tr>
<tr>
<td><strong>Graduate Multimedia / Spatial practice / Visual Art/photography (No. 92)</strong></td>
<td>We don't get a studio space of our own, we bring [work] in for class time. I work in my lounge room. As we don't have studios, getting one would be a big improvement!</td>
</tr>
<tr>
<td>Student QUAL findings: Studio Constraints</td>
<td></td>
</tr>
<tr>
<td>------------------------------------------</td>
<td></td>
</tr>
<tr>
<td><strong>Graduate</strong>&lt;br&gt;Spatial practice/Visual art/Performance (No. 51)</td>
<td>I work from my spare room at home, the works are sometimes large and difficult to transport, so home is the easiest space for me to work from at the moment. I never visit my studio space at VCA. I currently think of my spare room as a studio space, I work from there two half days a week. Eventually I would like a dedicated studio space of my own.</td>
</tr>
<tr>
<td><strong>Graduate</strong>&lt;br&gt;Theatre/Writing (Student No. 52)</td>
<td>It would be great to have rooms on campus set aside for solo writing practice.</td>
</tr>
<tr>
<td><strong>&quot;Other Comment&quot;</strong>&lt;br&gt;Question 8 (Table 7.22)</td>
<td>Photographic artists need real walls in their space not short partitions like I currently have. Especially when you work is large format. Privacy is also an issue, it's disheartening to return to your studio and people have moved things around. There is not consideration at the VCA for artists who need to work in privacy. As a result I have needed to use a studio off campus for tasks that I could be doing on campus under the right conditions. I can only use my space as a meeting room for tutes which is disappointing for a final year student.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Heating, Cooling, Ventilation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Undergraduate</strong>&lt;br&gt;Sculpture and Spatial practice) (No. 77)</td>
</tr>
</tbody>
</table>

| Access Hours |
### Student QUAL findings: Studio Constraints

<table>
<thead>
<tr>
<th>Undergraduate Drawing/Visual Art/ Film and Television/ Spatial practice (Question 7: Table 7.17)</th>
<th>When I get one soon (a studio) I will visit it after hours because the hours here are lacking, to say the least.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate (No. 15)</td>
<td>Access around the clock 24/7.</td>
</tr>
</tbody>
</table>

Table 8.25  Student QUAL Findings: Studio Constraints

### 8.9 Student QUAL Survey Findings: Studio Wish List and Suggestions

A number of students had suggestions for studio possibilities. Some offer positive requests to bring together areas for collaborative spaces for students. However, there are no suggestions as to how this might take place.

### Student QUAL Studio Wish List and Suggestions

<table>
<thead>
<tr>
<th>Student</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate Animation</td>
<td>Able to be personally customised by me, so I can create a cute and colourful environment that I can be inspired to work in.</td>
</tr>
<tr>
<td>“Other Comment“ Question 8</td>
<td>Cross discipline communal spaces would be interesting.</td>
</tr>
<tr>
<td>Graduate</td>
<td>An arched window. For it to be located in New York or</td>
</tr>
<tr>
<td>Student QUAL Studio Wish List and Suggestions</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------------</td>
<td></td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td></td>
</tr>
<tr>
<td>Visual art</td>
<td></td>
</tr>
<tr>
<td>Multimedia (No. 81)</td>
<td></td>
</tr>
<tr>
<td>Paris. Plants. A bed for me to lay my models and conquests.</td>
<td></td>
</tr>
<tr>
<td>Decent heating.</td>
<td></td>
</tr>
<tr>
<td><strong>Graduate Theatre / Writing for Performance (No 52)</strong></td>
<td></td>
</tr>
<tr>
<td>It would be great to have rooms on campus set aside for solo writing practice.</td>
<td></td>
</tr>
</tbody>
</table>

Table 8.26  Student QUAL Survey Findings: Studio Wish List and Suggestions

8.10 QUAL Interview Findings: The Future of the Studio

A question asked of many student and academic interviews was: *Could the studio ever not be necessary to your practice?* Given the emergence of online fine art courses such as Curtin University’s Bachelor of Arts (Fine Arts) Degree as mentioned in the Introduction 1.1.1 Third Key Research Issue, which also noted a shift in art practice to artistic research culture in the university, the interview question sought an opinion on the future of the studio space in the participant's discipline.\(^855\) Again, all participants confirmed the studio to be indispensable, although from some participants’ perspectives, the studio’s form might alter due to funding. Graduate Dance student Amanda Lever asserts:

“I can’t ever see the studio not being a part of my practice because it is my laboratory, it is my retreat, where I can go and work things out. It is such a big part of what I do; it is how I create and inhabit my creating.”\(^856\)

---


Some academics were cautious, suggesting that while the studio model would continue its fundamental form might change due to funding cuts and neoliberal forces. Production Academic Dr Roger Alsop believed:

"I think the studio will potentially end up being more like a tutorial space than a studio space. I think for a variety of reasons, perhaps the 2.3 million dollar funding cuts is going to have more affect on this than anything else really. . . . I think the studio as an ideal will maintain and should be maintained but I think that the studio as a sacrosanct or one-purpose space will shift."\(^{857}\)

In regard to the digital domain replacing the physical space, Dr Stephen Haley, Graduate Coordinator in the School of Art, rationalizes:

"It is unlikely the studio will go away. It just keeps reinventing itself. It has been around for a long time and it's valued by people, not all people; obviously there will be shifts, but . . . there's a trust in physicality. In all the dematerialization of the world, there's still the material . . . [in the end] it's all material. . . . But it's also just the way artists have chosen to practice and I think that has to be respected."\(^{858}\)

And on the studio's longevity in relation to funding and neoliberal forces, Haley suggests:

"The university is being driven by funding . . . they're going to have to come up with their own resources. . . . It is a problem that needs to be resolved, and I don't see any way, without giving up the culture without becoming something else entirely. . . . The university is just going to have to accept that there's a certain value in the [studio method of teaching and learning] and it's going to cost them money. And whether they will or not, I don't know. I would say in this day and age that there's a certain amount of good will."\(^{859}\)

\(^{857}\) Interview with Dr Roger Alsop, April 2, 2014. See appendix D.
\(^{858}\) Interview with Dr Stephen Haley, April 1, 2014. See appendix D.
\(^{859}\) Ibid.
8.11 Response to the 3 Research Questions

<table>
<thead>
<tr>
<th>Research Question 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What is the nature of the artists’ studio and how does it function across the six art disciplines in an Australian academic research university, the Victorian College of the Arts, from student learning and academic teaching perspectives in the early twenty-first century?</td>
</tr>
</tbody>
</table>

As outlined in Chapter Six 6.5 Research Design, the ‘theory’, common belief or claim motivating this study is the frequent presence of post-studio funereal rhetoric in current literature that alludes to the studio’s ongoing demise. The rhetoric purporting the studio’s ongoing ‘death’ has not really been challenged, nor has the value of the space been critically reappraised in the present era. Thus the impetus for this study is to prove or disprove this much-asserted claim, that is, to test “the studio is dead” theory, otherwise tabled by Creswell and Plano Clark as “theory verification.”860 As such, the first research question sought to understand the contemporary nature or reality of the studio, to test the funereal assertions.

Contrary to demise, the research findings indicate that the studio in the university at the Victorian College of the Arts is a dynamic and complex place and space, integral to teaching and learning across all the school’s disciplines. This study reveals that, for its specific research location, the studio is a vital and vibrant ingredient, adapting to the social and cultural demands of its time. The findings suggest the studio has never ceased to be a site of relevance for the artist, particularly an artist in training.

8.11.1 The Studio’s Position at the Victorian College of the Arts

The consistent message across the disciplines is that the VCA studios are a valuable resource for students, particularly for multi-media types of art practice that assert the need for combinations of spaces. The studio is a form of materiality for some practices, a player enabling immersive and process-driven learning through the capacity to act as a safe container and caldron for cooking and brewing ideas and work, both individually

860 Creswell and Plano Clark, Designing and Conducting, 40. See Table 2.4.
and in collaborative contexts. The studio is crucial and critical to learning and producing. It is often a messy and complex place. At the VCA, the studios embody an historical lineage; the physical architecture and sites across the campus house unique memories specific to each discipline, of past students, exhibitions and performances. The studio models professional practice and experience for students.

The studio is a space for the hand and the mind, the physical working with materials and the intellectual activity required by creative work. It is at once the place for the corporeal and the articulation of skills, and one of the ‘studiolo’ – the study, a place for reflection, contemplation and solitary activity. Thus, the studio functions in many complex ways, not just as social and relational site but as both solitary and communal space for the private individual aspects of practice, public collaborative functions and communal spaces that accommodate the use of practices employing multiple media and a range of disciplines.

From the academic point of view, the studio is a pedagogical space that allows a conversation between lecturer and student to engage in an immediate way with the questions that are driving a student’s work. Teaching in the studio brings energy and inquiry into the process; it is a place where artistic practice is embodied by a student and encountered by a staff member. Private yet public, the studio space offers insight into the efforts of the student. In all the disciplines, the studio needs to accommodate the delivery of many forms of learning and instruction such as the lecture, the crit and producing the work. The studio affords the opportunity to experiment and try things out in the real. As such, a critical relationship with the studio today is essential for the student to understand their affinity with its mythical history, ways it has evolved in the arts disciplines or been ‘performed’ and used by cultural dogma as a site central to forms of struggles and resistance.

<table>
<thead>
<tr>
<th>Research Question 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. What is valuable about the studio for academics and students in a university setting and how do participants describe their understanding and experience of the function, value, relevance and contribution of the studio to their teaching and learning practice in the university studio?</td>
</tr>
</tbody>
</table>

The second research question sought specific criteria to support the findings emanating from the first research question. If the studio had been of little value to academics and students, a limited response would have ensued. However, the QUAN and QUAL survey
and interview results, particularly those forming Key Findings 2 and 3, present a vast array of studio characteristics documenting the importance of the space and articulating how the use of space is both unique and yet related across the disciplines.

In her studio interview, Geraldine Cook, academic lecturer in Theatre/Voice, notes an important feature that suggests training in the studio space facilitates an interior and exterior mode of learning for actors in theatre. It could be proposed that the studio plays a similar dual function across the art disciplines with the capacity to mediate inside and outside, public and private and collaborative and reflective states of being.

In *The Poetics of Space*, Gaston Bachelard gives the name Topoanalysis to the study of intimate spaces in our lives, insisting on the importance of memory, daydreaming and questions asked of space such as: "Was the room a large one? Was the garret cluttered up? Was the nook warm? How was it lighted? How, too, in these fragments of space, did the human being achieve silence?" Fundamental questions such as these were asked of participants, particularly in the interviews. Findings across the study reveal the indispensible value and relevance of the studio to the effectiveness of teaching and learning an art discipline, whether it be on location in Film and Television, fixed and individually inhabited in the School of Art, a pseudo office in one's lounge room as in Music composition, or an embodied space as in Theatre and Dance.

In line with Bachelard's sense of Topoanalysis, that is "the systemic psychological study of the sites of our intimate lives" or Yi–Fu Tuan’s Topophilia, (or love of place) which investigates the “the affective bond between people and place or setting,” the studio too might also contain and protect the artist's affinity with their artistic discipline. The studio is an intimate space, housing not only the basic practicalities of making and doing but a site where the poetic abides and the intangible psyche and soul reside. More than ever in our contemporary era, a respect and awareness for creative patterns and the needs of both solitary and communal forces need to be understood and made apparent, rather than be dismissed, remain unsung or kept silent. The value of space for the human psyche, creativity and flow needs to be made more explicit. Otherwise, the potential for this creative space to be misconstrued, misinterpreted or deemed irrelevant continues to

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862 Ibid., 8.
remain possible in light of demise rhetoric, virtual studio-based art courses, compressing neoliberal forces and institutional financial constraints.

The importance of space declared by participants in this VCA study confer with authors and theorists who examine space and place as a way of understanding. Bachelard also links the symbolic function of spaces in the house with ways of knowing. The attic in the house relates to the intellect while the basement and cellar are associated with the unconscious.864 Tim Cresswell, author of Place, reflects on Bachelard’s sense of space, commenting:

This verticality is one important axis that makes the house a place for the poetic. The other axis is the horizontal axis of inside and outside. The house, Bachelard argues, provides a place that centres us in the wide world beyond. The house as an ideal kind of place, provides a home for our psyches.865

The studio too echoes these sentiments as a space for the intellect and the unconscious, the inside and the outside – qualities declared by academics and students in this study to be important to them. The studio is a compass, a reference point, a bearing for the cardinal directions, the heights and depths of creative learning in the space.

<table>
<thead>
<tr>
<th>Research Question 3</th>
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</thead>
<tbody>
<tr>
<td>3. To what extent and in what ways does the studio's demise literature and Alex Coles’ proclamation of a new post-post-studio model, the transdisciplinary studio, agree with the studio views expressed by students and academics?</td>
</tr>
</tbody>
</table>

The demise of the studio, as embodied in 1960s and ’70s post-studio strategies, was reflective of the social, cultural, political and economic conditions of that era and paved the way for further institutional critique in the 1980s and ’90s. Chapter Three outlined how the studio has been implicated in later movements by referring to Miwon Kwon, who

865 Ibid., citing Bachelard, The Poetics of Space, 18.
investigates and critiques the sites where art is made and displayed. As a result of post-studio strategies, in the visual arts the studio as a site became part of the wider social and cultural framework that is itself exposed and revealed by art. Kwon writes:

But more than just the museum, the site comes to encompass a relay of several interrelated but different spaces and economies, including the studio, gallery, museum, art criticism, art history, the art market, that together constitute a system of practices that is not separate from but open to social, economic and political pressures.\textsuperscript{866}

Thus, in the visual arts, the studio has become embroiled in the social production of art in a place. While this study has acknowledged ways in which the studio has become part of different art world systems, it has fundamentally sought to discover if in fact the studio functions on other levels, not yet explicit, or, taken for granted. If the dominant discourse on the studio is only to be found in art criticism, this study seeks to present an alternate view, one in which the studio’s practical functions and valuable contributions to the artist’s way of thinking, being, making and producing are revealed and declared by the artists themselves. However, with the ongoing calamitous studio rhetoric and negative critique on the studio in international literature,\textsuperscript{867} this questionable studio position does seem inappropriate, at least for the location studied in this research, given this study’s extensive findings supporting the importance of the studio to teaching and learning art practices in an Australian university context.

This study’s findings reveal that facets of the transdisciplinary studio model are operating at the Victorian College of the Arts, as indicated by the QUAN student survey results wherein individual students declared the use of multiple media and disciplines in their art practice with the need for a combination of spaces. In addition, QUAL interview findings report that Interactive Music Composition student Maize Wallin embraces work that also connects with other disciplines and media such as Dance, Visual Arts, installation practices and events management. Further research would need to be conducted to observe the prevalence of discipline hybridity in a larger student survey sample to confirm if this trend is extensive or just particular to this survey’s cohort.

\textsuperscript{867} See calamitous rhetoric established in the Introduction.
In an academic interview, Art Historian Norbert Loeffler observed how and why art practices were becoming more hybrid stating:

“To me all that's happened is there’s been this diversification. And that's come [from] the fact that there are new artistic processes involving new technology or even old technology, and there are crossovers, or hybrid works between trans-media hybrid sort of productions . . .

It means your studio can be a computer in your office; it can be a workshop at home, it can be a library. It maybe a small space, or it may still entail taking your things down to the foundry. There's still people making bronze works occasionally and things of that kind.”

In discussing Coles' transdisciplinary studio model and Studio Olafur Eliasson, artist and Painting lecturer Jon Campbell reflects on the Eliasson phenomenon and the scenario for the contemporary Australian artist:

“Olafur Eliasson’s work will be discussed in the studio and discussed with the students and the mode of production – what the work actually is, how you get to that point, whatever, that’s a way the artist can work. Now, that is still a dream for the students, it's not a reality, the reality is how do I make this thing? And put it in the world and think about making it interesting? I think that's a really good starting point to get to be Olafur Eliasson. But you can only start with this if you've got critical thinking, which you have in that studio set up. I believe if you're equipped to go out and start to think about it like that, you start to work with ambition . . . [But] I still don't think that the world can support 10,000 Olafur Eliassons. It's just not set up like that.

I think there’s been a change in how contemporary artists work, it's embraced a lot more, it's encouraged more, it's exhibited a lot more, so it's become the norm to some degree. I’ll talk a lot to my students and say, have a look at these guys, they're painting [and] they're making videos and recording songs! That is their own practice, all of that, all of

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868 Interview with Norbert Loeffler conducted on April 4, 2014. See appendix D.
that becomes their practice, that's the kind of artists they are. They
don't become an artist working on ceramics and dabbling in music.
They are the artist who makes ceramics, who makes music and who
makes videos. A lot of artists work like that now, or work on big public
projects. The nature of the artist in that sense obviously has changed.
But not every artist is working like that; there's not the opportunity for
every artist to do that. That's what we do here, hopefully, we make
them aware of that, that it's their choice, it is all possible, but the reality
is very few people are going to give you a million bucks here to go out
and do something.869

The post-post-studio model proposed by Alex Coles illuminates a shift in the studio’s
status from the post-studio demise to a reinvestment of the space, albeit in a different
hybrid form. Although this is not a return to studio origins, Coles also observed that the
need for solitary studio spaces and time remained key to many artists working in large
scale operations.870 This affirms the need for both solitary and communal spaces
depending on the project under production and the needs of the artist. Coles’ new post-
post-studio model is ‘new’ to the extent that it supports discursive collaborative
communication and transdisciplinary practices occurring between art, design and
architecture. Shades of this configuration seem to be apparent in the student practices at
VCA.

In tracing the background of the studio from its emergence as sacred site and cave to the
multiple and complex ways it operates today, a different distinction might be made for
the studio today as the necessity of a place to work, to reflect, not as an escape or ideal
embodying heroic genius, but, in the university, as a place where like minds can meet to
embrace ideas at the edge.

8.12 Conclusion

This QUAN and QUAL mixed methods study set out to detail the studio space in a
university setting to account for a research gap identified in the literature, which suggests

869 Interview with Jon Campbell conducted on March 20, 2014. See appendix D.
870 This point was outlined in Chapter 4.
there is a “persistent lacuna”\textsuperscript{871} in the way the studio space critically functions, particularly in the university setting. This investigation has interrogated the nature of the studio across art school domains at the Victorian College of the Arts, The University of Melbourne, gathering data to reveal how the space is used, what the space enables, and has explored the connective tissue between student learning, performance creation and teaching and learning in the space. The findings have revealed how important the space is for the future of all the disciplines at VCA. As such, the loss of space, or the loss of a familiar space, or the thought that any discipline could practice without the physical space, would be detrimental and result in a loss of an elemental layer and an essential ingredient to the study of creative arts in the university.

Chapter Nine, Conclusion, completes this study by outlining the inquiry’s significance, implications and directions for future research.

9. Conclusion

Space is room, Raum, and room is roominess, a chance to be, live and move. . . .
Lack of room is denial of life, and openness of space is affirmation of its potentiality. . . . What is true of space is true of time. We need a "space of time" in which to accomplish anything significant.\textsuperscript{872}

\textit{John Dewey, 1934}

\textit{In its countless alveoli, space contains compressed time. That is what space is for.}\textsuperscript{873}

\textit{Gaston Bachelard, 1958}

\textsuperscript{872} John Dewey, \textit{Art as Experience} (New York: Penguin, 2005), 217.
\textsuperscript{873} Bachelard, \textit{The Poetics of Space}, 8.
9.1 Introduction

Today, the concept and word ‘studio’ is often borrowed by domains quite different from those the art world claims as the studio’s cultural and linguistic origins. For instance, real estate vernacular advertises ‘studio apartments’ – small one or two-roomed chambers for rent or sale, and television news broadcasters often flip ‘back to the studio’ – the headquarters of production. Even social public spaces are being renamed as studio spaces. For instance, at the University of Melbourne, certain academic committee, council or board meetings are asked to convene in “Leadership Studios.”

Underpinning the exploitation of the word ‘studio’ in these realms is the need to identify with particular studio attributes, such as being a creative site, a quiet study space, the base or nerve centre of operations or being inside the protection of a solitary, intimate space. The artist's studio has qualities other domains would like to claim as their own. As a space then, the studio is an evocative concept. There was a point in time when the studio’s first emergence could possibly be claimed by the visual arts, particularly during the Renaissance, when the scholar in his study represented, as Dora Thornton suggests:

a claim to civility, polite manners and educated tastes. . . Through the medium of the study and its contents, . . . the expectations, behavior and the values of the urban elite . . . [were] created. The study as a room-type lies at the heart of that culture, for it represents not only the celebration of the individual, but also the prestige of education, learning and the arts, both of which have been taken to characterize the Italian Renaissance. Moreover, more than any other room in the house . . . the study was perceived . . . as having an individual owner, and a secret identity of its own, which might persist long after that owner’s death. . . . The study was also integral to the Renaissance cult of studious leisure . . . self-improvement . . . and perfection of the self.

While these classic Renaissance features no longer propel values and taste today, they do recall and evoke a sense of understanding of the power and influence endowed upon the studio space. It is with this sense that the space has a legitimate and authentic claim to a unique relationship with artists over the past five hundred years, and even further

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874 In conversation with Professor Su Baker, December, 2015.
875 Dora Thornton, *The Scholar in His Study*, 1-3.
back with artisans. While there have been many publications on the studio over time, the focus is most often on the artist who inhabits the space and not on the nature of the space itself. This study has critically examined the space in the educational university setting to make a claim for the importance of the studio qualities as crucial referents for artists and artists in training.

9.2 Significance and Contribution

From the mixed methods results provided in this thesis, there is compelling evidence to suggest that the studio endures as a significant contributor to the education of artists in the university. In opposition to post-studio demise references, the data reveals that the studio is anything but obsolete. Indeed, the research findings show that the studio is integral to arts curriculum and a pedagogical ally for effective teaching and learning across the art disciplines in the university setting. There is sufficient data to assert that the studio is a player and a co-creator across the art disciplines at the Victorian College of the Arts. The data also suggests that by providing tangible studio qualities and up-to-date technological services, the intangible experience is heightened with the successful delivery of art practices to produce exemplary artistic practices, enabling students to perform and succeed in accomplishing core curriculum goals and, crucially, connecting the teaching and learning environment to the global context in situ.

This research presents a picture of the studio today in the face of changing technological pressures and neoliberal demands. The research contributes original empirical evidence accounting for the function, value, relevance and contribution of the studio across the art forms, to give a discerning view of the studio at this point in time at the Victorian College of the Arts. The study responds to the research gap and aims to provide a body of critical scholarship on the studio as a referent for artists, academics, students, administrators, policy makers, historians, critics and theorists, particularly those involved with the professional development and education of artists, in an educational university setting.

9.3 Implications and Possible Applications

One implication of this research is that this study makes a case for the necessity of the physical studio space amid ongoing post-studio demise rhetoric, online technological courses advancing virtual studio spaces and the impact of neoliberal forces making
demands on the space. Possible applications for this research might be that the study is cited as a source document when applying for funding or when needing to rationalize the necessity of the studio space for teaching and learning in the university.

9.4 Further Research

In a recent *Perspective* publication, Rachel Esner argues "Why the Studio Matters as Never Before," stating that in order to understand the various "manifestations of the artist's studio as a place of praxis [and] ideology, [then] a trans-historical methodology, a transnational [inquiry] and an [investigation through] different media [is required]." Esner further suggests:

In recent years, there has been a return of the artist as a central figure in the art world. After being declared "dead" by Roland Barthes and Michel Foucault [for about forty years now] the artist . . . is experiencing a revival as an economic engine and messiah – consider Hirshhorn, whose projects are designed to initiate social change, or the extraordinary dimensions of some artists on the art market. . . . I would suggest however, if we are to avoid falling back into a modernist and universalist conception of the artist, with his rhetorical genius and dedication to individual biography and work, we must not only continue to deconstruct Man (or woman), but also the workshop. We will do so to a better understanding of the artist's workplace as never being neutral or natural, but embodying in itself an institutional paradigm . . . .

Thus, in light of Esner's international views and in considering the findings from this Australian study, further research is needed in a number of different directions. This study points to the need for greater understanding on how the experience of space is utilized across the disciplines. In addition, while the majority of student and academic participants admitted the studio was an essential component to their practice, many also mentioned constraints that impeded their progress or an experience that could

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877 Ibid.
have been better. As a result, further investigation could be developed targeting how the space/s are implicated in the pedagogy of each discipline.

Many participants, particularly in Dance, recognise that the studio is actually a spatial element incorporated into their art form and is inseparable from other aspects of their practice, such as the body and time, psyche and soma. Other artists, particularly in the Visual Arts, had a pragmatic approach suggesting the space might also be the kitchen table, the tram ride or laptop, wherever one’s mind happens to be. Clearly, for the artist (not the designer or architect), the space of the studio represents a complex interweaving, between incubating the ideas and the development of the work. The studio as a concept – as both space and place – is inseparable from the production of artistic works and the relationship is worth further investigation and wider vindication.

Further research could extend the historical study of the studio across the art schools or in writing about the studio and the nature of space’s contribution to art’s method of inquiry within each of the disciplines. Writing about the space of the studio alongside practice could enhance understanding of the relationship between space and practice if the implication of the studio could be described. As Geraldine Cook noted, the studio is considered part of the curriculum in Theatre: “Space is curriculum; Curriculum is space.” A phenomenological study of space and place could underpin this type of investigation. How might the nature of the studio’s participation be articulated across the disciplines? After all, in a studio method of teaching and learning, isn’t the studio part of an artist's method of inquiry?

Further research directions emanating from this study might also include investigating the “The Politics of the Studio” from feminist, queer and postcolonial narratives. Or, an examination of non-Western creative practices and perspectives might also offer a contrast to these predominantly Western findings. A further direction could be to examine Pascale Gielen’s four artists’ domains or biotopes in relation to the infrastructure and curriculum of fine arts institutions. An interesting comparison might be to conduct similar studies with selected international institutions. And finally, investigating educational theories in relation to creative arts practices in institutions alongside the development of interdisciplinarity practices could contribute an understanding of how spatial pedagogic practices relate to other disciplines within the university especially those in non-creative arts fields, thus opening up new pathways and conversations with different disciplines.

878 See appendix D: Studio Perspective interview with Geraldine Cook.
One of the limitations of this research was a decision to suspend the incorporation of literature on the philosophy of Space and Place, phenomenology and the social production of space, preferring instead to ground the research in the studio’s relevance alongside post-studio and post-post-studio assertions. Thus, further research could be conducted into what Tim Cresswell identifies as Edward Soja’s notion of a “trialectics of spatiality.”879 Soja develops the work of French theorist Henri Lefebvre. Of interest is Soja’s critique of the binary notions of spatiality, which have been at the centre of geographical discourse. The key findings from this study – particularly Key Finding Two, Tangible and Intangible Studio Spatial Qualities – seem to link with Soja’s binary notions of oppositions such as “objectivity versus subjectivity, material versus mental, real versus imagined, space versus place.”880 Cresswell writes:

To challenge all these binaries [Soja] writes of a “third space.” Third space is lived space and it interrupts a distinction between Firstspace and Secondspace. Firstspace is the term Soja uses to describe empirically measurable and mappable phenomena. This is the traditional domain of human geography – the spatial outcome of social processes. Secondspace is perceived space – space which is subjective and imagined – the domain of imagination, representations and image. This corresponds to many people’s notion of place – a felt and cared-for center of meaning. Secondspace therefore corresponds to the humanist critique of positivist conceptions of space. Soja and Lefebvre’s argument is that these two ways of thinking that correspond to binaries of objective/subjective, material/mental, real/imagined and so on have tended to be seen as the whole story. Third space or lived space, is therefore a different way of thinking. Third space is practiced and lived rather than simply being material (conceived) or mental (perceived). Thirdspace is always both/and – always in the excess of the ability of dualistic thinking to discipline it. This focus on the lived world does seem to provide theoretical groundwork for thinking about the politics of place based on place as a lived, practiced, and inhabited space.881

879 Cresswell, Place, 69.
880 Ibid.
881 Ibid., 69-70.
This study has articulated these first and second spaces through the demarcation of tangible and intangible qualities. An argument for claiming an indwelling of the Thridspace might be alluded to in the qualitative interviews, where an experience of ‘inhabiting the space’ by the participant might be encountered by the reader. However, a dedicated investigation into the studio’s Thridspace could be more thoroughly examined and structured. Cresswell also invites speculation on space and place in the university, suggesting:

The university . . . is the product of hundreds of years of the practice of education. . . Universities are both produced and producing . . . indeed they are performed. But we do not perform our practices in a vacuum. We are surrounded by material forms of places and their contingent meanings. There is nothing natural or immutable about them – they are social products – but they do provide a context for our practice.”882

These geographical approaches to space and place provide another direction of inquiry for investigating the nature of the studio space, particularly in the university setting.

To conclude, this mixed methods research investigation confirms the nature of the studio to be an enduring space because it continues to be a crucial element, if not the crucible, for the artist’s method of working. In particular, the research data reveals that the studio acts as an essential ingredient across the art disciplines, for teaching and learning in the academic institution, the Victorian College of the Arts, at the University of Melbourne. The evidence suggests the studio continues to resonate with historical notions of the studio, that is, as a workplace, a sanctuary, a playground and experimental site for both hand and mind, materials and ideas, a site inviting and supporting interactions between the body, time and space, a place for the imagination and the poetic. The studio in the university today is at the centre of a hive of activity for both individual and collaborative practices. Rather than dying, these current findings positively affirm the studio’s longevity, importance and capacity to respond to contemporary artistic, cultural and social imperatives; it is a legacy that harbours the studio’s mercurial nature, phoenix-like qualities and earliest features as both sacred site and working space.

882 Ibid., 70.
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**Electronic Sources**


Podcasts


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11.1 Appendix A: Early Research Protocols

11.1.1 Letter to Heads of Departments Requesting Survey Distribution:
Professor Su Baker

<table>
<thead>
<tr>
<th>Letter Sent to Heads of Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dear</td>
</tr>
<tr>
<td>As discussed at Monday's VCA Executive meeting, can you please distribute my PhD student, Terrie Fraser’s studio survey: <em>The Nature of the Studio: An artist’s method of inquiry</em> to VCA’s students and academic staff on Monday 12 August.</td>
</tr>
<tr>
<td>I am the ‘Responsible Researcher’ for this PhD project. Terrie is the student researcher and is 18 months into the project.</td>
</tr>
<tr>
<td>Can you please let Terrie know how many people you have sent this to so that she can assess the percentage of people actually participating against the number of emails sent. This is vital for statistical analysis. Terrie’s email address is: <a href="mailto:terrie@unimelb.edu.au">terrie@unimelb.edu.au</a></td>
</tr>
<tr>
<td><strong>Description of the survey <em>The Nature of the Studio: An artist’s method of inquiry</em></strong></td>
</tr>
<tr>
<td>The survey is asking questions to investigate how a student and their art practice relate to the actual space in an academic setting.</td>
</tr>
<tr>
<td>Secondly, for academics, the survey seeks comment on the nature of the studio space in relation to their practice of teaching and learning in the studio.</td>
</tr>
<tr>
<td>The survey needs to reach everybody:</td>
</tr>
<tr>
<td>1) Undergraduate and Graduate artist/students</td>
</tr>
<tr>
<td>2) Academic staff: Full time, Part time and Sessional lecturers</td>
</tr>
<tr>
<td>The survey will go out in week 3 of Semester 2 (Monday 12 August) and stay open for a month, with a reminder sent to complete the survey going out in the third week (Friday 30 August) of the survey time. The survey will close on Friday 6 September 2013.</td>
</tr>
<tr>
<td>The survey itself takes no longer than 5-10 minutes to complete. It is very comprehensive, with mostly checkboxes. Terrie is also offering cinema tickets in a lucky draw prize as an incentive.</td>
</tr>
<tr>
<td>I would really appreciate your publicising this survey and encouraging students and staff to participate.</td>
</tr>
</tbody>
</table>
Please ask your admin staff to distribute the email below. It contains the Survey Monkey link and an outline of the survey’s purpose for all participants.

Many thanks for your time,

Warm regards,

Su
11.1.2 Letter of Invitation to Participate: Professor Su Baker

Dear VCA Community

I would greatly appreciate your participation in the survey: *The Nature of the Studio: An artist's method of inquiry*. This survey is part of a VCA Research PhD project. This research investigates the nature of the studio in contemporary art practice across various VCA disciplines: contemporary music, dance, film and television, production, theatre and visual art, from student and academic teacher perspectives, to give an Australian outlook on the studio in the early 21st century.

The project will gather important information to position our understanding of the studio in contemporary arts practice at VCA.

The survey takes 5-10 minutes to complete and your participation will help form an appreciation for the needs of the studio across the college. All responses will be anonymous and confidential. To start the survey, please click on the link below.


Thank you for your time and participation in this research project.

Professor Su Baker
Director VCA

11.1.3 Survey Prompt: Professor Su Baker

Dear Colleagues

Many thanks to those who have completed the online survey: *The Nature of the Studio: An artist's method of inquiry*.

The survey link will remain live for a further two weeks [https://www.surveymonkey.com/s/NatureOfTheStudio](https://www.surveymonkey.com/s/NatureOfTheStudio) and will close on Friday 6 September at 5pm.

If you have not participated yet could you please spend 5-10 minutes completing the survey as it would be great to receive your input.

Thanks for your participation and valuable insights.

Professor Su Baker
Director VCA
Plain Language Statement for
Artist/Students
The Nature of the Studio: An artist’s method of inquiry

Researcher details:
Name: Professor Su Baker: Responsible Researcher
Email: Bakerse@unimelb.edu.au
University Phone Number: + 61 3 8344 6541

Name: Terrie Fraser: Student Researcher
Email: fterrie@unimelb.edu.au

Project details:
This research project is part of a PhD research project at the Directorate, Victorian College of the Arts, The University of Melbourne.

You are invited to take part in this project, which is being conducted by Professor Su Baker and Ms. Terrie Fraser of the Faculty of the VCA and MCM at The University of Melbourne. This project has been approved by the Human Research Ethics committee.

The aim of this study is to enhance our understanding on the nature of the studio and how it functions across the arts in dance, music, fine art and performance in an Australian academic setting in the early 21st century. In recent literature, there is ongoing speculation on the demise or fall of the studio that continues the 'post-studio-debates originating in the 1960s and 19760s. Yet, further literature speculates on a reinvestment of the studio with the suggestion we are in a 'post-post' studio era, one where it suspect to speak of certain kinds of solitary studio art practice, and instead advocates that practices are now mobile, collective and networked. Given the ongoing romance with the studio, this research seeks to identify how the studio currently functions across the arts, what are the similarities and differences in the use of time and space and, what issues might the studio be facing or responding to in a technological era.

What will I be asked to do?
Should you agree to participate, you would be asked to contribute in the following ways:

- First, we will ask you to participate in an initial short meeting of 30 minutes where you will be given a Plain Language Statement and a Consent form. The student researcher, Terrie Fraser, would also supply you with a list of thematic questions that broadly cover issues to be discussed in the longer one to two hour interview in your studio. The date for the second interview, in the studio, would also be organized at this first 30 minute meeting.

- Secondly we will ask if you will participate in an interview in your studio that will take approximately one to two hours

- If you agree, you will be given a list of example questions for you to consider before the interview so you are aware of the themes, style and types of questions
that you might be asked. You might like to reflect on and /or jot down responses to these questions before the interview.

- Thirdly, we will ask you to allow photographs to be taken of your studio space, and, if it is important to the interview and your connection with the space, you may be asked if you would like to be photographed in your studio space. There is NO requirement for you to be personally photographed in your space, should you not wish to do so.

- Fourthly, the possibility for a follow up interview may be scheduled to provide an opportunity to clarify answers and /or for you to add to your original interview if you wish to provide further data. If photographs have been successfully taken in the first interview, they will not be taken again in this follow up interview.

With your permission, the interview would be tape-recorded so that we can ensure that we make an accurate record of what you say. When the tape has been transcribed, you would be provided with a copy of the transcript, so that you can verify that the information is correct and/or request deletions.

If you are a student / employee / family member of any researcher, please be assured that your involvement in this project will not affect any ongoing assessment / grades / management and it is your choice to participate or not participate in the project.

Your involvement in the project is completely voluntary and you are free to withdraw your contributions at any time.

How long is my contribution expected to take?
Should you wish to be involved in this project, an estimated time commitment for each of these processes are:

- 30 minutes emailing and corresponding
- 30 minutes initial interview
- 1 hour reflective thinking and possible writing prior to the interview
- 1-2 hours studio interview
- 1-2 hours follow up interview possibility

Therefore, an estimated possible time commitment could be as little as 2.0 hours or as much as 6.0 hours.

How will any potential risks be minimised?
The risks involved in this project are envisaged to be minimal. However in the rare event that an interview may trigger an unusual response, I will provide contact details for counseling services at the University of Melbourne so that the participant can phone immediately, or later, if the need arises.

Will I be able to be identified as a participant in this project?
You have been selected to participate in this project due to your particular expertise and association with art practice and the studio. We would like to seek your permission to use your name in the final works arising from this project. If for any reason you choose not to be named, we would refer to you by a pseudonym, and remove any contextual details that might reveal your identity. We would protect your anonymity to the fullest possible extent within the limits of the law and any records of your contribution will be kept on the Student Researcher's password protected computer. You should note, however, that since the number of potential participants is small, it might still be
possible for someone to identify you.

What about confidentiality?
Access to computer files is available via password only and, will only be available to the named researchers to protect the confidentiality of the data you provide. There are legal limits to data confidentiality. It is possible for data to be subject to subpoena, freedom of information request or mandated reporting by some professions.

What happens to my contributions after the project has finished?
Materials collected during this study will be retained for a minimum of five years in accordance with the University’s Code of Conduct for Research OR indefinitely by the Student Researcher as the material will be archived with the PhD dissertation in the Lenton Parr Library, VCA, The University of Melbourne.

What if I have concerns?
If you have any questions or concerns, or would like further information about the research project, please contact the researchers. Contact details are listed at the start of this Plain Language Statement.
If you are concerned about the conduct of the project, please contact the Executive Officer, Human Research Ethics, The University of Melbourne, phone: 8344 2073.

What happens next?
Thank you for considering this invitation to participate in our research project. If you do decide to participate, one of the researchers will provide you with a consent form. Please indicate that you have read and understood this information by signing the accompanying consent form and returning it to one of the researchers. Whether or not you decide to participate, this Plain Language Statement is yours to keep.
### 11.1.4.2 Consent Form: Artist/Student Example

<table>
<thead>
<tr>
<th>Consent Form</th>
<th>Artist / Student</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Nature of the Studio: An artist's method of inquiry</td>
<td></td>
</tr>
</tbody>
</table>

Researcher's names: Professor Su Baker and Ms. Terrie Fraser

1. I consent to participate in this project, the details of which have been explained to me, and I have been provided with a written plain language statement to keep;

2. I understand that after I sign and return this consent form it will be retained by the student researcher;

3. I understand that my participation in this research project will involve:
   a. *Being interviewed about the nature of my studio space and its relationship to art practice*
   b. *Collaborating with the student researcher to create an interview that discusses this relationship between practice and space.*

4. I agree that the researchers may use my contributions as described in the plain language statement.

**I acknowledge that I have been informed that:**

5. This project is for the purposes of research;

6. The possible effects of participating in the research project have been explained to my satisfaction;

7. I am free to withdraw any of my contributions to the project at any time;

8. The confidentiality of any personal information I provide will be safeguarded subject to any legal requirements;

9. That the student researcher will collect my email and phone number details which will be stored in computer folder that is accessible only by the student researcher.

10. I am aware that I may be asked if photos can be taken of my studio space by the student researcher and that I may be asked if I would like to be personally in the photos and that I have the option of agreeing or not agreeing to this offer.

**Please tick:**

I understand that my contributions to this project will appear in the Student Researcher's dissertation □yes □no

In any work arising from this research project such as the Student Researcher's
dissertation, I would like to:

- Be identified with my name ☐ yes ☐ no
- Be referred to by a pseudonym ☐ yes ☐ no
- Remain anonymous as far as this is possible ☐ yes ☐ no

I understand that as the sample size is small, anonymity cannot be guaranteed. ☐ yes ☐ no

I am aware that I may be asked if photos can be taken of my studio space by the student researcher and that I may be asked if I would like to be personally in the photos and that I have the option of agreeing or not agreeing to this offer. ☐ yes ☐ no

I understand personal details such as phone numbers and email address will be stored by the student researcher on computer files available via password only. ☐ yes ☐ no

I wish to receive a copy of the Student Researcher’s dissertation ☐ yes ☐ no

I consent to my contribution to the project being audio-taped / photographed ☐ yes ☐ no

I consent to the outcomes of this research being published in other forms such as articles or websites ☐ yes ☐ no

I wish to be invited to any public performance or exhibition of work emerging from this project ☐ yes ☐ no

Name of participant: ____________________________________________

Participant signature: ___________________________ Date: ____________
11.1.5 Pre-Interview Student Prompts

A1.
Artist/student

Thematic questions for the artist/student participant to consider before the interview

Space
• How do use the studio space?
• Do you organize it in a particular way?
• Is the space ordered or messy?
• Do you rely on other people for the space to function for you?

Time
• How frequently do you visit the studio?
• Do you come every day?
• At a particular time of the day?

Place
• Is this the only studio space you work in?
• If not, how does a university studio space compare with an outside space?
• Are there other places where you feel like you are working, that is not controlled by the space? For instance on the tram or while walking.
• What is different about these different times and spaces of processing, thinking and reflecting?
• Are there any links between gender and those of space and place in the studio?
11.1.6 Pre-Interview Academic Prompts

B1. 
Artist/Academic

Thematic questions for the artist/academic participant to consider before the interview

Space
- How important is the space to teaching and learning in your area?
- For instance, what is particular about the studio that contributes to the success of the program/curriculum/subject area that cannot be taught in a conventional setting?

Time
- Is time, time of day, or frequency of classes in the studio important to teaching in your discipline?
- How frequently is the studio used in the leaning process during a week and is it co-habited with other spaces?

Place
- Do you feel the Studio offers a particular kind of place for conversations and/or practices to occur, develop or emerge?
- Could you describe the studio space in the educational setting with a metaphor?

Studio Method of Engagement
- What is special or particular about engaging in/with a studio space with students and curriculum?
- A studio method of engagement often entails individual and group tutorials and critiques. What studio attributes assist in the success of the studio critique?

Skills
- Is the studio space important for the acquisition and development of skills for an artist? What might those skills be?
A2.
Interview Questions
Artist/Student

• How important is a physical studio space to your practice?
• Do you plan the space methodically or does it develop more organically?
• Do you set up a studio rhythm – organize set times or are your visits more informal, organic or as the need arises?
• Do you have special tools that are unique to your practice in the space?
• Would you describe the space as a kind of ‘instrument’ for your practice?
• How would you describe your relationship with the space, for example, a retreat, a space for reflection or a space to experiment? Any other descriptions?
• How important is solitude in the space?
• How do you react if there is intrusive or unwelcomed noise /sounds?
• How important is connecting with others and collaborating for your practice?
• Do you need a physical studio space for this collaboration? Could it just be virtual? Do you need both?
• Is the experience of a studio outside the university very different? If so, how?
• How often do you clean your studio? Does the cleanliness and organization affect your work?
• Do you work on one project at a time or a series?
• When you are contemplating your work, where do you go?
• What is the nature of learning in the studio? Or how is it that you learn in the studio?
• What do you think this method of learning has to offer?
• How important are the physical properties of the space – size, light, furniture, voice projection, sense of space to move, equipment and storage?
• Do you enjoy being in the space? Are there times you would rather not be there?
• Is art practice the same as art research? If no, what are the distinctions in your opinion?
• Do you think art’s studio method of inquiry is similar to science’s laboratory method?
• Are there any constraints /challenges offered by the studio?
• If you could describe your relationship to the space with a metaphor, what would it be?
• Do you have any further comments you wish to make or insights to contribute?
11.1.8 Academic Interview Questions

B2.
Interview Questions
Artist/Academic

- We often speak of a studio method of teaching. What might this mean for your methods of teaching the your subject area?
- What is particular about the studio and its methods of disseminating information or learning that could not occur in a more conventional framework or setting?
- How does the studio contribute to the way in which you teach?
- Do you see the studio as a place to make? Or a place to study / discuss?
- Is the studio important for the learning, acquisition and development of skills for an artist? What might those skills be? Communication skills, material skills?
- From your experience what words best describe the ‘function of the studio’? Does the studio function differently with the number of students?
- Have you noticed if the function of the studio has changed over time in your art teaching practice? How?
- Does technology impact on the function of the studio in your capacity to teach in your discipline?
- With mobility and globalization, do you think the studio continues to be relevant as an educational training space for artists?
- Do you see the studio as a vital ingredient of your teaching practice, one you could not do without, or can you see the need for the studio changing?
- What is the relationship between the studio space, process, student and outcome?
- If you could think of a metaphor for the studio in an educational setting what would it be?
- Is time, time of day, or frequency of classes in the studio important to teaching in your discipline?
- How frequently is the studio used in the leaning process of your discipline during a week and is it co-habited with other spaces?
- Do you feel the Studio offers a particular kind of place for conversations and /or practices to occur, develop or emerge?
- A studio method of engagement often entails individual and group tutorials and critiques. What studio attributes assist in the success of the studio critique?
- Do you have any further comments you wish to make or insights to contribute?
11.2 Appendix B: SurveyMonkey

11.2.1 SurveyMonkey Questionnaire: The Nature of the Studio: An Artist’s Method of Inquiry

<table>
<thead>
<tr>
<th>SURVEYMONKEY QUESTIONNAIRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Nature of the Studio: An Artists Method of Inquiry</td>
</tr>
</tbody>
</table>

Welcome.
Thank you for taking part in this survey.

The aim of this study is to gather responses on the nature of the studio in relation to art practices. The importance of the research is to enhance our understanding on how the studio functions across contemporary art practices at the Faculty of the VCA and MCM. The information will provide an understanding about the value of the studio from student and academic perspectives to give an Australian outlook on the studio in the early 21st century.

This research is being conducted as part of a PhD research project. The principal researcher is Professor Su Baker and the student researcher is Terrie Fraser. A Plain Language Statement can be obtained by contacting Terrie Fraser at: fterrie@unimelb.edu.au

This survey should take 5-10 minutes to complete. All responses will be anonymous and confidential. Thank you again for taking the time to be part of this research project.

If you need to clarify your answer at any time please use the ‘other’ box to add further detail.

Thank you for your participation!

1. I am an
   - Undergraduate student
   - Graduate student
   - Academic full time
   - Academic part-time
   - Academic sessional

2. What media does you creative practice work with?
<table>
<thead>
<tr>
<th>Tick as many as apply</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Dance</td>
</tr>
<tr>
<td>☐ Choreography</td>
</tr>
<tr>
<td>☐ Film and Television</td>
</tr>
<tr>
<td>☐ Music/Improvisation</td>
</tr>
<tr>
<td>☐ Music/Classical</td>
</tr>
<tr>
<td>☐ Voice</td>
</tr>
<tr>
<td>☐ Performance</td>
</tr>
<tr>
<td>☐ Theatre</td>
</tr>
<tr>
<td>☐ Production</td>
</tr>
<tr>
<td>☐ Set production/lighting/sound</td>
</tr>
<tr>
<td>☐ Costume</td>
</tr>
<tr>
<td>☐ Visual Art</td>
</tr>
<tr>
<td>☐ Painting</td>
</tr>
<tr>
<td>☐ Drawing</td>
</tr>
<tr>
<td>☐ Printmaking</td>
</tr>
<tr>
<td>☐ Spatial Practice</td>
</tr>
<tr>
<td>☐ Multimedia</td>
</tr>
<tr>
<td>☐ Other (please specify)</td>
</tr>
</tbody>
</table>

3. Please name the primary medium you work with?

4. Working in this medium, the size of my ideal space to create (not exhibit) work is:
   - 2 metres x 2 metres
   - 4 metres x 4 metres
   - 6 metres x 10 metres
   - Gallery space
5. At the Victorian College of the Arts, what kind of space are you currently working in?
   - 2 metres x 2 metres
   - 4 metres x 4 metres
   - 6 metres x 10 metres
   - Gallery space
   - Theatre / stage
   - Dance studio
   - A combination of spaces for different aspects of my practice
   - Other (please specify)

6. How often do you visit your studio space at the Victorian College of the Arts?
   - A number of times per day
   - Once per day
   - A number of times per week
   - Once per week
   - Never
   - I don't have a studio space allocated to me
   - Other (please specify)

7. If you have a studio outside the Victorian College of the Arts, how often do you visit
8. Please describe how you use the space at the Victorian College of the Arts by rating you answer

<table>
<thead>
<tr>
<th></th>
<th>Never</th>
<th>Occasionally</th>
<th>Often</th>
<th>Always/Without Fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>8a. “I use a studio space in the university to creatively work and study in”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8b. “I would feel lost without a studio space”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8c. “I have a need for a studio space while studying at university”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8d. “Sunlight in my studio is important to my practice”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8e. “Privacy is important to my studio practice”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8f. “I prefer to work in a shared collaborative space”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8g. “Solitude in the studio is important to my arts practice”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8h. “Collaboration in the studio space is important to my arts practice”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8i. “My art practice can function without the need for a solitary studio space”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
9. Which of the following qualities / services are important for you to have in the studio space?

<table>
<thead>
<tr>
<th></th>
<th>Never</th>
<th>Occasionally</th>
<th>Often</th>
<th>Always/Without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>9a. Access to internet connection</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9b. Wireless internet</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9c. A printer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other (please specify)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

10. What are the qualities of your ideal space?

Thanks for your participation

11. If you would like to go into the running to win a cinema voucher, please provide your email address below

12. Would like to be contacted for further involvement in this research project

- Yes
- No

13. I am an academic in the School of

- Music
- Art
- Dance
- Production
- Theatre
- Film and Television
- Other (please specify)
14. Please describe how you use the studio space at the Victorian College of the Arts for your teaching and learning

<table>
<thead>
<tr>
<th></th>
<th>Never</th>
<th>Occasionally</th>
<th>Often</th>
<th>Always/Without Fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>14a. “The use of the studio space is critically important to the teaching methods of the subject I teach”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14b. “Teaching in a studio space enables the curriculum to be taught more effectively in my subject”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14c. “A studio space is NOT important to the teaching of my subject area”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14d. “The studio space is a vital ingredient to the learning process of this subject”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14e. The studio space is NOT linked to any particular method of quality of teaching and learning in my subject”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Other Comments

15. What do you think are the qualities of a teaching studio space that enable an effective relationship to occur between the space and a studio method of teaching and learning?

16. Please list the attributes of your ideal TEACHING STUDIO SPACE for the learning environment of your subject area including: size, dimensions, importance of natural light / directional source and technology requirements and any further specifications.

Thank you for your participation in this survey

17. To go into the running to win a cinema voucher, please enter your email address below

18. Would you like to be contacted for further involvement in this research project?

- o Yes
- o No
11.2.2 Survey Data Analysis: Dr Bianca Denny

The Nature of the Studio: An artist’s method of inquiry
Data analysis

STUDENTS
N = 93

Enrolment

Table 1

<table>
<thead>
<tr>
<th>Enrolment status</th>
<th>Frequency (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate</td>
<td>62 (38.3%)</td>
</tr>
<tr>
<td>Postgraduate</td>
<td>31 (19.1%)</td>
</tr>
</tbody>
</table>

Creative practice media

Table 2

<table>
<thead>
<tr>
<th>Media</th>
<th>Frequency (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance</td>
<td>14 (15.1%) PA</td>
</tr>
<tr>
<td>Choreography</td>
<td>11 (11.8%) PA</td>
</tr>
<tr>
<td>Film &amp; Television</td>
<td>11 (11.8%) F &amp; T</td>
</tr>
<tr>
<td>Music improvisation</td>
<td>8 (8.6%) MUSIC</td>
</tr>
<tr>
<td>Music classical</td>
<td>8 (8.6%) MUSIC</td>
</tr>
<tr>
<td>Voice</td>
<td>7 (7.5%) PA</td>
</tr>
<tr>
<td>Performance</td>
<td>32 (34.4%) PA</td>
</tr>
<tr>
<td>Theatre</td>
<td>23 (24.7%) PA</td>
</tr>
<tr>
<td>Production</td>
<td>17 (18.3%) PA</td>
</tr>
<tr>
<td>Set production/lighting design</td>
<td>15 (16.1%) PA</td>
</tr>
<tr>
<td>Costume</td>
<td>11 (11.8%) PA</td>
</tr>
<tr>
<td>Visual art</td>
<td>57 (61.3%) VA</td>
</tr>
<tr>
<td>Painting</td>
<td>29 (31.2%) VA</td>
</tr>
<tr>
<td>Drawing</td>
<td>28 (30.1%) VA</td>
</tr>
<tr>
<td>Printmaking</td>
<td>15 (16.1%) VA</td>
</tr>
<tr>
<td>Spatial practice</td>
<td>36 (38.7%) VA</td>
</tr>
<tr>
<td>Multimedia</td>
<td>32 (34.4%) MM</td>
</tr>
</tbody>
</table>

Other responses = writing; weaving, video; sound; sewn works; sculpture; photography; performance, public space interventions, installation; performance text; new media (iPhone, twitter, etc.); movement; installation, stage management, collage, animation.
<table>
<thead>
<tr>
<th>Media category</th>
<th>Frequency (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance Arts</td>
<td>42 (45.2%)</td>
</tr>
<tr>
<td>Film &amp; Television</td>
<td>11 (11.8%)</td>
</tr>
<tr>
<td>Music</td>
<td>11 (11.8%)</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>63 (68.0%)</td>
</tr>
<tr>
<td>Multimedia</td>
<td>32 (34.4%)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Media category - primary medium</th>
<th>Frequency (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance Arts</td>
<td>18 (19.6%)</td>
</tr>
<tr>
<td>Film &amp; Television</td>
<td>8 (8.7%)</td>
</tr>
<tr>
<td>Music</td>
<td>8 (8.6%)</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>46 (50%)</td>
</tr>
<tr>
<td>Multimedia</td>
<td>12 (13%)</td>
</tr>
</tbody>
</table>

**Primary medium**

<table>
<thead>
<tr>
<th>Medium</th>
<th>Frequency (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animation</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Ceramic, sound, video, embroidery</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Computers</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Construction materials</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Conte</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Dance</td>
<td>4 (4.3%)</td>
</tr>
<tr>
<td>2D design</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Digital video</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Drawing</td>
<td>3 (3.3%)</td>
</tr>
<tr>
<td>Fabrics</td>
<td>2 (2.2%)</td>
</tr>
<tr>
<td>Found objects</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Graphite</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Installation</td>
<td>3 (3.3%)</td>
</tr>
<tr>
<td>Lighting and set/spatial design</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Lithography</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Magazines and ink</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Mixed media</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Music</td>
<td>2 (2.2%)</td>
</tr>
<tr>
<td>Music - composition</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Etching</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Painting - acrylic</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Painting - oils</td>
<td>4 (4.3%)</td>
</tr>
<tr>
<td>Print and film</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Painting</td>
<td>4 (4.3%)</td>
</tr>
<tr>
<td>Painting and sculpture</td>
<td>2 (2.2%)</td>
</tr>
<tr>
<td>Painting - location specific</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Performance - theatre making</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>Performance</td>
<td>3 (3.3%)</td>
</tr>
<tr>
<td>Photography</td>
<td>6 (6.5%)</td>
</tr>
<tr>
<td>Photography and video</td>
<td>2 (2.2%)</td>
</tr>
</tbody>
</table>
A paired sample t-test was used to investigate the differences between all students’ perceptions of their ideal and current workspaces. The result indicated no statistically significant differences between the ideal and current workspaces, \( t(92) = .308, p = .76 \). These results indicate that when the student cohort was considered as a whole, there was no difference between students’ ideal and current workspaces. Descriptive results are detailed in Table 6.

### Table 6

<table>
<thead>
<tr>
<th>Space</th>
<th>Ideal Frequency (%)</th>
<th>VCA Frequency (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Combination of spaces for different aspects of practice</td>
<td>37 (39.8%)</td>
<td>18 (19.4%)</td>
</tr>
<tr>
<td>4 x 4 metres</td>
<td>18 (19.4%)</td>
<td>12 (12.9%)</td>
</tr>
<tr>
<td>6 x 10 metres</td>
<td>17 (18.3%)</td>
<td>2 (2.2%)</td>
</tr>
<tr>
<td>Theatre/stage</td>
<td>7 (7.5%)</td>
<td>2 (2.2%)</td>
</tr>
<tr>
<td>2 x 2 metres</td>
<td>4 (4.3%)</td>
<td>26 (28%)</td>
</tr>
<tr>
<td>Other</td>
<td>5 (3.1%)*</td>
<td>26 (28%)**</td>
</tr>
<tr>
<td>Gallery space</td>
<td>2 (2.2%)</td>
<td>3 (3.2%)</td>
</tr>
<tr>
<td>Dance studio</td>
<td>3 (1.9%)</td>
<td>4 (4.3%)</td>
</tr>
</tbody>
</table>

* Other responses = Sound/Pre visualisation Studio - 4x4 metres, recording room - 8x4 metres; 2x4 metres; spaces that suit the safety, methods and practical necessities related to each material,
Investigation of undergraduate and postgraduate students' perceptions of ideal and current workspaces

Two further paired sample t-tests were conducted to investigate differences between undergraduate and postgraduate students' perceptions of ideal and current workspaces. For the undergraduate students, no significant differences were detected between ideal and current workspaces, $t(61) = -1.37, p = .18$. For the postgraduate student group, significant differences were detected between ideal and current workspaces, $t(30) = 2.10, p = .04$. This suggests that postgraduate students are satisfied with the workspaces provided at VCA, however, undergraduate students see some room for improvement.

Table 7 (below) includes the descriptive data for ideal and current workspaces according to student status (undergraduate or postgraduate).

<table>
<thead>
<tr>
<th>Space</th>
<th>Undergraduate</th>
<th>Postgraduate</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency (%)</td>
<td>Frequency (%)</td>
</tr>
<tr>
<td><strong>Ideal</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Combination of spaces for different aspects of practice</td>
<td>21 (33.9%)</td>
<td>16 (51.6%)</td>
</tr>
<tr>
<td>4 x 4 metres</td>
<td>13 (21%)</td>
<td>5 (16.1%)</td>
</tr>
<tr>
<td>6 x 10 metres</td>
<td>10 (16.1%)</td>
<td>7 (22.6%)</td>
</tr>
<tr>
<td>Theatre/stage</td>
<td>5 (8.1%)</td>
<td>2 (6.5%)</td>
</tr>
<tr>
<td>2 x 2 metres</td>
<td>4 (6.5%)</td>
<td>-</td>
</tr>
<tr>
<td>Other</td>
<td>4 (6.5%)</td>
<td>1 (3.2%)</td>
</tr>
<tr>
<td>Gallery space</td>
<td>2 (3.2%)</td>
<td>2 (6.5%)</td>
</tr>
<tr>
<td>Dance studio</td>
<td>3 (4.8%)</td>
<td>-</td>
</tr>
<tr>
<td><strong>VCA</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frequency (%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14 (22.6%)</td>
<td>4 (12.9%)</td>
<td></td>
</tr>
<tr>
<td>5 (8.1%)</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>2 (3.2%)</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>3 (4.8%)</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

Investigation of ideal and current workspaces according to students' practice media.

A one-way analysis of variance (ANOVA) was conducted to investigate differences between perceptions of ideal workspaces according to students' practice media (Performing Arts, Film & Television, Music, Visual Arts, Multimedia).

Results revealed differences between the groups' ideal workspaces, $F(4, 87) = 6.81, p = .00$. Specifically, the following groups differed: Performing Arts with Visual Arts and Multimedia; Film & Television with Visual Arts and Multimedia; Visual Arts with Performing Arts and Film & Television; Visual Arts and Film & Television; Multimedia with Performing Arts and Film & Television.

A further one-way ANOVA was conducted to investigate differences between the groups' perceptions of ideal workspaces. Results revealed differences between the groups, $F(4,
87) = 3.64, p = .01. Specifically, the following groups differed on perceptions of current workspaces: Performing Arts with Visual Arts.

Taken together, these results indicate that students working with different media have unique needs for studio spaces. Findings regarding both ideal and current workspaces suggest that students across several types of practice media perceive their workspace needs are not currently being met by workspaces provided at VCA. Table 8 provides descriptive data for the ideal and current workspaces across the five media categories.

<table>
<thead>
<tr>
<th>Table 8</th>
<th>Performing Arts (n = 18)</th>
<th>Film &amp; Television (n = 8)</th>
<th>Music (n = 8)</th>
<th>Visual Arts (n = 46)</th>
<th>Multimedia (n = 12)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Space</td>
<td>Ideal VCA Frequency (%)</td>
<td>Ideal VCA Frequency (%)</td>
<td>Ideal VCA Frequency (%)</td>
<td>Ideal VCA Frequency (%)</td>
<td>Ideal VCA Frequency (%)</td>
</tr>
<tr>
<td>Combination of spaces for different aspects of practice</td>
<td>9 (50%)</td>
<td>8 (44.4%)</td>
<td>4 (50%)</td>
<td>2 (25%)</td>
<td>18 (39.1%)</td>
</tr>
<tr>
<td>4 x 4 metres</td>
<td>-</td>
<td>-</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>9 (19.6%)</td>
</tr>
<tr>
<td>6 x 10 metres</td>
<td>2 (11.1%)</td>
<td>-</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>13 (28.3%)</td>
</tr>
<tr>
<td>Theatre/stage</td>
<td>3 (16.7%)</td>
<td>-</td>
<td>3 (12.5%)</td>
<td>1 (12.5%)</td>
<td>-</td>
</tr>
<tr>
<td>2 x 2 metres</td>
<td>-</td>
<td>-</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>1 (2.2%)</td>
</tr>
<tr>
<td>Other</td>
<td>1 (5.6%)</td>
<td>6 (33.3%)</td>
<td>-</td>
<td>1 (12.5%)</td>
<td>-</td>
</tr>
<tr>
<td>Gallery space</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1 (12.5%)</td>
<td>-</td>
</tr>
<tr>
<td>Dance studio</td>
<td>3 (16.7%)</td>
<td>4 (22.2%)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

497
Frequency of VCA and non-VCA studio space visits

Investigation of differences between all students’ frequency of use of VCA and non-VCA workspaces
A paired sample t-test was used to investigate differences between all student respondents’ use of VCA and non-VCA workspaces. Results indicated a statistically significant difference between the frequencies of visits to VCA and non-VCA workspaces, t(92) = 2.31, p = .02. These results indicate that when considered as a whole, there is a difference across the cohort regarding students’ frequency of use of VCA and non-VCA workspaces. Descriptive data in Table 9 indicates the differences most likely lie in two areas: the number of students who do not have a non-VCA workspace, and those who use their VCA workspace several times per day.

Table 9

<table>
<thead>
<tr>
<th>Space</th>
<th>VCA Frequency (%)</th>
<th>Outside VCA Frequency (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other</td>
<td>7 (7.5%)*</td>
<td>7 (7.5%)**</td>
</tr>
<tr>
<td>Once per week</td>
<td>6 (6.5%)</td>
<td>6 (6.5%)</td>
</tr>
<tr>
<td>Once per day</td>
<td>6 (6.5%)</td>
<td>5 (5.4%)</td>
</tr>
<tr>
<td>Never</td>
<td>2 (2.2%)</td>
<td>1 (1.1%)</td>
</tr>
<tr>
<td>I don’t have this type of studio space</td>
<td>16 (17.2%)</td>
<td>51 (54.8%)</td>
</tr>
<tr>
<td>A number of times per week</td>
<td>14 (15.1%)</td>
<td>11 (11.8%)</td>
</tr>
<tr>
<td>A number of times per day</td>
<td>42 (45.2%)</td>
<td>12 (12.9%)</td>
</tr>
</tbody>
</table>

* Other responses = seasonal, from never to many times per day; my project is being made within a specific time period (4 weeks) when I am making I will work in a variety of spaces one half of which are tutorial rooms not suitable for the work I am doing due to a profound lack of space in the Performing Arts school; I don’t have a space allocated, but use an available studio (the only one there) every now and then; I’m in there 4 days per week, all day; about 8 hrs every day (Monday to Friday); during Placement (usually two weeks per semester); depending on the time within production I may visit the space once per week for meetings or be in the space all day every day.
** Other responses = I don’t have studio space, but I do visit other places to work each day as well; I work in my lounge room; Access to a shared studio space for readings/rehearsals and drama workshops would be useful; I currently think of my spare room as a studio space, I work from there two half days a week. Eventually I would like a dedicated studio space of my own; When I get one soon I will visit it after hours because the hours here are lacking, to say the least; I have a room in my house which is my studio space; I work at home on clean projects, and store extra materials and finished work at home.

Investigation of differences between frequency of use of VCA and non-VCA workspaces according to undergraduate and postgraduate students
Two further paired sample t-tests were conducted to investigate differences between undergraduate and postgraduate students’ frequency of use of VCA and non-VCA workspaces. For the undergraduate students, significant differences were detected between frequency of use of VCA and non-VCA workspaces, t (61) = 4.18, p = .00. For the postgraduate students, no significant differences were detected between their ideal and current workspaces, t (30) = -1.03, p = .31. This indicates that undergraduate students’ frequency of use of workspaces varies more in comparison to postgraduate students. Table 10 contains relevant descriptive data according to student status (undergraduate or postgraduate).
Table 10

<table>
<thead>
<tr>
<th>Space</th>
<th>Undergraduate</th>
<th>Postgraduate</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VCA Frequency (%)</td>
<td>Outside VCA Frequency (%)</td>
</tr>
<tr>
<td>Other</td>
<td>3 (4.8%)</td>
<td>3 (4.8%)</td>
</tr>
<tr>
<td>Once per week</td>
<td>1 (1.6%)</td>
<td>5 (8.1%)</td>
</tr>
<tr>
<td>Once per day</td>
<td>5 (8.1%)</td>
<td>5 (8.1%)</td>
</tr>
<tr>
<td>Never</td>
<td>-</td>
<td>1 (1.6%)</td>
</tr>
<tr>
<td>I don't have this type of studio space</td>
<td>7 (11.3%)</td>
<td>35 (56.5%)</td>
</tr>
<tr>
<td>A number of times per week</td>
<td>9 (14.5%)</td>
<td>7 (11.3%)</td>
</tr>
<tr>
<td>A number of times per day</td>
<td>37 (59.7%)</td>
<td>6 (9.7%)</td>
</tr>
</tbody>
</table>

Investigation of differences between frequencies of use of space according to students’ practice media

A one-way ANOVA was conducted to investigate differences between VCA and non-VCA workspaces according to students’ practice media (Performing Arts, Film & Television, Music, Visual Arts, Multimedia). No significant differences were detected between the groups regarding frequency of visits to VCA workspaces, \( F(4, 87) = .64, p = .64 \). Similarly, no differences were detected between groups regarding frequency of non-VCA workspaces, \( F(4, 87) = .77, p = .55 \). This indicates that students working across different types of media (Performing Arts, Film & Television, Music, Visual Arts, Multimedia) do not differ in their frequency of use of either VCA or non-VCA workspaces. Descriptive data pertaining to this is detailed in Table 11 (below).

Table 11

<table>
<thead>
<tr>
<th>Space</th>
<th>Performing Arts (n = 18)</th>
<th>Film &amp; Television (n = 8)</th>
<th>Music (n = 8)</th>
<th>Visual Arts (n = 46)</th>
<th>Multimedia (n = 12)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VCA Frequency (%)</td>
<td>Other Frequency (%)</td>
<td>VCA Frequency (%)</td>
<td>Other Frequency (%)</td>
<td>VCA Frequency (%)</td>
</tr>
<tr>
<td>Other</td>
<td>3 (16.7%)</td>
<td>2 (11.1%)</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>1 (2.2%)</td>
</tr>
<tr>
<td>Once per week</td>
<td>1 (5.6%)</td>
<td>2 (12.5%)</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>3 (6.5%)</td>
</tr>
<tr>
<td>Once per day</td>
<td>-</td>
<td>-</td>
<td>2 (5%)</td>
<td>-</td>
<td>4 (8.7%)</td>
</tr>
<tr>
<td>Never</td>
<td>-</td>
<td>-</td>
<td>2 (25%)</td>
<td>-</td>
<td>2 (4.3%)</td>
</tr>
<tr>
<td>I don’t have this type of studio space</td>
<td>6 (33.3%)</td>
<td>9 (50%)</td>
<td>1 (12.5%)</td>
<td>6 (75%)</td>
<td>4 (50%)</td>
</tr>
<tr>
<td>A number of times per week</td>
<td>-</td>
<td>1 (5.6%)</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>2 (25%)</td>
</tr>
<tr>
<td>A number of times per day</td>
<td>8 (44.4%)</td>
<td>2 (11.1%)</td>
<td>4 (50%)</td>
<td>2 (25%)</td>
<td>3 (37.5%)</td>
</tr>
</tbody>
</table>
Use of VCA studio space

Table 12

<table>
<thead>
<tr>
<th>Overall results</th>
<th>Often (N=95)</th>
<th>Occasionally (N=89)</th>
<th>Never (N=95)</th>
<th>Always / without fail (N=95)</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I use a studio space in the university to creatively work and study in”</td>
<td>25 (26.9%)</td>
<td>15 (16.1%)</td>
<td>12 (12.9%)</td>
<td>41 (44.1%)</td>
</tr>
<tr>
<td>“I would feel lost without a studio space”</td>
<td>19 (20.4%)</td>
<td>15 (16.1%)</td>
<td>8 (8.6%)</td>
<td>51 (54.8%)</td>
</tr>
<tr>
<td>“I have a need for a studio space while studying at university”</td>
<td>16 (17.2%)</td>
<td>8 (17.2%)</td>
<td>6 (6.5%)</td>
<td>63 (67.7%)</td>
</tr>
<tr>
<td>“Sunlight in my studio is important to my practice”</td>
<td>30 (32.3%)</td>
<td>15 (16.1%)</td>
<td>9 (9.7%)</td>
<td>39 (41.9%)</td>
</tr>
<tr>
<td>“Privacy is important to my studio practice”</td>
<td>29 (31.2%)</td>
<td>31 (33.3%)</td>
<td>6 (6.5%)</td>
<td>27 (29%)</td>
</tr>
<tr>
<td>“I prefer to work in a shared collaborative space”</td>
<td>28 (30.1%)</td>
<td>37 (39.8%)</td>
<td>14 (15.1%)</td>
<td>14 (15.1%)</td>
</tr>
<tr>
<td>“Solitude in the studio is important to my arts practice”</td>
<td>30 (32.3%)</td>
<td>38 (40.9%)</td>
<td>9 (9.7%)</td>
<td>16 (17.2%)</td>
</tr>
<tr>
<td>“Collaboration in the studio space is important to my arts practice”</td>
<td>24 (25.8%)</td>
<td>37 (39.8%)</td>
<td>12 (12.9%)</td>
<td>20 (21.5%)</td>
</tr>
<tr>
<td>“My art practice can function without the need for a solitary studio space”</td>
<td>25 (26.9%)</td>
<td>27 (29%)</td>
<td>32 (34.4%)</td>
<td>9 (9.7%)</td>
</tr>
</tbody>
</table>

*Other use of studio spaces*

- A place to lay out objects undisturbed except by me is important to my practice.
- Being able to block out noise when thinking is important.
- Cross discipline communal spaces would be interesting.
- I use the library as the space for solitary work (writing)
- I work in the computer lab a lot
- If the studio space was occupied daily by the full cohort, a greater need for privacy would result.
- In the above I am referring to the rehearsal room and performance venue as my studio space. In the case of a space for independent work relevant to my practice there are no specific requirements with regards to the above.
- Not having a studio at the VCA I have answered this question relating to my studio space outside the VCA but the feelings are the same, the need for a space is always present and not having one at the VCA is very frustrating.
- Photographic artists need real walls in their space not short partitions like I currently have. Especially when you work is large format. Privacy is also an issue, it’s disheartening to return to your studio and people have moved things around. There is not consideration at the VCA for artists who need to work in privacy. As a result I have needed to use a studio off campus for tasks that I could be doing on campus under the right conditions. I can only use my space as a meeting room for tutes which is disappointing for a final year student.
- The above is a guess as we don’t have studios.
• The use of a studio in film and television doesn’t really equate to the other art practices mentioned
• These questions feel very loaded towards visual art

Investigation of difference of use of VCA studio space across undergraduate and postgraduate students

A one-way ANOVA was conducted to investigate differences between undergraduate and postgraduate students’ use of VCA workspaces. Table 13 contains descriptive data according to student status (undergraduate or postgraduate). No significant differences were detected on any of the nine items.
Table 13

**Investigation of differences of use of VCA studio space across practice media groups**

A multivariate analysis of variance (MANOVA) was conducted to investigate differences between the groups' use of VCA studio spaces. Results

<table>
<thead>
<tr>
<th></th>
<th>Undergraduate (n = 62)</th>
<th>Postgraduate (n = 31)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Often (n%)</td>
<td>Occasionally (n%)</td>
</tr>
<tr>
<td>I use a studio space in the university to creatively work and study in*</td>
<td>19 (30.6%)</td>
<td>6 (19.4%)</td>
</tr>
<tr>
<td></td>
<td>4 (6.5%)</td>
<td>11 (35.5%)</td>
</tr>
<tr>
<td>I would feel lost without a studio space*</td>
<td>12 (19.4%)</td>
<td>7 (22.6%)</td>
</tr>
<tr>
<td></td>
<td>8 (12.9%)</td>
<td>7 (22.6%)</td>
</tr>
<tr>
<td>I have a need for a studio space while studying at university*</td>
<td>10 (16.1%)</td>
<td>6 (19.4%)</td>
</tr>
<tr>
<td></td>
<td>4 (6.5%)</td>
<td>4 (12.9%)</td>
</tr>
<tr>
<td>Sunlight in my studio is important to my practice*</td>
<td>20 (32.3%)</td>
<td>10 (32.3%)</td>
</tr>
<tr>
<td></td>
<td>11 (17.7%)</td>
<td>4 (12.9%)</td>
</tr>
<tr>
<td>Privacy is important to my studio practice*</td>
<td>14 (22.6%)</td>
<td>15 (48.4%)</td>
</tr>
<tr>
<td></td>
<td>25 (40.3%)</td>
<td>6 (19.4%)</td>
</tr>
<tr>
<td>I prefer to work in a shared collaborative space*</td>
<td>20 (32.3%)</td>
<td>8 (25.8%)</td>
</tr>
<tr>
<td></td>
<td>26 (41.6%)</td>
<td>11 (35.5%)</td>
</tr>
<tr>
<td>Solitude in the studio is important to my arts practice*</td>
<td>17 (27.4%)</td>
<td>13 (41.9%)</td>
</tr>
<tr>
<td></td>
<td>27 (43.5%)</td>
<td>11 (35.5%)</td>
</tr>
<tr>
<td>Collaboration in the studio space is important to my arts practice*</td>
<td>17 (27.4%)</td>
<td>7 (22.6%)</td>
</tr>
<tr>
<td></td>
<td>24 (38.7%)</td>
<td>13 (41.9%)</td>
</tr>
<tr>
<td>My art practice can function without the need for a solitary studio space*</td>
<td>17 (27.4%)</td>
<td>8 (25.8%)</td>
</tr>
<tr>
<td></td>
<td>19 (30.6%)</td>
<td>8 (25.8%)</td>
</tr>
<tr>
<td></td>
<td>20 (32.3%)</td>
<td>6 (9.7%)</td>
</tr>
</tbody>
</table>
indicated no significant differences between the groups’ use of VCA studio spaces, $F(9, 36) = .85, p = .72$, Wilks’ Lambda = .69. This suggests that the inherent needs of a studio space do not differ between groups. Tables 14 to 18 provide descriptive data across the five groups.

Table 14

<table>
<thead>
<tr>
<th>Performing Arts (n = 18)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I use a studio space in the university to creatively work and study in”</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>(22.2%)</td>
<td>(16.7%)</td>
<td>(22.2%)</td>
<td>(38.9%)</td>
</tr>
<tr>
<td>“I would feel lost without a studio space”</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>(5.6%)</td>
<td>(16.7%)</td>
<td>(5.6%)</td>
<td>(61.1%)</td>
</tr>
<tr>
<td>“I have a need for a studio space while studying at university”</td>
<td>1</td>
<td>4</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>(5.6%)</td>
<td>(22.2%)</td>
<td>(22.2%)</td>
<td>(16.7%)</td>
</tr>
<tr>
<td>“Sunlight in my studio is important to my practice”</td>
<td>1</td>
<td>9</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>(44.4%)</td>
<td>(50%)</td>
<td>(5.6%)</td>
<td>(16.7%)</td>
</tr>
<tr>
<td>“Privacy is important to my studio practice”</td>
<td>1</td>
<td>9</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>(50%)</td>
<td>(50%)</td>
<td>(5.6%)</td>
<td>(16.7%)</td>
</tr>
<tr>
<td>“I prefer to work in a shared collaborative space”</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>(50%)</td>
<td>(22.2%)</td>
<td>(11.1%)</td>
<td>(16.7%)</td>
</tr>
<tr>
<td>“Solitude in the studio is important to my arts practice”</td>
<td>1</td>
<td>9</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>(16.7%)</td>
<td>(50%)</td>
<td>(22.2%)</td>
<td>(11.1%)</td>
</tr>
<tr>
<td>“Collaboration in the studio space is important to my arts practice”</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>(33.3%)</td>
<td>(16.7%)</td>
<td>(5.6%)</td>
<td>(44.4%)</td>
</tr>
<tr>
<td>“My art practice can function without the need for a solitary studio space”</td>
<td>5</td>
<td>6</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>(27.8%)</td>
<td>(33.3%)</td>
<td>(27.8%)</td>
<td>(11.1%)</td>
</tr>
</tbody>
</table>
### Table 15

<table>
<thead>
<tr>
<th>Film &amp; Television (n = 8)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I use a studio space in the university to creatively work and study in”</td>
<td>2 (25%)</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>4 (50%)</td>
</tr>
<tr>
<td>“I would feel lost without a studio space”</td>
<td>-</td>
<td>2 (2.5%)</td>
<td>1 (12.5%)</td>
<td>5 (62.5%)</td>
</tr>
<tr>
<td>“I have a need for a studio space while studying at university”</td>
<td>-</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>6 (75%)</td>
</tr>
<tr>
<td>“Sunlight in my studio is important to my practice”</td>
<td>3 (37.5%)</td>
<td>-</td>
<td>2 (25%)</td>
<td>3 (37.5%)</td>
</tr>
<tr>
<td>“Privacy is important to my studio practice”</td>
<td>2 (25%)</td>
<td>2 (25%)</td>
<td>1 (12.5%)</td>
<td>3 (37.5%)</td>
</tr>
<tr>
<td>“I prefer to work in a shared collaborative space”</td>
<td>3 (37.5%)</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>3 (37.5%)</td>
</tr>
<tr>
<td>“Solitude in the studio is important to my arts practice”</td>
<td>2 (25%)</td>
<td>2 (25%)</td>
<td>3 (37.5%)</td>
<td>1 (12.5%)</td>
</tr>
<tr>
<td>“Collaboration in the studio space is important to my arts practice”</td>
<td>2 (25%)</td>
<td>-</td>
<td>1 (12.5%)</td>
<td>5 (62.5%)</td>
</tr>
<tr>
<td>“My art practice can function without the need for a solitary studio space”</td>
<td>2 (25%)</td>
<td>1 (12.5%)</td>
<td>3 (37.5%)</td>
<td>2 (25%)</td>
</tr>
</tbody>
</table>

### Table 16

<table>
<thead>
<tr>
<th>Music (n = 8)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I use a studio space in the university to creatively work and study in”</td>
<td>4 (50%)</td>
<td>2 (25%)</td>
<td>-</td>
<td>2 (25%)</td>
</tr>
<tr>
<td>“I would feel lost without a studio space”</td>
<td>2 (25%)</td>
<td>3 (37.5%)</td>
<td>1 (12.5%)</td>
<td>2 (25%)</td>
</tr>
<tr>
<td>“I have a need for a studio space while studying at university”</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>6 (75%)</td>
</tr>
<tr>
<td>“Sunlight in my studio is important to my practice”</td>
<td>4 (50%)</td>
<td>2 (25%)</td>
<td>-</td>
<td>2 (25%)</td>
</tr>
<tr>
<td>“Privacy is important to my studio practice”</td>
<td>2 (25%)</td>
<td>3 (37.5%)</td>
<td>-</td>
<td>3 (37.5%)</td>
</tr>
<tr>
<td>“I prefer to work in a shared collaborative space”</td>
<td>2 (25%)</td>
<td>3 (37.5%)</td>
<td>2 (25%)</td>
<td>1 (12.5%)</td>
</tr>
<tr>
<td>“Solitude in the studio is important to my arts practice”</td>
<td>3 (37.5%)</td>
<td>2 (25%)</td>
<td>-</td>
<td>3 (37.5%)</td>
</tr>
<tr>
<td>“Collaboration in the studio space is important to my arts practice”</td>
<td>4 (50%)</td>
<td>3 (37.5%)</td>
<td>-</td>
<td>1 (12.5%)</td>
</tr>
<tr>
<td>“My art practice can function without the need for a solitary studio space”</td>
<td>2 (25%)</td>
<td>1 (12.5%)</td>
<td>4 (50%)</td>
<td>1 (12.5%)</td>
</tr>
</tbody>
</table>
Table 17

<table>
<thead>
<tr>
<th>Visual Arts (n = 46)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always/without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I use a studio space in the university to creatively work and study in”</td>
<td>12 (26.1%)</td>
<td>7 (15.2%)</td>
<td>4 (8.7%)</td>
<td>23 (50%)</td>
</tr>
<tr>
<td>“I would feel lost without a studio space”</td>
<td>11 (23.9%)</td>
<td>5 (10.9%)</td>
<td>3 (6.5%)</td>
<td>27 (58.7%)</td>
</tr>
<tr>
<td>“I have a need for a studio space while studying at university”</td>
<td>11 (23.9%)</td>
<td>2 (4.3%)</td>
<td>2 (4.3%)</td>
<td>31 (67.4%)</td>
</tr>
<tr>
<td>“Sunlight in my studio is important to my practice”</td>
<td>12 (26.1%)</td>
<td>6 (13%)</td>
<td>3 (6.5%)</td>
<td>25 (54.3%)</td>
</tr>
<tr>
<td>“Privacy is important to my studio practice”</td>
<td>12 (26.1%)</td>
<td>20 (43.5%)</td>
<td>2 (4.3%)</td>
<td>12 (26.1%)</td>
</tr>
<tr>
<td>“I prefer to work in a shared collaborative space”</td>
<td>12 (26.1%)</td>
<td>21 (45.7%)</td>
<td>7 (15.2%)</td>
<td>6 (13%)</td>
</tr>
<tr>
<td>“Solitude in the studio is important to my arts practice”</td>
<td>16 (34.8%)</td>
<td>21 (45.7%)</td>
<td>1 (2.2%)</td>
<td>8 (17.4%)</td>
</tr>
<tr>
<td>“Collaboration in the studio space is important to my arts practice”</td>
<td>10 (21.7%)</td>
<td>23 (50%)</td>
<td>8 (17.4%)</td>
<td>5 (10.9%)</td>
</tr>
<tr>
<td>“My art practice can function without the need for a solitary studio space”</td>
<td>14 (30.4%)</td>
<td>14 (30.4%)</td>
<td>16 (34.8%)</td>
<td>2 (4.3%)</td>
</tr>
</tbody>
</table>
### Table 18

**Important studio space qualities and services**

<table>
<thead>
<tr>
<th>Multimedia (n = 12)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I use a studio space in the university to creatively work and study in”</td>
<td>3 (25%)</td>
<td>2 (16.7%)</td>
<td>2 (16.7%)</td>
<td>5 (41.7%)</td>
</tr>
<tr>
<td>“I would feel lost without a studio space”</td>
<td>3 (25%)</td>
<td>2 (16.7%)</td>
<td>1 (8.3%)</td>
<td>6 (50%)</td>
</tr>
<tr>
<td>“I have a need for a studio space while studying at university”</td>
<td>3 (25%)</td>
<td>-</td>
<td>1 (8.3%)</td>
<td>8 (66.7%)</td>
</tr>
<tr>
<td>“Sunlight in my studio is important to my practice”</td>
<td>3 (25%)</td>
<td>4 (33.3%)</td>
<td>1 (8.3%)</td>
<td>4 (33.3%)</td>
</tr>
<tr>
<td>“Privacy is important to my studio practice”</td>
<td>4 (33.3%)</td>
<td>2 (16.7%)</td>
<td>1 (8.3%)</td>
<td>5 (41.7%)</td>
</tr>
<tr>
<td>“I prefer to work in a shared collaborative space”</td>
<td>2 (16.7%)</td>
<td>8 (66.7%)</td>
<td>1 (8.3%)</td>
<td>1 (8.3%)</td>
</tr>
<tr>
<td>“Solitude in the studio is important to my arts practice”</td>
<td>6 (50%)</td>
<td>4 (33.3%)</td>
<td>-</td>
<td>2 (16.7%)</td>
</tr>
<tr>
<td>“Collaboration in the studio space is important to my arts practice”</td>
<td>2 (16.7%)</td>
<td>8 (66.7%)</td>
<td>1 (8.3%)</td>
<td>1 (8.3%)</td>
</tr>
<tr>
<td>“My art practice can function without the need for a solitary studio space”</td>
<td>2 (16.7%)</td>
<td>5 (41.7%)</td>
<td>3 (25%)</td>
<td>2 (16.7%)</td>
</tr>
</tbody>
</table>

### Table 19

<table>
<thead>
<tr>
<th>Access to internet connection *</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>24 (26.1%)</td>
<td>17 (18.5%)</td>
<td>8 (8.7%)</td>
<td>43 (46.7%)</td>
</tr>
<tr>
<td>Wireless internet *</td>
<td>30 (32.3%)</td>
<td>15 (16.1%)</td>
<td>6 (6.5%)</td>
<td>42 (42.5%)</td>
</tr>
<tr>
<td>A printer *</td>
<td>23 (25%)</td>
<td>33 (35.9%)</td>
<td>13 (14.1%)</td>
<td>23 (25%)</td>
</tr>
</tbody>
</table>
Investigation of differences in important studio space qualities and services across undergraduate and postgraduate students

Independent samples t-tests were conducted to compare the important studio space qualities and services for undergraduate and postgraduate students. There was no significant difference in scores for undergraduate and postgraduate students on the importance of access to internet connection \( t(90) = .100, p = .92 \), wireless internet \( t(90) = -.16, p = .87 \), or printer \( t(90) = .42, p = .68 \). This suggests that undergraduate and postgraduate students do not differ on their perceptions of the importance of these three studio space qualities and services. Descriptive data is contained in Table 20.

<table>
<thead>
<tr>
<th></th>
<th>Undergraduate (n = 62)</th>
<th>Postgraduate (n = 31)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Often</td>
<td>Occasionally</td>
</tr>
<tr>
<td>“Access to internet connection”</td>
<td>15 (24.6%)</td>
<td>14 (23%)</td>
</tr>
<tr>
<td>“Wireless internet”</td>
<td>20 (32.3%)</td>
<td>11 (17.7%)</td>
</tr>
<tr>
<td>“A printer”</td>
<td>15 (24.6%)</td>
<td>21 (34.4%)</td>
</tr>
</tbody>
</table>

Differences in important studio space qualities and service according to media practice group

A multivariate analysis of variance (MANOVA) was conducted to investigate differences between the groups’ perceptions of important studio space qualities and services. Results indicated no significant differences between the groups’ regarding important studio space qualities and services (access to internet connection, wireless internet, a printer) \( F(4, 83) = 1.75, p = .06 \), Wilks' Lambda = .79. This suggests that the groups’ perceptions of the need for internet connection, wireless internet, and a printer do not differ between the groups. Tables 21 to 24 provide descriptive data for all groups.

<table>
<thead>
<tr>
<th></th>
<th>Performing Arts (n = 18)</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Often</td>
<td>Occasionally</td>
<td>Never</td>
</tr>
<tr>
<td>“Access to internet connection”</td>
<td>4 (23.5%)</td>
<td>6 (33.3%)</td>
<td>-</td>
</tr>
<tr>
<td>“Wireless internet”</td>
<td>5 (27.8%)</td>
<td>6 (33.3%)</td>
<td>-</td>
</tr>
<tr>
<td>“A printer”</td>
<td>5 (27.8%)</td>
<td>6 (33.3%)</td>
<td>3 (16.7%)</td>
</tr>
<tr>
<td>Table 22</td>
<td>Film &amp; Television (n = 8)</td>
<td>Often</td>
<td>Occasionally</td>
</tr>
<tr>
<td>---------</td>
<td>--------------------------</td>
<td>-------</td>
<td>--------------</td>
</tr>
<tr>
<td>“Access to internet connection”</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>6 (75%)</td>
</tr>
<tr>
<td>“Wireless internet”</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>1 (12.5%)</td>
</tr>
<tr>
<td>“A printer”</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>1 (12.5%)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Table 23</th>
<th>Music (n = 8)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Access to internet connection”</td>
<td>3 (37.5%)</td>
<td>2 (25%)</td>
<td>-</td>
<td>3 (37.5%)</td>
<td></td>
</tr>
<tr>
<td>“Wireless internet”</td>
<td>5 (62.5%)</td>
<td>2 (25%)</td>
<td>-</td>
<td>1 (12.5%)</td>
<td></td>
</tr>
<tr>
<td>“A printer”</td>
<td>1 (12.5%)</td>
<td>6 (75%)</td>
<td>1 (12.5%)</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Table 24</th>
<th>Visual Arts (n = 24)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Access to internet connection”</td>
<td>11 (23.9%)</td>
<td>7 (15.2%)</td>
<td>6 (13%)</td>
<td>22 (47.8%)</td>
<td></td>
</tr>
<tr>
<td>“Wireless internet”</td>
<td>13 (28.3%)</td>
<td>6 (13%)</td>
<td>4 (8.7%)</td>
<td>23 (50%)</td>
<td></td>
</tr>
<tr>
<td>“A printer”</td>
<td>15 (33.3%)</td>
<td>13 (28.9%)</td>
<td>6 (13.3%)</td>
<td>12 (24.4%)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Table 25</th>
<th>Multimedia (n = 12)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Access to internet connection”</td>
<td>5 (41.7%)</td>
<td>2 (16.7%)</td>
<td>-</td>
<td>5 (41.7%)</td>
<td></td>
</tr>
<tr>
<td>“Wireless internet”</td>
<td>6 (50%)</td>
<td>1 (8.3%)</td>
<td>-</td>
<td>5 (41.7%)</td>
<td></td>
</tr>
<tr>
<td>“A printer”</td>
<td>2 (16.7%)</td>
<td>7 (58.3%)</td>
<td>1 (8.3%)</td>
<td>2 (16.7%)</td>
<td></td>
</tr>
</tbody>
</table>
Q.10: Other qualities

- Ability to block out light or control it for video works - ability to hang works from the roof - if it's a hanging sculpture I like to be able to see how it's working (at home I just hang things off doors but it's not ideal!) - storage space for some tools - self contained and lockable, good to be in a place with other artists but also to be able to work in private when I need to.
- Enough space to set up complex sound and lighting systems - high quality reference speakers - powerful editing computer - lots of natural light available - blackout curtains for lighting tests - well arranged technical facilities
- 24 hour access. Natural light. As much space as possible. That is wall space to hang things on or work at as well as desk. Materials easily accessible.
- A bright, clean, light space with high white walls. A warm environment with a constant temperature, ample desk space and good lighting to work in the evenings.
- A closest access to the printmaking workshop.
- A decent Internet / options to expand into a large space when necessary. Lighting options.
- A large enclosed room or theatre for performance creation and a tool workshop with desk space and storage allocated
- A large table or two on which to work and to place objects. An ergonomic chair. Wall space for displaying work. Space to construct and experiment with objects. Good lighting (not sunlight - but indirect natural light would be ideal), supplemented by electric light. Storage space for construction materials, reference materials, books, objects and media.
- A large, quiet space with natural light and walls with no skirting boards.
- A place where I can set up a laptop and access the wireless network. I need regular access to printer and photocopy resources. My space moves with productions.
- A space which is equal or greater to the performance space in dimensions. The VCA currently has a shortage of rehearsal spaces and as such performance venues are being used as rehearsal spaces. This creates tension as the director and cast are often displaced to an inadequately small rehearsal space during the period of time required for a production to "bump in".
- A Spacious and well lit room. Natural light is very important and i like to have privacy in order to fully enter into my creative mind. Silence in the studio is also very important
- A theatre- stage, lighting rig, sound set up and equipment, storage facilities, cell phone reception, wireless internet, printing facilities etc.
- A wooden or carpeted floor... Not concrete, heating and cooling. A large area for group work with smaller nooks and crannies for solo. Swipe card access (not borrowing keys etc.) so I can access the space when it is needed Options of windows and covering windows. Ability to rig lights in the ceiling/floor when needed. Sound system. White walls.
- Able to be personally customised by me, so I can create a cute and colourful environment that I can be inspired to work in.
• Access around the clock. 24/7.
• Access to water and sink, good lighting, heating/cooling, at least a good strong weight-bearing wall. Privacy (sheet etc.), secure.
• Acoustically treated, reasonable full-range speakers, good computer (my own is fine).
• Adequate storage, lots of flat surfaces to put things on, an outside pacing, thinking and smoking area. My studio is a storage space and where I keep books. The workshop is my preferred studio and if it had a clean area where dust wouldn’t settle on things overnight, it would be ideal.
• Ample space to work and store work, natural temperatures (i.e. no heating or cooling)
• An agreed time-share arrangement with allocated schedules for both private and collaborative practice. A large space for freedom of movement and storage of resources.
• An arched window. For it to be located in New York or Paris. Plants. A bed for me to lay my models and conquests. Good light. Raw wooden floorboards. Very high ceilings. Decent heating.
• Big, Clean, Quite.
• Bright, quiet, clean, lots of desk space.
• Clean and safe floors (not concrete)
• Clean floors, air conditioners or fans, enough room for a whole class to participate at the same time.
• Clean not a Dirty space so that i can create and not have outside and other influencers
• Clean, warm with some natural light
• Cleanliness, Up to date, good equipment (tuned pianos, amplifiers), Sunlight.
• Comfortable physically and socially open
• Daylight. Silence.
• Enough space
• Flowing natural light, large desk for folio work and ample wall space for hanging prints. Comfortable chair which wont hurt my back after long hours studying.
• Good air ventilation, dust free, security, natural light, walls for hanging work, decent space.
• Good light, quite yet interactive working space.
• Good light, space to work on sculpture, wall space to try things on the walls, near sink, Climate controlled, close to art school/ workshops, not too many people in the one space. (as we don’t have studios, getting one would be a big improvement!)
• Good lighting, clean walls and floor (VERY important), privacy, internet connection, access to printing and supplies, air conditioners (or AT LEAST fans)
• Have privacy but also room to socialize. Fast Internet, printer and scanner. Air-conditioning, clean. Enough room to be comfortable and spread work out
• Heating, more space sinks, ventilation
• I need 2 very different things: a small quiet space to write, and a large open room to rehearse in preferably with wood floors.
- It would be great to have rooms on campus set aside for solo writing practice.
- Large
- Large and Open, Lot’s of Wall Space/Pin boards, Large Desk preferably with draws.
- Large open space, lots of light and wall space
- Large Space, Heating/cooling, Natural light
- Large, communal, happy/excitable/hardworking people, natural light, long access hours, good location
- Large, empty room with sprung floors, with potential to rig lighting, sound equipment, good light and ventilation, with regularly cleaned floors for good hygiene, and Internet access.
- Large, open and shared space, natural light, Wi-Fi, access to tools and machinery (in this space or another space at the same location), an empty area of space to experiment with installing work (in this space or in another space at the same location), heating and cooling
- Large, open, bright, not slippery but not sticky floors, good sound equipment, barres, not a wooden floor, piano
- Large, sunlit, warm, music, solitary, high ceilings, sink, ventilation, storage.
- Light
- Light
- Light that is either natural or artificial; three walls; a table; a cupboard with 3 shelves
- Light, ventilation, good working temperature, walls on which things can be hung, plenty of space, access to sinks
- Light, warm,
- Light, with a table/easel/wall space to pin up works in progress. A social environment with peers close by, but not necessarily collaborative.
- Lots of table space to lay out my work. A clean and light space where work does not get damaged.
- Natural light (prefer northern), bright, storage space
- Natural Light, social space (couch mini bar, books, stereo), working space, gear storage, computer, messy construction section.
- No time limitations, be able to make a mess (obviously, I would clean up after) easily access smoke detectors, as I often need to test effects as part of my practice.
- NON FLOURESCENT LIGHTS, natural light, a light source; large desk big enough to fit a model box on/sewing machine on; paint sink with paint trap; pot plant - something living; tea containers; very large pin-board, shelf to put reference books on; door; couch; music playing capabilities; comfortable chair; fellow designers not too far away - if not inhabiting nearby space - a space for them or a director/choreographer/collaborator to sit and chat; a window - lots preferably; not freezing; not noisy
- Open environment to create a sense of community. Also need at least two decent walls.
- Open, natural light, comfortable, lots of desk and floor space and a computer with Photoshop, Final Cut Pro, space to collect objects and materials i.e. lots of storage space
- Piano, music stands, power supply, internet, solitude
- Privacy is important especially in an institutional environment; allowing you to work without excessive interruptions and knowing that your works in progress is where you left it. There is also the reassurance that your studio space will be respected when you are not around. Walls and corner spaces for displaying prints and editing work. It would be ideal if my studio had a glass wall allowing sunlight for photographic work, this would be fantastic. A lock on the door so people can’t access when I’m not around (there are however creative ways to get around this). The interesting thing is there are spaces at the VCA students that do fit this description, one in particular went to a 1st year student that decided to covered up the beautiful large window - very disheartening, studio spaces have not been disrupted with individual art practices in mind.
- Privacy, but able to share, communicate and collaborative easily. Access to Wireless Internet, kitchen, locker and printer.
- Public and private spaces. Access to Internet and printers. High ceilings are nice.
- Quiet
- Quiet, space for inspiration; able to see computer screen clearly; not having to use it all the time to justify access to it. I work at home on the computer, at my kitchen table, on my couch with the TV on, on the tram, in the car & in the studio.
- Secure storage space, open space to work in, desk space, wall space to test work, project, controllable light/dark, private, quiet, with space for looking at work.
- Sense of space. Natural light. Access to computer. Some sort of plant in the room
- Should be warm and inviting. The sculpture shed is usually fucking freezing and the heaters suck, so no one really comes in as much in winter.
- Space
- Space, light, Internet, equipment
- Space, multiple walls
- Spacious, private, allowed to do whatever you like
- Spacious, quiet, clean and well equip.
- Storage for materials and projects, flexible work area for larger projects, wall space for mock-ups, easy access, ideally late night and better weekend access, relative calm and quite, excellent lighting
- Storage, cleanliness, natural light, quiet, privacy
- Studio 1, Film and TV building.
- Sunlight, ventilation, 24 hour access, Wi-Fi
- Sunlight, water, Wi-Fi, other artists plus solitude, wall space, storage
- Surround sound, lots of instruments, temperature control
The qualities of an idea studio space include options for sunlight or blackening out a room, ample heating/cooling systems (whether this be fans, windows, air con etc.), springy floorboards to avoid injury during physical work. Preferably walls that aren't too thin, to provide insulation of sound.

Theatre needs reasonably large and private space in an ideal world. We spend a lot of our time in tiny carpeted classrooms which are almost useless.

Wall space to project and pin working prints

Warmth/cool. Acoustic value, safe environment for the group of voice students who visit the uni on specific, not constant dates for workshops, discussion and study.

Well lit, spacious, and good storage, WIFI

Winches to move large pieces of timber. Vacuum cabinet to remove air bubbles from resin. Weekend access

Windows, air, cleanliness, iPhone podcasts, cups of tea & commitment.

Workbenches, natural light (when available); considerate fellow studio users.

Working and storage space with the ability to change the layout from private study to collaborative work.
ACADEMICS
N = 46

Employment

Table 26

<table>
<thead>
<tr>
<th>Employment status</th>
<th>Frequency (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full time</td>
<td>14 (30.4%)</td>
</tr>
<tr>
<td>Part time</td>
<td>15 (32.6%)</td>
</tr>
<tr>
<td>Sessional</td>
<td>17 (37%)</td>
</tr>
</tbody>
</table>

School affiliation

Table 27

<table>
<thead>
<tr>
<th>School</th>
<th>Frequency (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre</td>
<td>7 (15.2%)</td>
</tr>
<tr>
<td>Production</td>
<td>4 (8.7%)</td>
</tr>
<tr>
<td>Music</td>
<td>8 (17.4%)</td>
</tr>
<tr>
<td>Film &amp; Television</td>
<td>5 (10.9%)</td>
</tr>
<tr>
<td>Dance</td>
<td>5 (10.9%)</td>
</tr>
<tr>
<td>Art</td>
<td>17 (37%)</td>
</tr>
</tbody>
</table>

‘Other’ response - ‘Musical Theatre’

Use of studio space

Table 28

<table>
<thead>
<tr>
<th>All respondents</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The use of a studio space is critically important to the teaching methods of the subject I teach”</td>
<td>8 (17.4%)</td>
<td>2 (4.3%)</td>
<td>-</td>
<td>36 (78.3%)</td>
</tr>
<tr>
<td>“Teaching in a studio space enables the curriculum to be taught more effectively in my subject”</td>
<td>7 (15.2%)</td>
<td>1 (2.2%)</td>
<td>-</td>
<td>38 (82.6%)</td>
</tr>
<tr>
<td>“A studio space is NOT important to the teaching of my subject area”</td>
<td>-</td>
<td>10 (21.7%)</td>
<td>36 (78.3%)</td>
<td>-</td>
</tr>
<tr>
<td>“The studio space is a vital ingredient to the learning process of this subject”</td>
<td>7 (15.2%)</td>
<td>2 (4.3%)</td>
<td>-</td>
<td>37 (80.4%)</td>
</tr>
<tr>
<td>The studio space is NOT linked to any particular method of quality of teaching and learning in my subject”</td>
<td>1 (2.2%)</td>
<td>9 (19.6%)</td>
<td>36 (78.3%)</td>
<td>-</td>
</tr>
</tbody>
</table>
### Table 29

<table>
<thead>
<tr>
<th>School - Theatre (n = 7)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The use of the a studio space is critically important to the teaching methods of the subject I teach&quot;</td>
<td>2 (28.6%)</td>
<td>-</td>
<td>-</td>
<td>5 (71.4%)</td>
</tr>
<tr>
<td>&quot;Teaching in a studio space enables the curriculum to be taught more effectively in my subject&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>7 (100%)</td>
</tr>
<tr>
<td>&quot;A studio space is NOT important to the teaching of my subject area&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>7 (100%)</td>
</tr>
<tr>
<td>&quot;The studio space is a vital ingredient to the learning process of this subject&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>7 (100%)</td>
</tr>
<tr>
<td>The studio space is NOT linked to any particular method of quality of teaching and learning in my subject&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>7 (100%)</td>
</tr>
</tbody>
</table>

### Table 30

<table>
<thead>
<tr>
<th>School - Production (n = 4)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The use of the a studio space is critically important to the teaching methods of the subject I teach&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4 (100%)</td>
</tr>
<tr>
<td>&quot;Teaching in a studio space enables the curriculum to be taught more effectively in my subject&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4 (100%)</td>
</tr>
<tr>
<td>&quot;A studio space is NOT important to the teaching of my subject area&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4 (100%)</td>
</tr>
<tr>
<td>&quot;The studio space is a vital ingredient to the learning process of this subject&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4 (100%)</td>
</tr>
<tr>
<td>The studio space is NOT linked to any particular method of quality of teaching and learning in my subject&quot;</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4 (100%)</td>
</tr>
</tbody>
</table>

### Table 31

<table>
<thead>
<tr>
<th>School - Music (n = 8)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The use of the a studio space is critically important to the teaching methods of the subject I teach&quot;</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>6 (75%)</td>
</tr>
<tr>
<td>&quot;Teaching in a studio space enables the curriculum to be taught more effectively in my subject&quot;</td>
<td>2 (25%)</td>
<td>-</td>
<td>-</td>
<td>6 (75%)</td>
</tr>
<tr>
<td>&quot;A studio space is NOT important to the teaching of my subject area&quot;</td>
<td>-</td>
<td>2 (25%)</td>
<td>6 (75%)</td>
<td>-</td>
</tr>
<tr>
<td>&quot;The studio space is a vital ingredient to the learning process of this subject&quot;</td>
<td>1 (12.5%)</td>
<td>1 (12.5%)</td>
<td>-</td>
<td>6 (75%)</td>
</tr>
<tr>
<td>The studio space is NOT linked to any particular method of quality of teaching and learning in my subject&quot;</td>
<td>-</td>
<td>2 (25%)</td>
<td>6 (75%)</td>
<td>-</td>
</tr>
</tbody>
</table>
### Table 32

<table>
<thead>
<tr>
<th>School - Film &amp; Television (n = 5)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The use of the a studio space is critically important to the teaching methods of the subject I teach”</td>
<td>4 (80%)</td>
<td>1 (20%)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>“Teaching in a studio space enables the curriculum to be taught more effectively in my subject”</td>
<td>4 (80%)</td>
<td>1 (20%)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>“A studio space is NOT important to the teaching of my subject area”</td>
<td>4 (80%)</td>
<td>1 (20%)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>“The studio space is a vital ingredient to the learning process of this subject”</td>
<td>4 (80%)</td>
<td>1 (20%)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>The studio space is NOT linked to any particular method of quality of teaching and learning in my subject”</td>
<td>3 (60%)</td>
<td>2 (40%)</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

### Table 33

<table>
<thead>
<tr>
<th>School - Dance (n = 5)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The use of the a studio space is critically important to the teaching methods of the subject I teach”</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>5 (100%)</td>
</tr>
<tr>
<td>“Teaching in a studio space enables the curriculum to be taught more effectively in my subject”</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>5 (100%)</td>
</tr>
<tr>
<td>“A studio space is NOT important to the teaching of my subject area”</td>
<td>-</td>
<td>1 (20%)</td>
<td>4 (80%)</td>
<td>-</td>
</tr>
<tr>
<td>“The studio space is a vital ingredient to the learning process of this subject”</td>
<td>1 (20%)</td>
<td>-</td>
<td>-</td>
<td>4 (80%)</td>
</tr>
<tr>
<td>The studio space is NOT linked to any particular method of quality of teaching and learning in my subject”</td>
<td>-</td>
<td>-</td>
<td>5 (100%)</td>
<td>-</td>
</tr>
</tbody>
</table>

### Table 34

<table>
<thead>
<tr>
<th>School - Art (n = 17)</th>
<th>Often</th>
<th>Occasionally</th>
<th>Never</th>
<th>Always / without fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The use of the a studio space is critically important to the teaching methods of the subject I teach”</td>
<td>1 (5.9%)</td>
<td>-</td>
<td>-</td>
<td>16 (94.1%)</td>
</tr>
<tr>
<td>“Teaching in a studio space enables the curriculum to be taught more effectively in my subject”</td>
<td>1 (5.9%)</td>
<td>-</td>
<td>-</td>
<td>16 (94.1%)</td>
</tr>
<tr>
<td>“A studio space is NOT important to the teaching of my subject area”</td>
<td>-</td>
<td>3 (17.6%)</td>
<td>14 (82.4%)</td>
<td>-</td>
</tr>
<tr>
<td>“The studio space is a vital ingredient to the learning process of this subject”</td>
<td>1 (5.9%)</td>
<td>-</td>
<td>-</td>
<td>16 (94.1%)</td>
</tr>
<tr>
<td>The studio space is NOT linked to any particular method of quality of teaching and learning in my subject”</td>
<td>1 (5.9%)</td>
<td>4 (23.5%)</td>
<td>12 (70.6%)</td>
<td>-</td>
</tr>
</tbody>
</table>
Other comments on use of studio space

- Acoustics, projection, aural response time, comfort etc.
- All students require a studio space
- I find these questions very confusing. What is the definition of Studio Space?
- In my discipline, acting and performance making, space IS curriculum. The artistic product is reliant on and shaped by the size and appropriateness of the studio space. It is a collaborative art form and the nature of training is experiential. Skills are acquired through physical practice in the studio.
- The studio is where work takes place. It is as vital as the Laboratory to the chemist.
- This is REALLY difficult to answer when you teach more than a single subject

Q. 15: Qualities of teaching studio that enables an effective relationship to occur between the space and a studio method of teaching and learning?

- A good studio space allows students to work with the acoustics of the room and learn balancing in ensemble playing
- A studio space that is warm, welcoming, bright and has access to movement and voice equipment is essential in the teaching and learning of voice. The studio must be big enough to hold student cohort comfortably that they can move effectively through space. It is important that the acoustics of the studio are good for accurate feedback of voice and speech.
- Appropriate attributes for the subject being taught, including size, sound proofing, lighting, equipment as needed.
- Calm, clean space, ordered. Well maintained
- Comfortable seating, airiness, light and space.
- Dimensions/ Light/appropriate equipment
- Each student to have space to view life model, their work and space to work and access to their materials
- Enough space, enough room for storage (uncluttered), good natural light, no intrusive noise, some privacy (no constant onlookers), an environment conducive to creativity.
- Flexible spaces for different functions (Dark - for projections / Light for working). Adequate ambient temperature (Heating/cooling). Spaces that can sustain hard wearing/working contexts that can then easily be cleaned and repaired by students as required. Spaces that can be completely emptied out - storage for chairs/tables/ technology elsewhere.
- I need a studio spaced to embed ideas and methods within a practical outcome
- I think a critical relationship to the studio is essential. The constant questioning of 'what is the studio for?' is important, not least in better defining what it is that we do in the studio. So in that, a good amount of time early on in defining the studio is important for tutors and students. To uncritically receive the mythical space of the studio is unhelpful.
I think the studio space should be able to practically deliver the material conditions for learning by doing, and be the kind of space that is pleasant and amenable to the periods of instruction, between learning through practice. For example often there needs to be lecture style delivery within the studio practice sessions, and the space should suit both forms of delivery.

Immediate practical demonstrations with the space to reconfigure and re-imagine an artwork.

In the area of production, studio spaces are important when it comes to practical learning, such as how to rig a light etc.

Integral for hands on learning with specialist equipment and in applying theoretical examples.

Interaction, rumination, serendipity, collaboration, contemplation, access to current international thinking.

It's functionality and accessibility of equipment

Light, space and air and time to engage in conversation. A space that students actually inhabit and work in,

Neural light  Heating and cooling  clean smooth floors, relatively soundproof

Neutral space that can be adapted to varying activities. Flexibility is important. All sitting on the floor, or sitting in circle on chairs, or working against the walls. The ability to communicate in clear light as well as the ability to create a safe, womb-like atmosphere for the students to immerse in an internal and an imaginary world. Harsh fluorescent lighting and concrete floors are counter-productive.

Non-hierarchical and independent learning are encouraged and enacted, the idea of practise is engaged with and questioned within this context.

O.K

One that allows the student to maximise dynamic control at both ends of the spectrum.

Practical outcomes. The subjects are practically based and the chance to demonstrate/try things out in the real is critical.

Safe (if that means sprung floors), clean, big enough, equipped with A-V

Size, light, wall area, freedom from over design

Space  Light - both artificial and natural soundproof-ness, heating/cooling reliable floor surfaces, audio/visual equipment

Space & Size, a floor to be rolled on, comfort for class relaxation techniques, acoustics of a larger space for learning in Voice

Space to experiment

Space, good well sprung floor – e.g. polished wood, tarkett, a sound system, chairs, natural lighting

Studio space is essential in Dance Technique 3 and 4as dance is a space/time art form. It is only through movement in space that dancers acquire the necessary skills for work as a professional dancer and for developing their own artistic practice.

Studio space is integral to professional future practice. It operates as research laboratory, site for experimentation and production.

That it be set up as a functioning work space akin to a studio beyond art school.
The ability for a teacher to physically show movements concepts and techniques. The ability for the students to explore and try movement sequences without the limitations of too little space and in the presence of other students.

The closer to the coalface students can be in a real, working studio space, to grasp the realities of what is to work in their craft the better. A lecture theatre, or classroom environment is like looking in a fish bowl from the outside. The studio space is a means learning to swim in the bowl, because you have to!

The important quality is space’s potential, as it is an empty vessel waiting to be filled with thoughts and actions responsive to the subconscious, rather than external stimulus.

The most important factor is availability - VCA is often overbooked and extremely difficult to find suitable rooms for one on one teaching.

The studio allows the student room to move on a literal and metaphorical level. It models the artist’s experience to the student by allowing the student to internalize what it is to be an artist and to negotiate the inevitable ups and downs of a studio practice. It is a place where the artistic practice is embodied for students and encountered by the staff member.

The Studio is a generative, propositional space where work can be tested and developed through the evolution of ideas, processes, making and reflecting upon making. Teaching in the studio space allows a conversation between lecturer and student to engage in an immediate way, the questions and working strategies that are driving a students work at any given time. Teaching in the studio brings energy and enquiry into the studio space, and makes active the hothouse environment that propels practice in the Art School.

The studio space is the Holy Grail of artistic practise. The studio is as much an experience as it is learning. Ritual - Experimental - Connection - Social - Political - Sexual and Other

Things are suspended and risks are taken. Learning is open and immersive. Private and yet public, the space offers an insight into the efforts of the student.

Understanding and mastering the uses of studio space is crucial to successful realisation of text and theoretical aspects of film making.

Versatile spaces offering daylight or darkness; walls, ceilings and floors that, with OH&S clearances, may be utilized for the demands of installing artwork. Unusual spaces with irregular walls alongside well proportioned sites.

Whether primarily a studio artist or not (i.e. a painter) all students use their studio space as a study/laboratory. Visiting them in the space is crucial to see the work at a developmental stage in order to input to be meaningful.

Without a studio, students in class sizes of five and above cannot learn to dance.

Wooden floor, preferably sprung (for safety of movement). Natural light. Ample room. High ceilings. Good acoustics (for speaking and singing) Functioning heating / air-conditioning. Proximity to toilets. Potential access to other teaching tools, such as video projection. Wide enough doors to allow objects to come in and out. Sound proofing in relation to other spaces nearby.
0.16: Attributes of ideal teaching studio space for the learning environment of subject area

- 1- air con. 2- large windows to help allow performance nerves play a role in practice rooms. 3- 20 meters square (minimum). 4- natural materials to reflect sound off: wood, cloth, chairs. 5- electrical plugs for mp4 devices

- There needs to be natural light, sound insulation so that one can hear the conversations, wireless and projector so that one can move virtually and effortlessly from the space of the studio to the global context. 2. A space that doesn't have the wind and the cold blowing through it so that it is too miserable to want to be in; 3. A place where people want to be;

- 20mx20mx14m Natural and artificial light. Ability to direct artificial light sources. Projection equipment, Wacom tablets and iPads.

- 4x4 meters with good but adjustable southern light with a reliable Internet connection. Protected floor with adequate furniture and storage - warm in winter and cool in summer - good ventilation. Plus good consistent lighting when required.

- 5x5, closed multi computer network, audio equipment, synthesizers, samplers, sequencing and notation software, professional audio monitors, internet access. Natural light optional.

- A large naturally lit studio with good heating and easy access to fresh air. Decent sound equipment as well as a piano and percussion instrument options.

- A large space which can be flexible in its configuration, natural light, sound proof, Wi-Fi that works, data projector with Internet access.

- An ideal studio space for my needs would encompass a full AV system for projecting film, TV and Power point, which form a significant part of my studio teaching. Students appreciate comfortable seating and a room with windows onto the outside world that can be blacked out when needed. The most popular studio space at the School of Film & TV is Rushes 1, which combines all these qualities well.

- As much natural light as possible, 1.5x1.5m sq. approx. in close proximity to a workshop and computers if possible. Non-hierarchical layout where possible; mix of year levels and disciplines so as to generate dialogue between students. Larger studios could be shared between two or 3 students.

- As space and time are at the core of conceptual analysis in dance training and dance making as an art form, the space itself will responded to differently depending on it's characteristics, so varying sizes, dimensions, lighting etc., will all impact on the creative outcomes in different ways, and it would be purely subjective to attribute particularities in these criteria, as to their benefit to the training.

- Big as possible, mirrors, good ventilation, working audio playback, clean (as students can be face to face with floor), sprung floors.

- Cattermole or Space 28 are essentially perfect for what production students need to be taught

- Computer/internet access, 6 x 6m (min), natural and directional light projector access.

- Current spaces are Ok but could have more computer resources available to staff and students.
For my subject, audio/visual devices are necessary. In most cases I need to change the lighting in the room to make the visuals clearer, but also to create a more conducive environment - harsh fluorescent lights can create a feeling of sterility and detachment from the imaginative processes necessary for my subject.

For Sculpture & Spatial Practice, the Studio Space would ideally incorporate the following: 1. INDIVIDUAL STUDIO SPACES for students with considerable wall space, and natural light. When students are working spatially they require a space that is large enough to trial and testing spatial relationships, and to make larger scale works. Floor plan dimensions would ideally be a minimum of 3m x 3m per student. Access to power sources for connecting hand tools, appropriately sized walkways, large door for moving large-scale works in and out. 2. PROJECT SPACES for students to explore installation strategies, to consider the space itself as a material for practice; and to critique student work formally, 'the Crit' being a central pedagogical framework in S&SP. Ideally the PROJECT SPACES would include both a space with natural light (preferably with blinds) and a light controlled space. 3. TUTORIAL ROOM. One of the Project Spaces would ideally double as a Tutorial Room. Staff in S&SP regularly deliver PowerPoint presentations of images, as well as video, and website references to contextualise projects, and to provide students with research material specific to their discipline stream. This allows the presentation of context, research and ideas to be linked synchronously with what students are making and doing in the studio. The tutorial room needs to be large enough to house up to 30 students (and more on occasion), light controlled, and equipped the appropriate technology, i.e. a projector, speakers, a laptop (please) so that staff can deliver PowerPoint presentations, videos etc. Guest Lecturers also regularly need this set up to give presentations, for example relating to professional practice. 4. CONDITIONS in these spaces. Heating in winter and cooling in summer so that students and staff are able to use the spaces effectively. Similarly in Staff Office Spaces. Wooden floors in the Project/Tutorial Spaces.

- FTV Studio 3, FTV Studio 2
- GOOD LIGHT, LARGE WORK SPACES
  - Good natural and artificial light  
  - 3 phase power  
  - built in sound system  
  - great floors  
  - not sharing the space during a project
- Good natural light is the best, nice acoustics - not too 'live'- facilities for amplifiers for players who need them and comfortable seating for others. Flexibility of space is really important too.
- I am interested in the practical space that artists can access and exchange learning.  
  - Light - ventilation - wooden sprung flooring - back box and white box conversion
- I think the only attribute that I value is flexibility and technology. Studio spaces should be negotiated according to need and amount of use NOT based on ideas of 'what painters and sculptors need'.
I think the sense of owning one’s own studio is important, i.e. “this is my space”. The bigger the better, a table, Wi-Fi, comfortable chair and access to water, heating and light, with separate storage space, and a room to prepare materials, stretchers, mix paint, prepare things is crucial. The space needs to feel professional, i.e. to be able to admit visitors for conversation. It’s a place for exchange.

Ideally each student has a private desk and at least one 3 metre wall. A cluster is small spaces should be attached to a larger exhibition and seminar space approximately 6 by 6 metre space with 3 solid walls. Information technology facilities available and good natural light but with the option of blocking it out.


Large space giving each student a square metre. Natural light, comfortable temperature, tables, bench space to set up materials, access to sink and water, DVD player, overhead projectors.

Larger than 10m by 10m. The ability to control natural light- to allow it in, and also to restrict it to focus the class. A smooth floor. Chairs. Whiteboard. CD/iPod amplification. Heating. Ventilation as required when students sweat.

Light - both artificial and natural soundproof-ness; heating/cooling reliable floor surfaces audio/visual equipment studio size

Listed above. Dimensions would probably be approximately 10 x 12 metres.

Medium size to large empty - nothing on floor or walls, no poles sprung wooden floor. 4 clear walls natural light but must have ability to block out minimal light equipment (3-4 floor lamps and 4 channel board). No florescent lighting - par lamps instead, or theatrical lighting that creates a warmth. Sound system with adequate speaker system.

Min size 4 x 4m. Natural light and bright artificial light (flexible mix between the two). Wired Ethernet connections (not wireless). Storage for completed works. Lockable storage for student valuables. Overhead/data projection.

Multiple speaker configurable sound system, recording facilities, recording studio, sound proof. Large theatre for sound experiments. Sound for performing arts is continually developing so the most useful studio environment is one that funds to upgrade as required.

Natural light and plenty of floor space for physical improvisations, as well as space for breaking into smaller groups.

Natural light, sprung wooden floor (covered by tarkett for predictable traction) approximately 14 x 16 metres, piano for live accompaniment, sound system including MP3 for reproduction of sound recordings, video/DVD playback facility and internet access for latest on-line dance videos and database, fixed ballet barres for ballet training and yoga equipment for yoga training.

Needs to be sound proofed. I currently compete with tap dancing

See above. A range of sites from small to large including those of unusual proportions. Power outlets and sealed ceilings are important.
Size depends - can vary (we use small break-out spaces as well as large space for movement for up to 22 people). Natural light is important, but we need to be able to black out spaces too. Need sound and more and more to be able to project image, video with sound, PowerPoint etc.

Size is dependent on numbers. 2 x 2 m per student minimum, but ideally more. Paint sink. Good natural light but also the ability to darken. Sound proof. Projector, screen, speakers, DVD player and computer. Storage space.

Size, bright and airy; access to natural light, soundproof. Sound and Internet connection. Video recording.

Size, light, wall area, freedom from over design

Sound proof, temperate, natural light, good lighting, able to see outside to the environment, sprung floor, storage for teaching equipment, storage for student's belongings. Viewing panel in the entrance door. Voice Studio for tutorial, PS size space for ensemble practice

Space - 20m by 10m, good well sprung floor - a sound system, chairs, natural lighting

Spaces in this faculty need to be multi-purpose, because they are often used for different styles of teaching. Therefore lighting needs to be multi-purpose, natural lighting is always preferable, as long as it can be easily and effectively blacked out when necessary. Ambient temperature needs to be controlled easily. OH&S concerns should be addressed. Technologies need to be regularly maintained, checked, and as simple to use as possible. Preferably the induction to the spaces should follow a guidelines sheet specific to each space, and a summary should be left in the space for casual staff. Phones to call technical staff, when problems occur, should be installed. Wi-Fi access. Technical updates (especially software or other user interfaces) should be clearly published on space walls, and regular staff training sessions in equipment updates should take place.

Studio facilities at VCA FTV generally good for teaching & learning, although editing rooms are verging on too small. The school does not have enough flexible tutorial/classroom space, and almost all have no natural light and all are becoming too small for the class sizes and duration of classes. (Half day and full day sessions are not unusual).

There are two main types of 'studio' spaces required: 1. Space for students working process - includes desk, some wall and floor space for studio experimentation and work development - S&SP undergrad 3x 4m per student 2. Empty Install Spaces various - 8x11m / 6 x 3m adaptable transient spaces i.e. passages, tough walls - easy to plug and fill - potential for students to safely manipulate and repair no lighting tracks - blinds for windows to make dark tough easily cleanable floors flexible locations for data projectors natural light a space that can be literally 'hosed-out' a 'shell' with no "design-features" see above reasonable ambient working temperature

Workshop and Tutorial space. Light and natural light important, appropriate furniture; appropriate machinery. Good work practice policies. Health and safety compliance. Good acoustics. Appropriate current technology.
11.2.3 Collated Student Textural Answers

Collated Student Textural Answers to Questions 2, 3, 4, and 10.

- Variable responses to questions 5, 6, 7, 8 and ‘Other Comments’

SurveyMonkey Student Questions:

2. What media does your creative practice work with?
3. Please name the primary medium you work with.
4. Working in this medium the size of my ideal space to create (not exhibit) work is?
10. What are your ideal studio qualities?

Variable answers to Q. 5, 6, 7 and 8 where students answered ‘Other’

5. At the Victorian College of the Arts, what kind of space are you currently working in?
6. How often do you visit your studio space at the Victorian College of the Arts?
7. If you have a studio outside the Victorian College of the Arts, how often do you visit it?
8. Please describe how you use the space at the Victorian College of the Arts by rating you answer

<table>
<thead>
<tr>
<th></th>
<th>Student</th>
<th>Q.2 Practice mediums</th>
<th>Q.3 Primary Medium</th>
<th>Q. 4 Ideal Studio</th>
<th>Q. 10 Qualities of ideal studio</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Undergraduate</td>
<td>Animation/Computers (Photoshop, Toon Boom), Wacom tablets, Pencil + paper</td>
<td>Q4: 2 x 2 metres</td>
<td>Able to be personally customised by me, so I can create a cute and colourful environment that I can be inspired to work in.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Undergraduate</td>
<td>Visual art</td>
<td>Painting</td>
<td>Q4: 4 x 4 metres</td>
<td>Windows, air, cleanliness, iPhone podcasts, cups of tea &amp; commitment.</td>
</tr>
<tr>
<td>3</td>
<td>Graduate</td>
<td>Visual art</td>
<td>Wood and resin</td>
<td>Q4: A Combination of spaces</td>
<td>Winches to move large pieces of timber Vacuum Cabinet to remove air bubbles from resin Weekend access</td>
</tr>
<tr>
<td>4</td>
<td>Graduate</td>
<td>Visual art</td>
<td>Photography and video</td>
<td>Combination</td>
<td>Wall space to project and pin working prints</td>
</tr>
<tr>
<td>5</td>
<td>Undergraduate</td>
<td>Dance, Choreography, Visual art, Drawing, Spatial practice, Photography</td>
<td>Q4: A Combination</td>
<td>Open, natural light, comfortable, lots of desk and floor space and a computer</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Undergraduate</td>
<td>Graduate</td>
<td>Multimedia</td>
<td>Visual art, Painting, drawing, printmaking</td>
<td>Oils</td>
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<tr>
<td>6</td>
<td>Undergraduate</td>
<td></td>
<td></td>
<td>Multimedia</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Graduate</td>
<td></td>
<td></td>
<td>Painting</td>
<td>Oil painting</td>
</tr>
<tr>
<td>8</td>
<td>Undergraduate</td>
<td></td>
<td></td>
<td>Visual art/painting</td>
<td>Oil paint</td>
</tr>
<tr>
<td>9</td>
<td>Undergraduate</td>
<td></td>
<td></td>
<td>Visual art, painting drawing printmaking spatial practice and multimedia</td>
<td>Paint and sculpture</td>
</tr>
<tr>
<td>10</td>
<td>Undergraduate</td>
<td></td>
<td></td>
<td>Visual art, multimedia</td>
<td>Photography /photographic darkroom processes</td>
</tr>
<tr>
<td>11</td>
<td>Undergraduate</td>
<td></td>
<td></td>
<td>Visual art drawing, spatial practice</td>
<td>Construction materials, timber, plaster</td>
</tr>
<tr>
<td>12</td>
<td>Graduate</td>
<td></td>
<td></td>
<td>Visual art; Painting, spatial practice, multimedia</td>
<td>Sculpture</td>
</tr>
<tr>
<td>13</td>
<td>Graduate</td>
<td></td>
<td></td>
<td>Visual art/ Painting/ Spatial practice/</td>
<td>Painting/location specific</td>
</tr>
<tr>
<td>14</td>
<td>Undergraduate</td>
<td></td>
<td></td>
<td>Visual art/ Painting/ Drawing/ Printmaking/</td>
<td>Printmaking</td>
</tr>
</tbody>
</table>

525
<table>
<thead>
<tr>
<th>No.</th>
<th>Level</th>
<th>Major</th>
<th>Practice/Art</th>
<th>Q4:</th>
<th>Q5:</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>Graduate</td>
<td>Visual art/multimedia</td>
<td>Q4: 6 x 10 metres</td>
<td>Access around the clock 24/7.</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Undergraduate</td>
<td>Dance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Undergraduate</td>
<td>Visual art/Painting</td>
<td>Wood</td>
<td>Q4: answered 'Other': workshop</td>
<td>Light, ventilation, good working temperature, walls on which things can be hung, plenty of space, access to sinks</td>
</tr>
<tr>
<td>18</td>
<td>Undergraduate</td>
<td>Spatial practice/Other: installation</td>
<td>Primary: Lithography</td>
<td>Q4: 6 x 10 metres</td>
<td>A large, quiet space with natural light and walls with no skirting boards.</td>
</tr>
<tr>
<td>19</td>
<td>Graduate</td>
<td>Choreography/Performance/Visual art/Painting/Drawing/Printmaking/Spatial practice/</td>
<td>Installation</td>
<td>Q4: 4 x 4 metres</td>
<td>Storage for materials and projects, flexible work area for larger projects, wall space for mock-ups, easy access, ideally late night and better weekend access, relative calm and quiet, excellent lighting</td>
</tr>
<tr>
<td>20</td>
<td>Undergraduate</td>
<td>Drawing Spatial practice</td>
<td>Graphite</td>
<td>Q4: Combination of spaces for different aspects of my practice.</td>
<td>A bright, clean, light space with high white walls. A warm environment with a constant temperature, ample desk space and good lighting to work in the evenings.</td>
</tr>
<tr>
<td>21</td>
<td>Undergraduate</td>
<td>Choreography/Film and Television/Production/Set production/lighting/sound/Visual art/Painting/Drawing/Multimedia/ 'Other'- Animation</td>
<td>Animation</td>
<td>Q4: A combination of spaces for different aspects of my practice</td>
<td>Comfortable physically and socially open.</td>
</tr>
<tr>
<td>22</td>
<td>Graduate</td>
<td>Visual art Drawing Multimedia</td>
<td>Primary: there is no one primary medium ceramic, sound, video, embroidery</td>
<td>Q4: 4 x 4 metres</td>
<td>Sunlight, ventilation, 24hour access, Wi-Fi.</td>
</tr>
<tr>
<td>23</td>
<td>Graduate</td>
<td>Student Film and Television</td>
<td>Digital video</td>
<td>Q4: A combination of spaces.</td>
<td>Studio 1, Film and TV building.</td>
</tr>
<tr>
<td>24</td>
<td>Graduate</td>
<td>Visual art</td>
<td>Photography</td>
<td>Q4: 6 x 10 metres</td>
<td>Daylight, silence.</td>
</tr>
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<tr>
<td>25</td>
<td>Graduate</td>
<td>Visual art/Painting/Spatial Practice/ multimedia</td>
<td>Primary: Installation</td>
<td>Q4: 6x 10meters</td>
<td>Access to water and sink, good lighting, heating/cooling, at least a good strong weight bearing wall, privacy (sheet etc.), secure</td>
</tr>
<tr>
<td>26</td>
<td>Undergraduate</td>
<td>Drawing ‘other’: collage</td>
<td>Primary: Magazines and ink</td>
<td>Q4: 2x4 metres</td>
<td>Bright, quiet, clean, lots of desk space.</td>
</tr>
<tr>
<td>27</td>
<td>Undergraduate</td>
<td>Production/set production/lighting/sound/costume/</td>
<td>Primary: fabrics</td>
<td>Q4: 6x10 metres</td>
<td>Space, light, Internet, equipment</td>
</tr>
<tr>
<td>28</td>
<td>Undergraduate</td>
<td>Dance/Choreography/Film and Television/Performance/Theatre/Production/Set production/lighting/sound/Costume/Multimedia</td>
<td>Primary: Production - set, lighting, sound, costume.</td>
<td>Q4: Theatre / Stage</td>
<td>Privacy, but able to share, communicate and collaborative easily. Access to Wireless internet, kitchen, locker and printer.</td>
</tr>
<tr>
<td>29</td>
<td>Undergraduate</td>
<td>Dance/Choreography/Film and Television/Performance/Theatre/Production/Set production/lighting/sound/Costume/Visual art/Painting/Drawing/Print making/Spatial practice/Multimedia</td>
<td>Primary: Production design</td>
<td>Q4: A Combination of spaces for different aspects of my practice</td>
<td>NON FLOURESCENT LIGHTS Natural Light A light source Large desk big enough to fit a model box on/sewing machine on Paint sink with paint trap Pot plant - something living Tea containers Very large pin board Shelf to put reference books on Door Couch Music playing capabilities Comfortable chair Fellow designers not too far away - if not inhabiting nearby space - a space for them or a director/choreographer/collaborator to sit and chat A window - lots preferably Not freezing Not noisy</td>
</tr>
<tr>
<td>30</td>
<td>Undergraduate</td>
<td>Production</td>
<td>Primary Production: stage Management</td>
<td>Q4: Theatre Stage</td>
<td>A theatre-stage, lighting rig, sound set up and equipment, storage facilities, cell phone reception, wireless internet, printing facilities etc.</td>
</tr>
<tr>
<td>31</td>
<td>Graduate</td>
<td>Music/Improvisation/Music/Classical/</td>
<td>Primary: Sound</td>
<td>Q4: 4 x 4 metres</td>
<td>Acoustically treated, reasonable full-range</td>
</tr>
<tr>
<td>Page</td>
<td>Type</td>
<td>Subject</td>
<td>Primary</td>
<td>Q4</td>
<td>Q5</td>
</tr>
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</tr>
<tr>
<td>32</td>
<td>Undergraduate</td>
<td>Production/ Multimedia</td>
<td>Voice Performance Theatre</td>
<td>Theatre and performance</td>
<td>A combination of spaces for different aspects of my practice.</td>
</tr>
<tr>
<td>33</td>
<td>Undergraduate</td>
<td>Dance/ Performance/ Theatre/ Visual art/Spatial practice</td>
<td>Dance</td>
<td>6x10 meters</td>
<td>VCA: 2x2 metres</td>
</tr>
<tr>
<td>34</td>
<td>Undergraduate</td>
<td>Dance/ Choreography/ Film and Television/ Music/Improvisation/Voice/Performance/ Theatre/ Production/ Set production/lighting/sound/ Costume/ Multimedia</td>
<td>Performance</td>
<td>A Combination</td>
<td>24 Hour access. Natural light. As much space as possible. That is wall space to hang things on or work at as well as desk. Materials easily accessible.</td>
</tr>
<tr>
<td>35</td>
<td>Undergraduate</td>
<td>Dance</td>
<td>Dance</td>
<td>Dance Studio</td>
<td>Dance Studio</td>
</tr>
<tr>
<td>36</td>
<td>Graduate</td>
<td>Film and Television/ Performance/ Theatre/ Set production/lighting/sound/ Costume/ Visual art/ Painting/ Drawing/ Printmaking/ Spatial practice/ Multimedia</td>
<td>Design in 2D – i.e. cardboard models, drawings etc.; Realisation of design in workshop</td>
<td>A combination of spaces for different aspects of my practice.</td>
<td>A Combination.</td>
</tr>
<tr>
<td>37</td>
<td>Undergraduate</td>
<td>Visual art/ Painting/ Drawing/ Multimedia</td>
<td>Paint</td>
<td>4x4 metres</td>
<td>VCA: 2x2 metres</td>
</tr>
<tr>
<td>38</td>
<td>Undergraduate</td>
<td>Visual art/ Painting/ Spatial practice/ Other (please specify) Sewn works</td>
<td>Painting</td>
<td>4 x 4 metres.</td>
<td>4 x 4 metres.</td>
</tr>
<tr>
<td>39</td>
<td>Undergraduate</td>
<td>Music /improvisation</td>
<td>Piano</td>
<td>A combination of spaces for different aspects of my practice.</td>
<td>Combination</td>
</tr>
<tr>
<td>40</td>
<td>Undergraduate</td>
<td>Film and Television/ Music/Improvisation/ Voice/ Performance/ Production/ Set production/lighting/sound/ Costume/ Visual art/ Painting/ Spatial practice/ Other (please specify) writing</td>
<td>Primary: Paint</td>
<td>Q4: 2 x 2 metres Q5: 2 x 2 metres</td>
<td>Good lighting, clean walls and floor (VERY important), privacy, internet connection, access to printing and supplies, air conditioners (or AT LEAST fans)</td>
</tr>
<tr>
<td>41</td>
<td>Graduate</td>
<td>Performance/Theatre</td>
<td>Primary: Theatre</td>
<td>Q4: Theatre / stage Q5: VCA: Classroom Q6: I don’t have a studio space allocated to me. Q7: Access to a shared studio space for readings/rehearsals and drama workshops would be useful. Q8: Other: I use the library as the space for solitary work (writing)</td>
<td>Clean, warm with some natural light</td>
</tr>
<tr>
<td>42</td>
<td>Undergraduate</td>
<td>Visual art Painting Drawing</td>
<td>Primary: Drawing</td>
<td>Q4: 4 x 4 metres Q5: 2 x 2 metres</td>
<td>Spacious, private, allowed to do whatever you like</td>
</tr>
<tr>
<td>43</td>
<td>Undergraduate</td>
<td>Music improvisation/ Music classical/ Performance/ Visual Art Multimedia</td>
<td>Primary: Music</td>
<td>Q4: 4x4 metres Q5: 4x4 metres</td>
<td>Piano, music stands, power supply, internet, solitude</td>
</tr>
<tr>
<td>44</td>
<td>Undergraduate</td>
<td>Performance/ Theatre/ Production/ Set production/lighting/sound/ Costume/ Multimedia</td>
<td>Primary medium: Sound and light</td>
<td>Q4: ‘Other’: Sound/Pre visualisation Studio – 4x4 metres, recording room – 8x4 metres. Q5: ‘Other’: shared desk space, shared classroom (Cattermole studio)</td>
<td>Enough space to set up complex sound and lighting systems - high quality reference speakers - powerful editing computer - lots of natural light available - blackout curtains for lighting tests - well arranged technical facilities</td>
</tr>
<tr>
<td>45</td>
<td>Undergraduate</td>
<td>Film and Television/ Performance/ Theatre/ Production/ Set production/lighting/sound/ Costume/ Painting/ Drawing</td>
<td>Primary medium: Water Colour, pencil and ink.</td>
<td>Q4: A combination of spaces for different aspects of my practice. Q5: A Combination</td>
<td>Large and Open, Lot’s of Wall Space/Pin boards, Large Desk preferably with draws.</td>
</tr>
<tr>
<td></td>
<td>Undergraduate</td>
<td>Music/Improvisation/</td>
<td>Primary: Music</td>
<td>Q4: Theatre/Stage</td>
<td>Q5: Theatre /Stage</td>
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<tr>
<td>46</td>
<td></td>
<td>Music/Classical/ Performance/</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>Undergraduate</td>
<td>Music/Classical/ Voice/ Performance</td>
<td>Primary: Music</td>
<td>Q4: 4x4 meters</td>
<td>Q5: Combination</td>
</tr>
<tr>
<td>48</td>
<td>Undergraduate</td>
<td>Dance/ Film and Television/ Music/Improvisation/ Music/Classical/ Performance/ Theatre/ Production/ Set production/lighting/sound/Visual art/ Painting/ Spatial practice/ Multimedia</td>
<td>Primary: Music Composition</td>
<td>Q4: A combination of spaces for different aspects of my practice.</td>
<td>Q5: Other: I work at home, but we have the composition lab 4x4 metres?</td>
</tr>
<tr>
<td>49</td>
<td>Undergraduate</td>
<td>Film and Television/ Visual art/ Drawing/ Spatial practice/ Multimedia/</td>
<td>Primary: Conte</td>
<td>Q4: A combination of spaces for different aspects of my practice.</td>
<td>Q5: Other: Hallway 12 x 2 metres.</td>
</tr>
<tr>
<td>50</td>
<td>Undergraduate</td>
<td>Visual art</td>
<td>Primary: Photography</td>
<td>Q4: 4 x 4 metres</td>
<td>Q5: 4 x4 meters</td>
</tr>
<tr>
<td>51</td>
<td>Graduate</td>
<td>Student Performance/ Visual art/ Spatial practice</td>
<td>Primary: Sculpture - usually with found objects, food and the body</td>
<td>Q4: 6 x10 metres</td>
<td>Q5: Other: I work from my spare room at home, the works are sometimes large and difficult to transport, so home is the easiest space for me to work from at the moment.</td>
</tr>
<tr>
<td>52</td>
<td>Graduate</td>
<td>Theatre/ Other: Writing</td>
<td>Primary:</td>
<td>Q4: A combination</td>
<td>It would be great to have</td>
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<tr>
<td>53</td>
<td>Undergraduate</td>
<td>Drawing</td>
<td>Primary: Acrylic paint</td>
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<td></td>
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<td></td>
<td>Q4: 4x 4 metres</td>
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<td>Q5: 2x 2 metres</td>
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<td></td>
<td></td>
<td></td>
<td>Enough space</td>
<td></td>
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<tr>
<td>54</td>
<td>Undergraduate</td>
<td>Visual art</td>
<td>Primary: Printmaking</td>
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<td></td>
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<td>Q4: A combination of spaces for different aspects of my practice</td>
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<td></td>
<td>Q5: 2x 2 metres</td>
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<td></td>
<td>Heating more space sinks ventilation</td>
<td></td>
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<tr>
<td>55</td>
<td>Undergraduate: Visual art/ Spatial practice/ 'Other'/ Photography</td>
<td>Primary: Photography</td>
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<td>Q4: A combination of spaces for different aspects of my practice</td>
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<td></td>
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<td></td>
<td>Q5: A combination</td>
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<td></td>
<td></td>
<td></td>
<td>Lots of table space to lay out my work. A clean and light space where work does not get damaged.</td>
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</tr>
<tr>
<td>56</td>
<td>Graduate: Choreography/Performance/Theatre/Production/Set production/lighting/sound/Visual art/Spatial practice/Other (please specify) movement</td>
<td>Primary: Performance</td>
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<td></td>
<td></td>
<td></td>
<td>Q4: A combination of spaces for different aspects of my practice</td>
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<td></td>
<td>Q5: VCA Gallery Space</td>
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<td></td>
<td></td>
<td></td>
<td>Clean and safe floors (not concrete)</td>
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</tr>
<tr>
<td>57</td>
<td>Undergraduate</td>
<td>Dance/ Choreography/ Music/Classical/ Voice/ Performance/Theatre/ Production/ Set production/lighting/sound/ Costume/ Multimedia/ Other: I am a stage manager and so my practice in production involves collaboration with the other selected media.</td>
<td>Primary: The primary medium I work with is people. Specifically: Production personnel/ higher creative personnel such as choreographers, conductors, directors, and musical directors and Performers.</td>
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<td></td>
<td>Q4: A combination of spaces for different aspects of my practice</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>Q5: Combination</td>
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<td>Q6: Depending on the time within production I may visit the space once per week for meetings or be in the space all day every day.</td>
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<td></td>
<td>Q7: I don’t have a studio space outside the Victorian College of the Arts</td>
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<td>A space, which is equal or greater to the performance space in dimensions. The VCA currently has a shortage of rehearsal spaces and as such performance venues are being used as rehearsal spaces. This creates tension as the director and cast are often displaced to an inadequately small rehearsal space during the period of time required for a production to “bump in”.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>Graduate: Choreography/Performance/Theatre/Production/Set production/lighting/sound/Visual art/ Spatial practice/ Other (please specify) movement</td>
<td>Primary: Performance</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>Q4: A combination of spaces for different aspects of my practice</td>
<td></td>
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<td></td>
<td>Q5: VCA Gallery space</td>
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<td>Clean floors, air conditioners or fans, enough room for a whole class to participate at the same time.</td>
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</tr>
<tr>
<td>Page</td>
<td>Undergraduate</td>
<td>Performance/Theatre/ Production/Set production/lighting/sound/Visual art/Drawing</td>
<td>Primary: I work as a theatre maker and set designer/maker.</td>
<td>Q4: A combination of spaces for different aspects of my practice.</td>
<td>Q5: A Combination</td>
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</tr>
<tr>
<td>59</td>
<td>Undergraduate</td>
<td>Painting</td>
<td>Primary: Installation</td>
<td>Q4: 6 x 10 metres.</td>
<td>Q5: VCA 2 x 2 metres</td>
</tr>
<tr>
<td>60</td>
<td>Undergraduate</td>
<td>Performance/theatre</td>
<td>People (theatre making)</td>
<td>Q4: A combination of spaces for different aspects of my practice.</td>
<td>Q5: A Combination</td>
</tr>
<tr>
<td>61</td>
<td>Graduate</td>
<td>Performance/theatre</td>
<td>Primary: Photography</td>
<td>Q4: 4 x 4 metres</td>
<td>Q5: 2x2 metres</td>
</tr>
<tr>
<td>62</td>
<td>Undergraduate</td>
<td>Visual art/multimedia Other: Sculpture</td>
<td>Primary: Dance</td>
<td>Q4: Dance Studio</td>
<td>Q5: Dance studio</td>
</tr>
<tr>
<td>63</td>
<td>Graduate</td>
<td>Theatre/Performance/Voice/Music/Classical</td>
<td>Voice</td>
<td>Q4: A combination of spaces for different aspects of my practice.</td>
<td>Q5: Gallery Space</td>
</tr>
<tr>
<td>64</td>
<td>Undergraduate</td>
<td>Dance/Choreography/Performance</td>
<td>Primary: Dance</td>
<td>Q4: Dance Studio</td>
<td>Q5: Dance studio</td>
</tr>
<tr>
<td>65</td>
<td>Graduate</td>
<td>Performance Theatre</td>
<td>Primary: Theatre directing</td>
<td>Q4: Other: rehearsal studio (not dance - mirrors are bad for theatre.</td>
<td>Q5: A Combination.</td>
</tr>
<tr>
<td>Undergraduate</td>
<td>Visual art/ Painting/ Drawing/ Printmaking/ Spatial practice</td>
<td>Primary: Drawing</td>
<td>Q4: A combination of spaces for different aspects of my practice. Q5: 2x2 metres</td>
<td>I will work in a variety of spaces one half of which are tutorial rooms not suitable for the work I am doing due to a profound lack of space in the Performing Arts school. Q7: I don’t have a space outside the Victorian College of the Arts.</td>
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<tr>
<td>Undergraduate</td>
<td>Dance</td>
<td>Primary: Dance</td>
<td>Q4: A combination of spaces for different aspects of my practice. Q5: Dance studio</td>
<td>Large, open, bright, not slippery but not sticky floors, good sound equipment, barres, not a wooden floor, piano</td>
<td></td>
</tr>
<tr>
<td>Undergraduate</td>
<td>Visual art Painting Drawing</td>
<td>Primary: Drawing</td>
<td>Q4: 4x4 metres Q5: 2x2 metres</td>
<td>Light, with a table/easel/wall space to pin up works in progress. A social environment with peers close by, but not necessarily collaborative.</td>
<td></td>
</tr>
<tr>
<td>Graduate</td>
<td>Performance Theatre Visual art</td>
<td>Primary: Performance</td>
<td>Q4: 6x10 metres Q5: Other: A mixture of spaces and the community. Q6: I don’t have a studio space allocated to me.</td>
<td>Light, warm,</td>
<td></td>
</tr>
<tr>
<td>Undergraduate</td>
<td>Visual art/ Printmaking/ Spatial practice/ multimedia</td>
<td>Primary: Photography</td>
<td>Q4: 6x10 meters Q5: 2x2 meters Q6: I don’t have a studio space outside the VCA</td>
<td>Working and storage space with the ability to change the layout from private study to collaborative work</td>
<td></td>
</tr>
<tr>
<td>Undergraduate</td>
<td>Theatre / Production / Set production/</td>
<td>Primary: Production</td>
<td>Q4: Theatre / stage</td>
<td>Space</td>
<td></td>
</tr>
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<td></td>
<td>Undergraduate</td>
<td>Undergraduate</td>
<td>Graduates</td>
<td>Graduates</td>
<td>Graduates</td>
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<td></td>
<td>Primary: mixed media</td>
<td>Primary: weaving</td>
<td>Primary: Plywood / photography</td>
<td>Primary: various media including sound, drawing, film, spatial installation</td>
<td>Primary: Performance, live art, performance text, curating</td>
</tr>
<tr>
<td></td>
<td>Q5: 2 x 2 metres</td>
<td>Q5: Other: 3 x 3 metres</td>
<td>Q5: 6 x 10 metres</td>
<td>Q5: 4 x 4 metres</td>
<td>Q5: 4 x 4 metres</td>
</tr>
<tr>
<td></td>
<td>Space, multiple walls</td>
<td>Ample space to work and store work, natural temperatures (i.e. no heating or cooling)</td>
<td>Big, Clean, Quiet</td>
<td>Secure storage space, open space to work in, desk space, wall space to test work, project, controllable light/dark, private, quiet, with space for looking at work</td>
<td>An agreed time-share arrangement with allocated schedules for both private and collaborative practice. A large space for freedom of movement and storage of resources.</td>
</tr>
<tr>
<td>Page</td>
<td>Undergraduate/Graduate</td>
<td>Visual art/Printmaking/ Spatial practice/Multimedia</td>
<td>Primary: Sculpture: Various expensive materials</td>
<td>Q4: Gallery space</td>
<td>Q5: 4x 4 metres</td>
</tr>
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</tr>
<tr>
<td>77</td>
<td>Undergraduate</td>
<td>Visual art/ Painting/ Drawing/ Spatial practice</td>
<td>Primary: Sculpture</td>
<td>Q4: 6 x10 metres</td>
<td>Q5: 2 x 2 metres</td>
</tr>
<tr>
<td>78</td>
<td>Undergraduate</td>
<td>Visual art/ Drawing/ Spatial practice</td>
<td>Primary: Sculpture</td>
<td>Q4: 6 x10 metres</td>
<td>Q5: 2 x 2 metres</td>
</tr>
<tr>
<td>79</td>
<td>Undergraduate</td>
<td>Visual art/drawing/printmaking</td>
<td>Primary: Numerous of etching, collaborate with lithography prints and drawings.</td>
<td>Q4: 6 x10 metres</td>
<td>Q5: 2 x 2 metres</td>
</tr>
<tr>
<td>80</td>
<td>Undergraduate</td>
<td>Film and Television/ Visual art/ Spatial practice</td>
<td>Primary: Photography/Video</td>
<td>Q4: Combination of spaces for different aspects of my practice.</td>
<td>Q5: A Combination</td>
</tr>
<tr>
<td>81</td>
<td>Graduate:</td>
<td>Performance/ Visual art/ Multimedia/</td>
<td>Primary: ready made objects/</td>
<td>Q4: 4x 4 metres</td>
<td>Q5: 6x 10 metres</td>
</tr>
<tr>
<td>82</td>
<td>Undergraduate</td>
<td>Costume/ Production/ Theatre/ Performance/ Music/Classical/ Dance</td>
<td>Primary: Stage Management</td>
<td>Q4: A combination of spaces for different aspects</td>
<td>Q4: A combination of spaces for different aspects</td>
</tr>
<tr>
<td>Student Level</td>
<td>Major Area</td>
<td>Primary Space</td>
<td>Production of my practice</td>
<td>Q5: Combination</td>
<td>Q6: A number of times per day.</td>
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</tr>
<tr>
<td>83 Undergraduate</td>
<td>Visual Art / Spatial</td>
<td>Primary Found Objects</td>
<td>Q4: Gallery space</td>
<td>Q5: Gallery Space</td>
<td>Q6: A number of times per day.</td>
</tr>
<tr>
<td>84 Undergraduate</td>
<td>Dance/ Choreography / Performance / Theatre / Production / Set production / Lighting / Sound / Visual art / Spatial practice</td>
<td>Primary: Lighting and Set / Spatial Design</td>
<td>Q4: A combination of spaces for different aspects of my practice.</td>
<td>Q5: Other: none</td>
<td>Q6 I don’t have a space allocated to me.</td>
</tr>
<tr>
<td>85 Graduate</td>
<td>Performance / Theatre</td>
<td>Primary: Theatre</td>
<td>Q4: Theatre / Stage</td>
<td>Q5: Other: I am in the playwriting course, so I sit at a desk in the library usually</td>
<td>Q6: don’t have a studio space allocated to me.</td>
</tr>
<tr>
<td>86 Undergraduate</td>
<td>Visual art / Painting / Drawing / Printmaking / Spatial practice / Multimedia</td>
<td>Primary: Oil Painting</td>
<td>Q4: Other 2x 4 metres</td>
<td>Q5 2x 3 metres</td>
<td>Q6: A number of times per day.</td>
</tr>
<tr>
<td>Student Level</td>
<td>Discipline</td>
<td>Primary Focus</td>
<td>Q4: A combination of spaces for different aspects of my practice.</td>
<td>Q5: Other: 3x3 metres</td>
<td>Q6: A number of times per day.</td>
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<tr>
<td>Undergraduate</td>
<td>Voice/Performance/Visual art/ Painting/ Drawing/ Printmaking/ Multimedia/ Other: New media (iPhone, twitter etc.)</td>
<td>Primary: Paint and film</td>
<td>Q4: A combination of spaces for different aspects of my practice.</td>
<td>Q5: Other: 3x3 metres</td>
<td>Q6: A number of times per day.</td>
</tr>
<tr>
<td>Graduate</td>
<td>Multimedia</td>
<td>Primary: Video</td>
<td>Q4: A combination of spaces for different aspects of my practice.</td>
<td>Q5: Other: max 3 x 3 metres</td>
<td>Q6: Once per week.</td>
</tr>
<tr>
<td>Graduate</td>
<td>Visual art</td>
<td>Primary: Text</td>
<td>Q4: 4x4 metres</td>
<td>Q5 Other: 2 x 3 metres</td>
<td>Q6 Once per week.</td>
</tr>
<tr>
<td>Graduate</td>
<td>Performance</td>
<td>Primary: Photography</td>
<td>Q4: A combination of spaces for different aspects of my practice.</td>
<td>Q5: 2x 2 metres</td>
<td>Q6: Once per week.</td>
</tr>
</tbody>
</table>
and editing work. It would be ideal if my studio had a glass wall allowing sunlight for photographic work; this would be fantastic. A lock on the door so people can’t access when I’m not around (there are however creative ways to get around this). The interesting thing is there are spaces at the VCA students that do fit this description, one in particular went to a 1st year student that decided to covered up the beautiful large window - very disheartening, studio spaces have not been distributed with individual art practices in mind.

| 91 | Graduate: Visual art/ Painting/ Drawing/ Printmaking/ Spatial practice/ | Primary: Painting and sculpture | Q4A combination of spaces for different aspects of my practice. Q5Other: around 4 x 3 metres. Q6 A number of times per week Q7 Once per week | A large table or two on which to work and to place objects. An ergonomic chair. Wall space for displaying work. Space to construct and experiment with objects. Good lighting (not sunlight - but indirect natural light would be ideal), supplemented by electric light. Storage space for construction materials, reference materials, books, objects and media. |
| 92 | Graduate: Visual art/ Spatial practice/ Multimedia | Primary: Sculpture and photography | Q4: 4 x 4 metres Q5: Other: We don’t get a studio space of our own; we bring it in for class time. Q6 Never Q7 I work in my lounge room. | Good light, space to work on sculpture, wall space to try things on the walls, near sink, Climate controlled, close to art school/ workshops, not too many people in the one space. (As we don’t have studios, getting one would be a big improvement!) |
| 93 | Undergraduate Spatial practice / multimedia | Primary: Fabrics, Textiles, Found Objects, and Plastic. | Q4: 6 x 10 metres Q5: Other: 5x8 metres Q6: Other: About 8 hours every day (Monday to Friday). Q7: Once per week | Large Space, Heating/cooling, Natural light |
**11.2.4 Survey QUAL Coding: Terrie Fraser**

**11.2.4.1 Student Textural Answers to Question 10**

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**Student Textural Answers to Question 10**

**10. What are the qualities of your ideal space?**

1. Able to be personally customised by me, so I can create a cute and colourful environment that I can be inspired to work in.
2. Windows, air, cleanliness, iPhone podcasts, cups of tea & commitment.
3. Winches to move large pieces of timber Vacuum Cabinet to remove air bubbles from resin Weekend access
4. Wall space to project and pin working prints
5. Open, natural light, comfortable, lots of desk and floor space and a computer with Photoshop, Final Cut Pro, space to collect objects and materials i.e. lots of storage space
6. Good air ventilation, dust free, security, natural light, walls for hanging work, decent space.
7. Natural light (prefer northern), bright, storage space
8. Large open space, lots of light and wall space
9. A Spacious and well lit room. Natural light is very important and I like to have privacy in order to fully enter into my creative mind. Silence in the studio is also very important
10. Flowing natural light, large desk for folio work and ample wall space for hanging prints. Comfortable chair which wont hurt my back after long hours studying.
11. Adequate storage, lots of flat surfaces to put things on, an outside pacing, thinking and smoking area. My studio is a storage space and where I keep books. The workshop is my preferred studio and if it had a clean area where dust wouldn't settle on things overnight, it would be ideal.
12. Spacious, quiet, clean and well equip.
13. Work benches, natural light (when available), considerate fellow studio users.
15. Access around the clock. 24/7.
16. (Left Blank)
17. Light, ventilation, good working temperature, walls on which things can be hung, plenty of space, access to sinks

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18. A large, quiet space with natural light and walls with no skirting boards.
19. Storage for materials and projects, flexible work area for larger projects, wall space for mock-ups, easy access, ideally late night and better weekend access, relative calm and quite, excellent lighting
20. A bright, clean, light space with high white walls. A warm environment with a constant temperature, ample desk space and good lighting to work in the evenings.
21. Comfortable physically and socially open
22. Sunlight, ventilation, 24 hour access, Wi-Fi
23. Studio 1, Film and TV building.
25. Access to water and sink, good lighting, heating/cooling, at least a good strong weight bearing wall, privacy (sheet etc.), secure
26. Bright, quiet, clean, lots of desk space
27. Space, light, Internet, equipment
28. Privacy, but able to share, communicate and collaborative easily. Access to wireless internet, kitchen, locker and printer.
29. NON FLOURESCENT LIGHTS Natural Light A light source Large desk big enough to fit a model box on/sewing machine on Paint sink with paint trap Pot plant - something living Tea containers Very large pin board Shelf to put reference books on Door Couch Music playing capabilities Comfortable chair Fellow designers not too far away - if not inhabiting nearby space - a space for them or a director/choreographer/collaborator to sit and chat A window - lots preferably Not freezing Not noisy
30. A theatre - stage, lighting rig, sound set up and equipment, storage facilities, cell phone reception, wireless internet, printing facilities etc.
31. Acoustically treated, reasonable full-range speakers, good computer (my own is fine).
32. The qualities of an idea studio space include options for sunlight or blackening out a room, ample heating/cooling systems (whether this be fans, windows, air con etc.), springy floorboards to avoid injury during physical work. Preferably walls that aren’t too thin, to provide insulation of sound.
33. Large, sunlit, warm, music, solitary, high ceilings, sink, ventilation, storage.
34. Large, empty room with sprung floors, with potential to rig lighting, sound equipment, good light and ventilation, with regularly cleaned floors for good hygiene and internet access.
35. Large

36. 24 hour access. Natural light. As much space as possible. That is wall space to hang things on or work at as well as desk. Materials easily accessible.

37. Open environment to create a sense of community. Also need at least two decent walls.

38. Light that is either natural or artificial; three walls; a table; a cupboard with 3 shelves

39. Sense of space Natural light Access to computer Some sort of plant in the room

40. Good lighting, clean walls and floor (VERY important), privacy, internet connection, access to printing and supplies, air conditioners (or AT LEAST fans)

41. Clean, warm with some natural light

42. Spacious, private, allowed to do whatever you like

43. Piano, music stands, power supply, internet, solitude

44. Enough space to set up complex sound and lighting systems - high quality reference speakers - powerful editing computer - lots of natural light available - blackout curtains for lighting tests - well arranged technical facilities

45. Large and Open, Lot's of Wall Space/Pin boards, Large Desk preferably with draws.

46. Cleanliness, Up to date, good equipment (tuned pianos, amplifiers), Sunlight.

47. Quiet

48. Surround sound, lots of instruments, temperature control

49. Large, communal, happy/excitable/hardworking people, natural light, long access hours, good location

50. Good light, quite yet interactive working space.

51. Ability to block out light or control it for video works - ability to hang works from the roof - if it's a hanging sculpture I like to be able to see how it's working (at home I just hang things off doors but it's not ideal!) - storage space for some tools - self contained and lockable, good to be in a place with other artists but also to be able to work in private when I need to.

52. It would be great to have rooms on campus set aside for solo writing practice.

53. Enough space

54. Heating more space sinks ventilation

55. Lots of table space to lay out my work. A clean and light space where work does not get damaged.

56. Clean and safe floors (not concrete)

57. A space which is equal or greater to the performance space in dimensions. The
VCA currently has a shortage of rehearsal spaces and as such performance venues are being used as rehearsal spaces. This creates tension as the director and cast are often displaced to an inadequately small rehearsal space during the period of time required for a production to "bump in".

58. Clean floors, air conditioners or fans, enough room for a whole class to participate at the same time.

59. Light

60. A large enclosed room or theatre for performance creation and a tool workshop with desk space and storage allocated

61. A wooden or carpeted floor... Not concrete, heating and cooling A large area for group work with smaller nooks and crannies for solo Swipe card access (not borrowing keys etc.) so I can access the space when it is needed Options of windows and covering windows Ability to rig lights in the ceiling/floor when needed Sound system White walls

62. Well lit, spacious, and good storage, WIFI

63. Warmth/cool. Acoustic value, safe environment for the group of voice students who visit the uni on specific, not constant dates for workshops, discussion and study.

64. Clean not a Dirty space so that I can create and not have outside and other influencers

65. Theatre needs reasonably large and private space in an ideal world. We spend a lot of our time in tiny carpeted classrooms which are almost useless.


67. Large, open, bright, not slippery but not sticky floors, good sound equipment, barres, not a wooden floor, piano

68. Light, with a table/easel/wall space to pin up works in progress. A social environment with peers close by, but not necessarily collaborative.

69. Light, warm,

70. Working and storage space with the ability to change the layout from private study to collaborative work

71. Space

72. Space, multiple walls

73. Ample space to work and store work, natural temperatures (i.e. no heating or cooling)

74. Big, Clean, Quite.

75. Secure storage space, open space to work in, desk space, wall space to test work,
project, controllable light/dark, private, quiet, with space for looking at work.

76. An agreed time-share arrangement with allocated schedules for both private and collaborative practice. A large space for freedom of movement and storage of resources.

77. Should be warm and inviting. The sculpture shed is usually fucking freezing and the heaters suck, so no one really comes in as much in winter.

78. Large, open and shared space, natural light, Wi-Fi, access to tools and machinery (in this space or another space at the same location), an empty area of space to experiment with installing work (in this space or in another space at the same location), heating and cooling

79. A closest access to the printmaking workshop.

80. Natural Light, social space (couch mini bar, books, stereo), working space, gear storage, computer, messy construction section.


82. A place where I can set up a laptop and access the wireless network. I need regular access to printer and photocopy resources. My space moves with productions.

83. Have privacy but also room to socialize. Fast Internet, printer, scanner, air conditioning, clean. Enough room to be comfortable and spread work out

84. No time limitations; be able to make a mess (obviously, I would clean up after) easily access smoke detectors, as I often need to test effects as part of my practice.

85. I need 2 very different things: a small quiet space to write, and a large open room to rehearse in preferably with wood floors.

86. Light

87. Sunlight, water, Wi Fi, other artists plus solitude, wall space, storage

88. A decent internet / options to expand into a large space when necessary.

Lighting options.

89. Quiet, space for inspiration, able to see computer screen clearly, not having to use it all the time to justify access to it. I work at home on the computer, at my kitchen table, on my couch with the TV on, on the tram, in the car & in the studio.

90. Privacy is important especially in an institutional environment; allowing you to work without excessive interruptions and knowing that your works in progress is where you left it. There is also the reassurance that your studio space will
respected when you are not around. Walls and corner spaces for displaying prints and editing work. It would be ideal if my studio had a glass wall allowing sunlight for photographic work, this would be fantastic. A lock on the door so people can't access when I'm not around (there are however creative ways to get around this). The interesting thing is there are spaces at the VCA students that do fit this description, one in particular went to a 1st year student that decided to covered up the beautiful large window - very disheartening, studio spaces have not been disrupted with individual art practices in mind.

91. A large table or two on which to work and to place objects. An ergonomic chair. Wall space for displaying work. Space to construct and experiment with objects. Good lighting (not sunlight - but indirect natural light would be ideal), supplemented by electric light. Storage space for construction materials, reference materials, books, objects and media.

92. Good light, space to work on sculpture, wall space to try things on the walls, near sink, Climate controlled, close to art school/ workshops, not too many people in the one space. (As we don't have studios, getting one would be a big improvement!)

93. Large Space, Heating/cooling, Natural light
### 11.2.4.2 Magnitude Coding: Student Question 10

**10. What are the qualities of your ideal space?**

<table>
<thead>
<tr>
<th>Code</th>
<th>Studio Features</th>
<th>Breakdown of Studio Features-Variables</th>
<th>Frequency</th>
<th>Total Frequency</th>
</tr>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Light</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NL</td>
<td>Light</td>
<td>Natural light</td>
<td>43</td>
<td>43</td>
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<tr>
<td></td>
<td></td>
<td>Sunlight</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Bright</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GL</td>
<td>Good lighting for evening work</td>
<td>Good evening lights</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
<td>NON fluorescent lights</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>BL</td>
<td>Black out capacity</td>
<td>Black out Capacity</td>
<td>3</td>
<td>6</td>
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<tr>
<td></td>
<td></td>
<td>Lighting control</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Social Aspects</td>
<td>P Privacy</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td></td>
<td></td>
<td>S Silence /quiet</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SO Socially Open</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SR Socially respectful</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Considerate fellow students</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Commitment</td>
<td>3</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Happy/excited hardworking colleagues</td>
<td>1</td>
<td></td>
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<tr>
<td>BO</td>
<td>Both privacy and capacity to socialize/not necessarily collaborative</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Access Security</td>
<td>WEA Weekend Access</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>24/7 Access around the clock</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SEC Security/secure</td>
<td>1</td>
<td>4</td>
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<td></td>
<td>Security</td>
<td>4</td>
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<td>Secure /safe</td>
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<tr>
<td></td>
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<td>Lock on door</td>
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<td></td>
<td>Heating and Cooling</td>
<td>Effective Heating and Cooling</td>
<td>16</td>
<td>23</td>
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<td>Heating &amp; Cooling</td>
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<td></td>
<td></td>
<td>Warm &amp; inviting / not freezing</td>
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<tr>
<td></td>
<td></td>
<td>Constant temp</td>
<td>2</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Temp Control</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Natural temp (i.e. no heating and)</td>
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</tr>
<tr>
<td></td>
<td>Ventilation</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| V | Ventilation | • Ventilation  
• Where dust does not settle  
• Windows |
|   |   | 7 2 |
|   |   |   12 |
|   | Cleanliness |   |
| C | Clean | • Clean  
• Clean floors  
• Regularly cleaned floors |
|   |   | 13 2 1 |
|   |   | 16 |
|   | Space |   |
| WS | Wall space | • Wall space  
• White walls  
• High walls  
• Walls with no skirting boards  
• Large enough to project  
• Large enough to pin working prints  
• Good strong weight bearing wall  
• Walls not too thin for sound insulation  
• Glass wall allowing sunlight  
• Flexible space/able to experiment with installation set ups |
|   |   | 15 1 1 1 7 1 1 1 |
|   |   | 31 |
| FS | Floor space | • Floor space  
• Spring in floor boards  
• NOT concrete Floors  
• Safe floors  
• Wooden  
• Wooden or carpeted floors  
• Not a wooden floor (67 music) |
|   |   | 1 2 2 3 1 1 |
|   |   | 12 |
| BS | Large Bench /desk space | • Large Bench /desk  
• Preferably with draws |
<p>|   |   | 13 1 |
|   |   | 14 |
| EA | Easel /table | • Easel |
|   |   | 1 1 |
| LS | Large, open, spacious area (studio space) |   |
|   |   | 37 37 |
| ST | Storage | • Storage space |
|   |   | 14 21 |
| <strong>WS</strong> | Writing space | • Rooms for solo writing practice - writing for performance theatre | 2 | 2 |
| <strong>MT</strong> | Music Technology space | • Enough space to set up complex sound and lighting systems system – high quality reference systems – powerful editing computer – well arranged technical facilities | 3 | 3 |
| <strong>TH</strong> | Theatre Stage Capacities | • A theatre – stage with lighting rig and sound set up. (30) | 1 | 1 |
| <strong>FL</strong> | Flexible | • Flexible space – ability to change from private study to collaborative workspace • An empty area of space to experiment with installing work | 1 | 2 |
| <strong>INS</strong> | Inspiration | • Space for inspiration | 1 | 1 |
| <strong>BR</strong> | Building requirements | • Sound system • Acoustically treated • Surround sound • Ability to rig lights in the ceiling / floor • Tool workshop • Combination of spaces – large and small for meetings and chats • Kitchen • Outside pacing / thinking area • Comfortable physically | 5 | 3 | 1 | 2 | 3 | 4 | 1 | 39 |</p>
<table>
<thead>
<tr>
<th>Technology</th>
<th></th>
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<tbody>
<tr>
<td><strong>High ceilings</strong></td>
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<tr>
<td><strong>Power supply</strong></td>
<td>3</td>
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<td><strong>Ability to hang works from the roof</strong></td>
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<td><strong>Messy construction section</strong></td>
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<tr>
<td><strong>Easy accessible smoke detectors (for practice 84)</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Sinks</strong></td>
<td>5</td>
</tr>
<tr>
<td><strong>Paint sink with paint trap</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Water access</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>Equipment</strong></td>
<td></td>
</tr>
<tr>
<td><strong>IT Technology</strong></td>
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</tr>
<tr>
<td><strong>Fast Internet</strong></td>
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<tr>
<td><strong>Wi fi</strong></td>
<td>6</td>
</tr>
<tr>
<td><strong>Printer</strong></td>
<td>6</td>
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<tr>
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<tr>
<td><strong>Photocopier</strong></td>
<td>1</td>
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<tr>
<td><strong>To be able to access I phone and pod casts</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Final Cut pro</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Computer with Photoshop</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Cell phone reception</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Computer access</strong></td>
<td>5</td>
</tr>
<tr>
<td><strong>Specialized Equipment</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Comfortable chair / couch</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>Ergonomic chair</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Reference section for materials, books, objects and media</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Winches</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Vacuum Cabinet</strong></td>
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<tr>
<td><strong>Full range speakers</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Piano – tuned</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Music stands</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>Amplifiers</strong></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Plants</td>
</tr>
<tr>
<td>---</td>
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</tr>
<tr>
<td>PL</td>
<td>Plants/something living in the room</td>
</tr>
<tr>
<td></td>
<td>Pot plants</td>
</tr>
<tr>
<td></td>
<td>Something living in the room</td>
</tr>
<tr>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Freedom</td>
<td>Freedom</td>
</tr>
<tr>
<td></td>
<td>1</td>
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<td></td>
<td>2</td>
</tr>
</tbody>
</table>

### Analysis:

**Important features:**

1. Space: all features combined: 125
   - Large open spacious studio: 37
   - Wall space: 31
2. Light/combined: 56
   - Natural Light: 43
3. Social aspects / all combined: 43
   - Silence / quiet 16
- Privacy: 11
- Social: 10
- Both: 5

4. Building requirements – specialties: 39

5. Technology: 32

6. Heating and cooling: 23
11.2.4.3 Academic Textural Answers to Question 15

Academic Textural Answers to Question 15:

Individual School Responses

Theatre

QUALITIES TEACHING SPACE

- Calm, clean space, ordered. Well maintained
- Safe (if that means sprung floors), clean, big enough; equipped with A-V.
- Neutral space that can be adapted to varying activities. Flexibility is important. All sitting on the floor, or sitting in circle on chairs, or working against the walls. The ability to communicate in clear light as well as the ability to create a safe, womb-like atmosphere for the students to immerse in an internal and an imaginary world. Harsh fluorescent lighting and concrete floors are counter-productive.
- I need a studio space to embed ideas and methods within a practical outcome.
- Natural light; heating and cooling; clean smooth floors; relatively soundproof
- Wooden floor, preferably sprung (for safety of movement). Natural light. Ample room. High ceilings. Good acoustics (for speaking and singing.) Functioning heating /air-conditioning. Proximity to toilets. Potential access to other teaching tools, such as video projection. Wide enough doors to allow objects to come in and out. Sound proofing in relation to other spaces nearby.
- A studio space that is warm, welcoming, bright and has access to movement and voice equipment is essential in the teaching and learning of voice. The studio must be big enough to hold student cohort comfortably that they can move effectively through space. It is important that the acoustics of the studio are good for accurate feedback of voice and speech.
Production

QUALITIES TEACHING SPACE

- In the area of production, studio spaces are important when it comes to practical learning, such as how to rig a light etc.
- Space to experiment.
- Enough space, enough room for storage (uncluttered), good natural light, no intrusive noise, some privacy (no constant onlookers); an environment conducive to creativity.
- It's functionality and accessibility of equipment.

School of Music

QUALITIES OF STUDIO SPACE

- The closer to the coalface students can be in a real, working studio space, to grasp the realities of what it is to work in their craft the better. A lecture theatre, or classroom environment is like looking in a fishbowl from the outside. The studio space is a means learning to swim in the bowl, because you have to!
- A good studio space allows students to work with the acoustics of the room and learn balancing in ensemble playing.
- Space, good well sprung floor – e.g. polished wood, Tarkett, a sound system, chairs, natural lighting.
- Space & Size, a floor to be rolled on, comfort for class relaxation techniques, acoustics of a larger space for learning in Voice. (Music Theatre)
- Without a studio, students in class sizes of five and above cannot learn to dance. (Music Theatre)
- One that allows the student to maximize dynamic control at both ends of the spectrum.
- The most important factor is availability - VCA is often overbooked and extremely difficult to find suitable rooms for one on one teaching.
- Appropriate attributes for the subject being taught, including size, sound proofing, lighting, equipment as needed.
School of Film and Television

QUALITIES OF STUDIO SPACE

- Understanding and mastering the uses of studio space is crucial to successful realization of text and theoretical aspects of film making
- Comfortable seating, airiness, light and space.
- I think the studio space should be able to practically deliver the material conditions for learning by doing, and be the kind of space that is pleasant and amenable to the periods of instruction, between learning through practice. For example, there often needs to be lecture style delivery within the studio practice sessions, and the space should suit both forms of delivery.
- Integral for hands on learning with specialist equipment and in applying theoretical examples.
- O.K.

School of Dance

QUALITIES OF STUDIO SPACE

- Space  Light - both artificial and natural, soundproof-ness, heating/cooling reliable floor surfaces, audio/visual equipment
- Studio space is essential in Dance Technique 3 and 4 as dance is a space/time art form. It is only through movement in space that dancers acquire the necessary skills for work as a professional dancer and for developing their own artistic practice.
- The important quality is space's potential, as it is an empty vessel waiting to be filled with thoughts and actions responsive to the subconscious, rather than external stimulus.
- The ability for a teacher to physically show movements concepts and techniques. The ability for the students to explore and try movement sequences without the limitations of too little space and in the presence of other students.
- The studio space is the Holy Grail of artistic practice. The studio is as much an experience as it is learning. Ritual - Experimental - Connection - Social - Political - Sexual and Other.
- Flexible spaces for different functions (Dark - for projections / Light for
working). Adequate ambient temperature (Heating/cooling). Spaces that can sustain hard wearing/working contexts that can then easily be cleaned and repaired by students as required. Spaces that can be completely emptied out - storage for chairs/tables/technology elsewhere.

School of Art
QUALITIES STUDIO SPACE

- The Studio is a generative, propositional space where work can be tested and developed through the evolution of ideas, processes, making and reflecting upon making. Teaching in the studio space allows a conversation between lecturer and student to engage in an immediate way, the questions and working strategies that are driving a student’s work at any given time. Teaching in the studio brings energy and inquiry into the studio space, and makes active the hothouse environment that propels practice in the Art School.

- Versatile spaces offering daylight or darkness; walls, ceilings and floors that, with OH&S clearances, may be utilized for the demands of installing artwork. Unusual spaces with irregular walls alongside well proportioned sites.

- Light, space and air and time to engage in conversation. A space that students actually inhabit and work in.

- The studio allows the student room to move on a literal and metaphorical level. It models the artist’s experience to the student by allowing the student to internalize what it is to be an artist and to negotiate the inevitable ups and downs of a studio practice. It is a place where the artistic practice is embodied for students and encountered by the staff member.

- Size, light, wall area, freedom from over design.

- That it be set up as a functioning work space akin to a studio beyond art school.

- Practical outcomes. The subjects are practically based and the chance to demonstrate/try things out in the real is critical.

- Interaction, rumination, serendipity, collaboration, contemplation, access to current international thinking.

- Immediate practical demonstrations with the space to reconfigure and re-imagine an artwork.

- Studio space is integral to professional future practice. It operates as research laboratory, site for experimentation and production.
• Dimensions/ light/ appropriate equipment.
• I think a critical relationship to the studio is essential. The constant questioning of 'what is the studio for?' is important, not least in better defining what it is that we do in the studio. So in that, a good amount of time early on in defining the studio is important for tutors and students. To uncritically receive the mythical space of the studio is unhelpful.
• Each student to have space to view life model and their work; space to work and access to their materials.
• Whether primarily a studio artist or not (i.e. a painter) all students use their studio space as a study/laboratory. Visiting them in the space is crucial to see the work at a developmental stage in order for input to be meaningful.
• Non-hierarchical and independent learning are encouraged and enacted, the idea of practice is engaged with and questioned within this context.
• Things are suspended and risks are taken. Learning is open and immersive. Private and yet public, the space offers an insight into the efforts of the student
### 11.2.4.4 Magnitude Coding: Academic Question 15

Magnitude Coding: Academic Textural Answers to Question 15

15. What do you think are the qualities of a teaching studio space that enable an effective relationship to occur between the space and a studio method of teaching and learning?

**FREQUENCY OF QUALITIES MENTIONED ACROSS THE DISCIPLINES**

T=Theatre  
P=Production  
M=Music  
F=Film and Television  
D=Dance  
A=Visual Art

<table>
<thead>
<tr>
<th>CODE Q15</th>
<th>Studio Qualities</th>
<th>Breakdown of Studio qualities</th>
<th>School Frequency: TPMDA</th>
<th>School Totals</th>
<th>Quality Frequency</th>
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<td>1. TANGIBLE STUDIO QUALITIES</td>
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<tr>
<td>• Light</td>
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</tr>
</tbody>
</table>
| Ln | Natural Light | • Light  
• Natural light  
• Clear light  
• Bright | TPFAAA  
TT MDD  
T | T=4  
P=1  
M=1  
F=1  
D=2  
A=1 | 10 |
<p>| La | Artificial | D | D=1 | 1 |
| Ld | Darkness | D | D=1 | 1 |
| Lc | Ability to control light | T | T=1 | 1 |
| LN | NO Fluorescent lights | T | T=1 | 1 |
| Le | Lighting Equipment | M | M=1 | 1 |
| Lv | Versatile | Offering daylight OR darkness | A | A=1 | 1 |
| | | | | | | |
| • Social Qualities | | | | | | |
| Ca | Calm | TP | T=1 | 2 |
| Ne | Neutral | T | T=1 | 1 |
| Or | Ordered | T | T=1 | 1 |
| Sa | Safe | In Theatre-associated with the floor | TTT | T=3 | 3 |
| PR | Privacy | P | P=1 | 1 |
| We | Welcoming Pleasant | T | T=1 | 2 |
| U | Uncluttered | P | P=1 | 1 |</p>
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</tr>
<tr>
<td>SP</td>
<td>Spacious</td>
<td>• Big/Large</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Spacious enough for each student to view life model AND their work</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Space enabling access to work and materials</td>
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<td>Flexible</td>
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<td>• Walls ceilings and floors that with OHS clearance may be used for the demands of installing artwork</td>
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<tr>
<td>C</td>
<td>Adaptable Capacity</td>
<td>• Capable of ADAPTING to various activities: sitting on the floor, chairs, working against</td>
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<td>Wide Doors</td>
<td>Wide doors to enable easy access for objects</td>
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<td><strong>L</strong></td>
<td>Location</td>
<td>Proximity to toilets</td>
<td>T</td>
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<td><strong>HC</strong></td>
<td>High Ceilings</td>
<td>For theatre To enable installation hanging</td>
<td>T</td>
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<td><strong>ST</strong></td>
<td>Storage</td>
<td>Enough/large enough</td>
<td>P</td>
<td>P=1</td>
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<td><strong>CH</strong></td>
<td>Chairs</td>
<td>Chairs Comfortable Seating</td>
<td>M</td>
<td>M=1</td>
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<td><strong>Em</strong></td>
<td>Emptied</td>
<td>Spaces that can be emptied out in Dance</td>
<td>D</td>
<td>D=1</td>
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<tr>
<td><strong>Eq</strong></td>
<td>Equipment</td>
<td>Appropriate equipment</td>
<td>A</td>
<td>A=1</td>
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<tr>
<td><strong>Un</strong></td>
<td>Unusual design</td>
<td>Unusual spaces with irregular walls along well proportioned sites</td>
<td>A</td>
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<td><strong>Floors</strong></td>
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<td><strong>WF</strong></td>
<td>Wooden Floor</td>
<td>Wooden Tarkett</td>
<td>T</td>
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<td><strong>SF</strong></td>
<td>Sprung Floors</td>
<td>Polished</td>
<td>M</td>
<td>M=1</td>
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<tr>
<td><strong>NC</strong></td>
<td>NO Concrete floors</td>
<td>These are counter productive</td>
<td>T</td>
<td>T=1</td>
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<tr>
<td><strong>SM</strong></td>
<td>Smooth Floors</td>
<td></td>
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<td><strong>RO</strong></td>
<td>Roll on</td>
<td>Floors that can be rolled on</td>
<td>M</td>
<td>M=1</td>
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<td></td>
<td></td>
<td>Reliable floor surfaces</td>
<td>DD</td>
<td>D=2</td>
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<td><strong>Acoustics</strong></td>
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<tr>
<td><strong>Ac</strong></td>
<td>Good acoustics for singing and voice</td>
<td>To enable accurate feedback of voice and speech Singing/Speaking Acoustics of a large space for learning in voice</td>
<td>TT</td>
<td>T=2</td>
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<td><strong>Soundproof</strong></td>
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<tr>
<td><strong>SP</strong></td>
<td>Soundproof</td>
<td>Relatively In relation to spaces nearby</td>
<td>TT</td>
<td>T=2</td>
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<tr>
<td><strong>Technology</strong></td>
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<td><strong>Tech</strong></td>
<td>Sufficient</td>
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<td><strong>AV</strong></td>
<td>AV</td>
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<td>Equipped</td>
<td>• Access to video projection</td>
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<td>SO</td>
<td>Sound System</td>
<td>M</td>
<td>M=1</td>
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2. INTANGIBLE STUDIO QUALITIES

- **Critical Relationship**

| Criticality                                      | Essential (42) | Questioning “What is a studio for? is important, not least in defining what it is that we do in the studio. | A   |
| Age                                              | A              | So, defining the studio is important for tutors and students. | A   |
| Age                                              | A              | To uncritically receive the mythical space of the studio is unhelpful | A   |

=4

- **Combination Capacity**

| Capacity to suit a combination of delivery and learning situations | Lecture delivery within studio practice sessions in FTV | F   |
| The studio is part of a space time art form | Both teacher driven space as well as practice driven space in FTV | F   |

=2

- **Space / Time**

| Space Enabling Process Qualities | In Dance, the studio is essential as dance is a space time art form | D   |
| The studio is part of a space time art form | Only through movement in space that dancers acquire the necessary skills for work as a professional dancer and developing their own art practice | D   |

=2

- **Immersive**

| TA | T=1 | 2 |

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<tr>
<td><strong>Sw</strong></td>
<td>Womb-like atmosphere</td>
<td>A=1</td>
<td>T</td>
<td>T=1</td>
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<tr>
<td><strong>Sn</strong></td>
<td>Internal</td>
<td>• Responsive to the subconscious</td>
<td>D</td>
<td>D=1</td>
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<tr>
<td></td>
<td>Imaginary world</td>
<td>T</td>
<td>T=1</td>
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<tr>
<td><strong>Sp</strong></td>
<td>Space to embed ideas and methods with an outcome</td>
<td>• Studio is 'performing' a purpose to ENABLE a desired kind of process to take place and result in a practical outcome</td>
<td>T</td>
<td>T=1</td>
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<tr>
<td></td>
<td></td>
<td>• Practical outcomes</td>
<td>A</td>
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<tr>
<td><strong>Ps</strong></td>
<td>The space’s potential</td>
<td>• Potential space</td>
<td>D</td>
<td>D=3</td>
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<td></td>
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<td>• An empty vessel</td>
<td>D</td>
<td>3</td>
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<td></td>
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<td>• Waiting to be filled with thoughts, actions responsive to the subconscious rather than external stimuli</td>
<td>D</td>
<td>3</td>
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<tr>
<td><strong>HG</strong></td>
<td>Holy Grail</td>
<td>• The studio is the holy grail of artistic practice</td>
<td>D</td>
<td>D=1</td>
</tr>
<tr>
<td><strong>CO</strong></td>
<td>Co-Exists with experience and learning</td>
<td>• The studio IS as much an experience as it is learning</td>
<td>D</td>
<td>D=1</td>
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<tr>
<td><strong>O/F</strong></td>
<td>OPEN/ Freedom Possibility Questioning Opportunity</td>
<td>• Generative and Propositional</td>
<td>A</td>
<td>A=4</td>
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<td></td>
<td></td>
<td>• Where work can be tested and developed</td>
<td>A</td>
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<td></td>
<td></td>
<td>• Through the evolution of ideas. Processes, making and reflecting on making</td>
<td>A</td>
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<td></td>
<td></td>
<td>• Freedom</td>
<td>A</td>
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<tr>
<td><strong>PS</strong></td>
<td>Process and Sociological qualities</td>
<td>• Experimental</td>
<td>P</td>
<td>P=1</td>
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<td></td>
<td></td>
<td>• Experimentation</td>
<td>A</td>
<td>23</td>
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<td></td>
<td></td>
<td>• Exploration space for students</td>
<td>D</td>
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<td>• Demonstration space for teachers</td>
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<td>• Without limitations of too little space especially in the presence of other students</td>
<td>D</td>
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<td>• Ritual</td>
<td>D</td>
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<td>Research lab</td>
<td>• Operates as a research laboratory</td>
<td>A</td>
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<td>Rm</td>
<td>• Allows room to move on a literal and metaphoric level</td>
<td>A</td>
<td>A=3</td>
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<td></td>
<td>• Immediate practical demonstrations to enable reconfiguring and re-imagining an artwork</td>
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<td></td>
<td>• Alludes to the space catering for risk and chance</td>
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| Models | |

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<tr>
<th>Future Experience</th>
<th>MPP</th>
<th>Models Professional Practice</th>
<th>Emulates real working conditions</th>
<th>Is a means of learning to swim in the bowl</th>
<th>Understanding and mastering the uses of studio space is crucial to successful realization of text and theoretical aspects of film</th>
<th>It models the artist’s experience to the student to internalize what it is to be an artist and to negotiate the inevitable ups and downs of a studio practice</th>
<th>Opportunity to demonstrate /try things out in the real is critical</th>
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<td>Future</td>
<td>That it be set up as a functioning workspace akin to studio beyond the school</td>
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<td></td>
<td>Teaching in the Studio space</td>
<td>Teaching in the space</td>
<td>Allows a conversation between lecturer and student to engage in an immediate way, the questions and working strategies that are driving a student’s work at any one time.</td>
<td>Brings energy and inquiry into the studio space</td>
<td>Makes active the hothouse environment that</td>
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<td>VS</td>
<td>Visiting the space</td>
<td>Visiting students in their space is crucial to see work at development stages in order for input to be meaningful</td>
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<td>Time</td>
<td>Time to engage in conversation</td>
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- **Enabling Learning**

| EL | Learning in situ | E.g. how to rig lighting  
Good studio allows students to work with the acoustics and learn balancing in ensemble playing  
Integral for hands on learning with specialist equipment  
Capacity to supply theoretical examples |
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- **Criticism**

| CR  | Where a criticism advocates for the studio | Without a studio students in classes above 5 cannot learn to dance (musical Theatre)  
A lecture theatre or classroom environment is like looking in a fishbowl from the outside  
AVAILABILITY: VCA often overbooked  
Extremely difficult to find rooms for one to one teaching |
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<td>M=4 A=1 5</td>
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</table>
- A space that students actually inhabit and work in

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Academic Textural Answers to Question 16:

Individual School Responses

Q. 16 Please list the attributes of your ideal TEACHING STUDIO SPACE for the learning environment of your subject area including: size, dimensions, importance of natural light / directional source and technology requirements and any further specifications.

Theatre

ATTRIBUTES OF IDEAL TEACHING SPACE

- Sound proof, temperate, natural light, good lighting, able to see outside to the environment, sprung floor, storage for teaching equipment, storage for student’s belongings. Viewing panel in the entrance door. Voice Studio for tutorial, PS size space for ensemble practice
- Size depends - can vary (we use small break-out spaces as well as large space for movement for up to 22 people). Natural light is important, but we need to be able to black out spaces too. Need sound and, more and more to be able to project image, video with sound, need power points etc.
- Medium size to large, empty - nothing on floor or walls, no poles, sprung wooden floor, 4 clear walls, natural light but must have ability to black out, minimal light equipment (3-4 floor lamps and 4 channel board). No fluorescent lighting - par lamps instead, or theatrical lighting that creates a warmth. Sound system with adequate speaker system.
- Natural light and plenty of floor space for physical improvisations, as well as space for breaking into smaller groups
- Good natural and artificial light, 3phase power, built in sound system, great floors, not sharing the space during a project.
- Listed above. Dimensions would probably be approximately 10 x 12 meters.
- Size, bright and airy; access to natural light, sound proof. Sound and internet connection. Video recording.
Production

ATTRIBUTES OF IDEAL TEACHING SPACE

- Cattermole or Space 28 are essentially perfect for what production students need to be taught.
- Multiple speaker configurable sound system, recording facilities, recording studio, sound proof. Large theatre for sound experiments. Sound for performing arts is continually developing so the most useful studio environment is one that funds to upgrade as required.
- Size is dependent on numbers. 2 x 2 m per student minimum, but ideally more. Paint sink. Good natural light but also the ability to darken. Sound proof. Projector, screen, speakers, DVD player and computer. Storage space.
- Needs to be sound proofed. I currently compete with tap dancing.

School of Music

ATTRIBUTES OF IDEAL TEACHING STUDIO SPACE

- 5x5, closed multi computer network, audio equipment, synthesizers, samplers, sequencing and notation software, professional audio monitors, internet access. Natural light optional.
- Good natural light is the best, nice acoustics- not too 'live'- facilities for amplifiers for players who need them and comfortable seating for others. Flexibility of space is really important too.
- Space - 20m x 10m, good well-sprung floor, a sound system, chairs, natural lighting.
- Larger than 10m by 10m. The ability to control natural light- to allow it in, and also to restrict it to focus the class. A smooth floor. Chairs. Whiteboard. CD/iPod amplification. Heating. Ventilation as required when students sweat. (Music Theatre)
- Big as possible, mirrors, good ventilation, working audio playback, clean (as students can be face to face with floor), sprung floors. (Music Theatre)
- Air conditioning; large windows to help allow performance nerves play a role in practice rooms; 20 meters square (minimum); natural materials to reflect sound off: wood, cloth, chairs; electrical plugs for mp4 devices
• For my subject, audio/visual devices are necessary. In most cases I need to change the lighting in the room to make the visuals clearer, but also to create a more conducive environment - harsh fluorescent lights can create a feeling of sterility and detachment from the imaginative processes necessary for my subject.

• Large room with clear floor area. High ceilings preferred. Electrical outlets. Access to Drum Kit and amps. Access to mats. Consistent environment/climate control, i.e. neutral temperatures. Sound proofed.

School of Film and Television

ATTRIBUTES OF IDEAL TEACHING SPACE

• Studio facilities at VCA FTV are generally good for teaching & learning, although editing rooms are verging on too small. The school does not have enough flexible tutorial/classroom space, and almost all have no natural light and all are becoming too small for the class sizes and duration of classes. (Half day and full day sessions are not unusual).

• An ideal studio space for my needs would encompass a full AV system for projecting film, TV and power point, which form a significant part of my studio teaching. Students appreciate comfortable seating and a room with windows onto the outside world that can be blacked out when needed. The most popular studio space at the School of Film & TV is Rushes 1, which combines all these qualities well.

• Spaces in this faculty need to be multi-purpose, because they are often used for different styles of teaching. Therefore lighting needs to be multi-purpose, natural lighting is always preferable, as long as it can be easily and effectively blacked out when necessary. Ambient temperature needs to be controlled easily. OH&S concerns should be addressed. Technologies need to be regularly maintained, checked, and as simple to use as possible. Preferably the induction to the spaces should follow a guidelines sheet specific to each space, and a summary should be left in the space for casual staff. Phones to call technical staff, when problems occur, should be installed. Wi Fi access. Technical updates (especially software or other user interfaces) should be clearly published on
space walls, and regular staff training sessions in equipment updates should take place.

- FTV Studio 3, FTV Studio 2.
- Good light, large work spaces.

School of Dance

ATTRIBUTES OF IDEAL TEACHING SPACE

- Light - both artificial and natural; soundproof-ness, heating/cooling, reliable floor surfaces, audio/visual equipment; studio size.
- Natural light, sprung wooden floor (covered by Tarkett for predictable traction) approximately 14x16 metres, piano for live accompaniment, sound system including MP3 for reproduction of sound recordings, video/DVD playback facility and internet access for latest on-line dance videos and database, fixed ballet barres for ballet training and yoga equipment for yoga training.
- As space and time are at the core of conceptual analysis in dance training and dance making as an art form, the space itself will be responded to differently depending on it’s characteristics, so varying sizes, dimensions, lighting etc., will all impact on the creative outcomes in different ways, and it would be purely subjective to attribute particularities in these criteria, as to their benefit to the training.
- A large naturally lit studio with good heating and easy access to fresh air. Decent sound equipment as well as a piano and percussion instrument options.
- I am interested in the practical space that artists can access and exchange learning. Light - ventilation - wooden sprung flooring - back box and white box conversion.
- There are two main types of 'studio' spaces required: 1. Space for students working process - includes desk, some wall and floor space for studio experimentation and work development - S&SP undergrad 3x4m per student 2. Empty Install Spaces various – 8 x 11m / 6 x 3m adaptable transient spaces i.e. passages; tough walls - easy to plug and fill - potential for students to safely manipulate and repair; no lighting tracks - blinds for windows to make dark; tough easily cleanable floors, flexible locations for data projectors, natural light, a space that can be literally 'hosed-out', a 'shell' with no "design-features" see above reasonable ambient working temperature.
School of Art

ATTRIBUTES OF STUDIO SPACE

- For Sculpture & Spatial Practice, the Studio Space would ideally incorporate the following:
  1. **INDIVIDUAL STUDIO SPACES** for students with considerable wall space, and natural light. When students are working spatially they require a space that is large enough to trial and test spatial relationships, and to make larger scale works. Floor plan dimensions would ideally be a minimum of 3m x 3m per student. Access to power sources for connecting hand tools, appropriately sized walkways, large door for moving large-scale works in and out.
  2. **PROJECT SPACES** for students to explore installation strategies, to consider the space itself as a material for practice; and to critique student work formally, 'the Crit' being a central pedagogical framework in S&SP. Ideally the PROJECT SPACES would include both a space with natural light (preferably with blinds) and a light controlled space.
  3. **TUTORIAL ROOM** One of the Project Spaces would ideally double as a Tutorial Room. Staff in S&SP regularly deliver Power Point presentations of images, as well as video, and website references to contextualize projects, and to provide students with research material specific to their discipline stream. This allows the presentation of context, research and ideas to be linked synchronously with what students are making and doing in the studio. The tutorial room needs to be large enough to house up to 30 students (and more on occasion), light controlled, and equipped the appropriate technology, i.e. a projector, speakers, a laptop (please) so that staff can deliver Power Point presentations, videos etc. Guest Lecturers also regularly need this set up to give presentations, for example relating to professional practice.
  4. **CONDITIONS** in these spaces. Heating in winter and cooling in summer so that students and staff are able to use the spaces effectively. Similarly in Staff Office Spaces. Wooden floors in the Project/Tutorial Spaces.

- See above. A range of sites from small to large including those of unusual proportions. Power outlets and sealed ceilings are important.

- There needs to be natural light, sound insulation so that one can hear the conversations, wireless and projector so that one can move virtually and effortlessly from the space of the studio to the global context. 2. A space that
doesn't have the wind and the cold blowing through it so that it is too miserable to want to be in. 3. A place where people want to be.

- 4 x 4 meters with good but adjustable southern light with a reliable internet connection. Protected floor with adequate furniture and storage - warm in winter and cool in summer - good ventilation. Plus good consistent lighting when required.
- Size, light, wall area, freedom from over design.
- Current spaces are Ok but could have more computer resources available to staff and students.
- Computer/internet access, 6 x 6m (min), natural and directional light projector access.
- Workshop and tutorial space, light and natural light important, appropriate furniture, appropriate machinery, good work practice policies, health and safety compliance, good acoustics, appropriate current technology.
- A large space which can be flexible in its configuration, natural light, sound proof, Wi Fi that works, data projector with internet access.
- Ideally each student has a private desk and at least one 3meter wall. A cluster of small spaces should be attached to a larger exhibition and seminar space approximately 6x6m space with 3 solid walls. Information technology facilities available and good natural light but with the option of blocking it out.
- 20m x 20m x 14m; Natural and artificial light, ability to direct artificial light sources, projection equipment, Wacom tablets and iPads.
- I think the only attribute that I value is flexibility and technology. Studio spaces should be negotiated according to need and amount of use NOT based on ideas of 'what painters and sculptors need'.
- Large space giving each student a square meter, natural light, comfortable temperature, tables, bench space to set up materials, access to sink and water, DVD player, overhead projectors.
- As much natural light as possible, 1.5 x 1.5m square approximately in close proximity to a workshop and computers if possible. Non-hierarchical layout where possible, a mix of year levels and disciplines so as to generate dialogue between students. Larger studios could be shared between two or 3 students.
I think the sense of owning one's own studio is important, i.e., "this is my space". The bigger the better, a table, Wi Fi, a comfortable chair and access to water, heating and light, with separate storage space, and a room to prepare materials, stretchers, mix paint, prepare things is crucial. The space needs to feel professional, i.e., to be able to admit visitors for conversation. It's a place for exchange.
11.2.4.6 Magnitude Coding: Academic Question 16

Magnitude Coding: Academic Question 16

16. Please list the attributes of your ideal TEACHING STUDIO SPACE for the learning environment of your subject area including: size, dimensions, importance of natural light / directional source and technology requirements and any further specifications.

FREQUENCY OF QUALITIES MENTIONED ACROSS THE DISCIPLINES

T=Theatre  
P=Production  
M=Music  
F= Film and Television  
D=Dance  
A= Visual Art

<table>
<thead>
<tr>
<th>CODE</th>
<th>Functional Studio Qualities</th>
<th>Breakdown of Studio qualities</th>
<th>School Frequency: TPMDA</th>
<th>School Totals</th>
<th>Quality Frequency</th>
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<td>Ability to control/Black out</td>
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<td>Ability to control light (lighten or restrict to focus the class)</td>
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<td>2</td>
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<tr>
<td>• <strong>Natural Light and Space</strong></td>
<td>• Able to see outside to the environment</td>
<td>T</td>
<td>T=1</td>
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<tr>
<td></td>
<td>• Large windows to help allow performance nerves play a role in practice rooms</td>
<td>M</td>
<td>M=1</td>
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</tr>
<tr>
<td></td>
<td>• A room with windows to outside that can be blacked out</td>
<td>FTV</td>
<td>FTV=1</td>
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<td><strong>LIGHT mentioned TOTAL</strong></td>
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<td>57</td>
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| • **Studio Space Various Qualities** | | | |
| Dimension s | 10 x 12 M in theatre | T | T=1 |
| | 2 x 2 M min but ideally more in Production | P | P=1 |
| | 5 x 5 M in music | M | M=4 |
| | 20 x 10 M | M | D=4 |
| | 10 x 10 M (Larger) | D | A=7 |
| | 20 x 20 M (Min) | D | |
| | 14 x 16 meters | D | |
| | 3 x 4 meters – Personal for U/grad dance | D | |
| | 8 x 11 M Dance (Various installation sizes) | A | |
| | 6 x 3 metre Dance (Various Installation sizes) | AA | |
| | 3 x 3 M min for S & SP | A | |
| | 4 x 4 M | A | |
| | 6 x 6 M min | A | |
| | 20 x 20 x 14 | AA | |
| | 1 x 1 M | A | |
| | 1.5 x 1.5 M | A | |

Total 3

| Dimensions | 10 x 12 M in theatre | T | T=1 |
| | 2 x 2 M min but ideally more in Production | P | P=1 |
| | 5 x 5 M in music | M | M=4 |
| | 20 x 10 M | M | D=4 |
| | 10 x 10 M (Larger) | D | A=7 |
| | 20 x 20 M (Min) | D | |
| | 14 x 16 meters | D | |
| | 3 x 4 meters – Personal for U/grad dance | D | |
| | 8 x 11 M Dance (Various installation sizes) | A | |
| | 6 x 3 metre Dance (Various Installation sizes) | AA | |
| | 3 x 3 M min for S & SP | A | |
| | 4 x 4 M | A | |
| | 6 x 6 M min | A | |
| | 20 x 20 x 14 | AA | |
| | 1 x 1 M | A | |
| | 1.5 x 1.5 M | A | |

Total 3

| Dimensions | 10 x 12 M in theatre | T | T=1 |
| | 2 x 2 M min but ideally more in Production | P | P=1 |
| | 5 x 5 M in music | M | M=4 |
| | 20 x 10 M | M | D=4 |
| | 10 x 10 M (Larger) | D | A=7 |
| | 20 x 20 M (Min) | D | |
| | 14 x 16 meters | D | |
| | 3 x 4 meters – Personal for U/grad dance | D | |
| | 8 x 11 M Dance (Various installation sizes) | A | |
| | 6 x 3 metre Dance (Various Installation sizes) | AA | |
| | 3 x 3 M min for S & SP | A | |
| | 4 x 4 M | A | |
| | 6 x 6 M min | A | |
| | 20 x 20 x 14 | AA | |
| | 1 x 1 M | A | |
| | 1.5 x 1.5 M | A | |

Total 3

| Dimensions | 10 x 12 M in theatre | T | T=1 |
| | 2 x 2 M min but ideally more in Production | P | P=1 |
| | 5 x 5 M in music | M | M=4 |
| | 20 x 10 M | M | D=4 |
| | 10 x 10 M (Larger) | D | A=7 |
| | 20 x 20 M (Min) | D | |
| | 14 x 16 meters | D | |
| | 3 x 4 meters – Personal for U/grad dance | D | |
| | 8 x 11 M Dance (Various installation sizes) | A | |
| | 6 x 3 metre Dance (Various Installation sizes) | AA | |
| | 3 x 3 M min for S & SP | A | |
| | 4 x 4 M | A | |
| | 6 x 6 M min | A | |
| | 20 x 20 x 14 | AA | |
| | 1 x 1 M | A | |
| | 1.5 x 1.5 M | A | |

Total 3
<table>
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<tr>
<th>Spacious qualities listed</th>
<th>Spacious – Large</th>
<th>TTTPMMM FTV DDDAAAA</th>
<th>T=3 P=1 M=3 FTV=1 D=3 A=5</th>
<th>16</th>
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<tbody>
<tr>
<td></td>
<td>Plenty of floor space for physical improvisations</td>
<td>T</td>
<td>T=7 P=1 FTV=1 D=4 A=9</td>
<td>22</td>
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<tr>
<td></td>
<td>Large theatre for sound experiments</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The bigger the better</td>
<td>A</td>
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<table>
<thead>
<tr>
<th>Variable</th>
<th>As well as space for breaking into smaller groups</th>
<th>T</th>
<th>T=7 P=1 FTV=1 D=4 A=9</th>
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<tr>
<td></td>
<td>Breakout spaces</td>
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<td>Variable sizes: As space and time are at the core of conceptual analysis in dance training and dance making as an art form, the space itself will be responded to differently depending on its characteristic -cs, so varying sizes, dimensions</td>
<td>T</td>
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<tr>
<td></td>
<td>Adaptable transient spaces: i.e., passages</td>
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<tr>
<td></td>
<td>Combination of spaces</td>
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<tr>
<td></td>
<td>Unusual spaces and irregular walls alongside well proportioned sites</td>
<td>A</td>
<td></td>
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<tr>
<td></td>
<td>Unusual proportions</td>
<td>T</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Voice studio for tutorials</td>
<td>T</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Space for ensemble practice</td>
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<td></td>
<td>Blackout spaces</td>
<td>T</td>
<td></td>
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<tr>
<td></td>
<td>Multipurpose</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>for different styles of teaching</td>
<td>D</td>
<td></td>
<td></td>
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<tr>
<td>----------------------------------</td>
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<td></td>
<td></td>
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<tr>
<td>U/grad dance process working space with desk, some wall and floor space for studio experimentation and work development (3x4M as mentioned above)</td>
<td>A</td>
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<td></td>
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<tr>
<td>Empty installation space (8x11 as mentioned above)</td>
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<tr>
<td>Project spaces for students to explore installation strategies, to consider space itself as a material for practice; and to critique the work formally, the ‘Crit’ being a central pedagogical framework in S&amp;SP</td>
<td>A</td>
<td></td>
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<tr>
<td>Various spaces: workshop and tutorial</td>
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<td>A cluster of small spaces attached to a larger exhibition space and seminar space approx. 6x6 M</td>
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<tr>
<td>Space with 3 solid walls</td>
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<tr>
<td>Art studios in close proximity to workshop and computers (no 45)</td>
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<table>
<thead>
<tr>
<th>Tutorial room: A project room to double as a Tutorial room, large</th>
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<tr>
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<tr>
<td>S&amp;SP</td>
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<tr>
<td>Preparatory Room</td>
<td>Preparatory Room is Crucial as a room to prepare materials, stretchers, mix paint, prepare things</td>
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<td>------------------</td>
<td>-----------------------------------------------------------------------------------------------------------------</td>
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</tbody>
</table>
| Flexible         | - Flexible spaces are really important (Music)  
                   - Flexible in configuration | MA | A    |    |
|                  |                                                                                                               | AA |      |    |
| Enough Space     | - Enough space:  
                   - Timetabling: Not sharing the space during a project  
                   - For S&SP a large enough to trial and test spatial relationships, and to make larger scale works. | T  | A    |    |
|                  |                                                                                                               | A  |      |    |
| Empty NO Design features | - Empty: Nothing on floor, walls, no poles  
                        - A 'shell' with NO design features  
                        - Freedom from OVER design | T  | D    |    |
|                  |                                                                                                               | A  |      |    |
| Student Layout   | - Non-hierarchical layout where possible, a mix of year levels and disciplines so as to generate dialogue between students.  
                   - Larger studios could be shared between two or 3 students. | A  | A=2  | 2  |
<table>
<thead>
<tr>
<th>Sense of ownership</th>
<th>A PERSONAL SPACE: I think the sense of owning one's own studio is important, i.e., “this is my space”. (no 46)</th>
<th>A</th>
<th>A=1</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Professional Space</td>
<td>• The space needs to feel professional, i.e., to be able to admit visitors for conversation. It's a place for exchange. (No Q16. 46)</td>
<td>A</td>
<td>A=1</td>
<td>1</td>
</tr>
<tr>
<td>Building Requirements</td>
<td></td>
<td></td>
<td></td>
<td>68</td>
</tr>
<tr>
<td>• Walls</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walls: Strong resilient</td>
<td>Tough walls: easy to plug and fill - potential for students to safely manipulate and repair</td>
<td>D</td>
<td>D=1 A=4</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Considerable wall space</td>
<td>AAA</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>At least one 3Meter wall</td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>• Floors</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Good well sprung wooden floors</td>
<td>TTMM</td>
<td>T=3 M=3 D=5 A=2</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Covered with Tarkett - for predictable traction</td>
<td>DD</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Reliable</td>
<td>D</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Great floors</td>
<td>T</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Smooth Floor</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tough floor/easy to clean</td>
<td>D</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wooden Floors in Project /Tutorial Spaces in S&amp;SP</td>
<td>T</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Protected Floors</td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td>Items</td>
<td>Total</td>
<td>Notes</td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>----------------------------------------------------------------------</td>
<td>-------</td>
<td>-------</td>
<td></td>
</tr>
<tr>
<td><strong>Ceilings</strong></td>
<td>• High Ceilings</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Sealed ceilings are important</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>T</td>
<td>M</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong> 13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Storage</strong></td>
<td>• Storage</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Storage for teaching equipment</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Storage for student belongings</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Storage for completed works</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Lockable storage for student valuables</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>P</td>
<td>A</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>T</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>T</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong> 3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Clean</strong></td>
<td>• Clean as students can be face to face with the floor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Clean Floors</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• A spaces that can literally be 'hosed-out'</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>M</td>
<td>M</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td></td>
<td>M</td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong> 6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Heating and Cooling Ventilation</strong></td>
<td>• Air Conditioning: Heating and cooling</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Even temperature</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Ability to control temperature</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>T</td>
<td>FTV</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>M</td>
<td>A</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>M</td>
<td>D</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>D</td>
<td></td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong> 16</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Ventilation</strong></td>
<td>• Ventilation as required (when students sweat)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Good ventilation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Access to fresh air</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>M</td>
<td>D</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>M</td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>D</td>
<td>A</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong> 6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NO Drafts</strong></td>
<td>• A space that doesn't have the wind and the cold blowing through it so that it is too miserable to want to be in.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A</td>
<td></td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

579
<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
<th>T</th>
<th>M</th>
<th>A</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Heating and Cooling</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>23</td>
</tr>
<tr>
<td><strong>Acoustics</strong></td>
<td>Good acoustics for singing /speaking</td>
<td>T</td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Nice acoustics: &quot;not too live' Good acoustics</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total Acoustics</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td><strong>Soundproof</strong></td>
<td>Soundproof</td>
<td>T</td>
<td></td>
<td></td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>In relation to other spaces near by: (P:1 currently complete with tap dancing)</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Building</strong></td>
<td>Viewing Panel in the entrance door</td>
<td>T</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Power points and electrical outlets</td>
<td>T</td>
<td></td>
<td></td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>M</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total Soundproof</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>11</td>
</tr>
<tr>
<td><strong>Building</strong></td>
<td>3 Phase power</td>
<td>T</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td><strong>Building</strong></td>
<td>Proximity to toilets</td>
<td>T</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td><strong>Building</strong></td>
<td>Wide doors- enables easy access for objects</td>
<td>T</td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td><strong>Building</strong></td>
<td>Cattermole and Space 2B are essentially perfect for production students</td>
<td>P</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td><strong>Building</strong></td>
<td>Paint sinks</td>
<td>PA</td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td><strong>Building</strong></td>
<td>Comfortable seating</td>
<td>M</td>
<td></td>
<td></td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Comfortable chairs</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Building</strong></td>
<td>Whiteboard</td>
<td>M</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td><strong>Building</strong></td>
<td>Mirrors</td>
<td>M</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td><strong>Natural materials to reflect sound: wood/cloth chairs</strong></td>
<td></td>
<td>M</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td><strong>Building</strong></td>
<td>Large walkways</td>
<td>A</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td><strong>Building</strong></td>
<td>Heating and</td>
<td>A</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Cooling in staff/Office spaces</td>
<td>Total Building Requirement</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------------------</td>
<td>---------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Water access AA A=2 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Building</td>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL Building Requirement</td>
<td>91</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### IT

- **IT access**
  - Current Reliable technology: connection and access
  - Wi Fi access
  - More and more the ability to be able to project images, and video with sound
  - Access to Video projection
  - Internet access for latest on-line dance videos and database
  - Computer / Laptop / Overhead Data Projector/iPads
  - Wacom tablets
  - Tutorial room in S&SP to be equipped with the appropriate technology, i.e. a projector, speakers, a laptop (please) so that staff can deliver Power Point presentations, videos etc. Guest Lecturers also regularly need this set

- **Good performance of equipment**
  - Performance of equipment

- **Technology:** Laptop Projector
  - TMAAA
  - AAA
  - T
  - T
  - FTVA
  - D
  - A
  - AAAA
  - A
  - A
  - (No 33)
  - T=3
  - M=1
  - FTV=1
  - D=1
  - A=19
up to give presentations, for example relating to professional practice.
- IT: wireless and projector so that one can move virtually and effortlessly from the space of the studio to the global context.
- More computer facilities available to staff and students.
- Wired Ethernet connections NOT wireless.

| Audio visual | Decent sound system with adequate speaker system | TTTMD | T=3 M=1 D=2 | 6 |
| Sound connections | P | P=1 | 1 |
| Lighting Equipment (3-4 lamps with channel board) | T | T=1 | 1 |
| Video recording | T | T=1 | 1 |
| Multiple speaker configurable sound system | P | P=1 | 1 |
| Recording Facilities and recording studio | P | P=1 | 1 |

Total IT 25
<table>
<thead>
<tr>
<th>Equipment Type</th>
<th>Description</th>
<th>Code</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>PA</td>
<td>Projector, screen, speakers, DVD player and computer</td>
<td>PA</td>
<td>P=1 A=1</td>
</tr>
<tr>
<td>M</td>
<td>Closed multi computer network, audio equipment, synthesizers, samplers, sequencing and notation software, professional audio monitors</td>
<td>M</td>
<td>M=1</td>
</tr>
<tr>
<td>MM</td>
<td>Facilities for amplifiers for players who need them.</td>
<td>MM</td>
<td>M=5 D=2</td>
</tr>
<tr>
<td>M</td>
<td>Access to Drum Kit and amplifiers.</td>
<td>M</td>
<td>M=1</td>
</tr>
<tr>
<td>M</td>
<td>Percussion instruments</td>
<td>M</td>
<td>M=1</td>
</tr>
<tr>
<td>M</td>
<td>CD/ IPod amplification</td>
<td>M</td>
<td>M=1</td>
</tr>
<tr>
<td>M</td>
<td>Working audio playback</td>
<td>M</td>
<td>M=1</td>
</tr>
<tr>
<td>M</td>
<td>Electrical plugs for mp4 devices</td>
<td>M</td>
<td>M=2 D=1</td>
</tr>
<tr>
<td>MM</td>
<td>Audio /Visual devices</td>
<td>MM</td>
<td>M=1</td>
</tr>
<tr>
<td>MM</td>
<td>Access to mats</td>
<td>MM</td>
<td>M=1</td>
</tr>
<tr>
<td>FTV</td>
<td>A full AV system for projecting film, TV and power point, which form a significant part of my studio teaching.</td>
<td>FTV</td>
<td>FTV=1</td>
</tr>
<tr>
<td>D</td>
<td>Sound system including MP3 for reproduction of sound recordings, video/DVD playback facility</td>
<td>D</td>
<td>D=1</td>
</tr>
<tr>
<td>D</td>
<td>Piano for live accompaniment</td>
<td>D</td>
<td>D=3</td>
</tr>
<tr>
<td>Category</td>
<td>Item</td>
<td>Design</td>
<td>Safety</td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
<td>--------</td>
<td>--------</td>
</tr>
<tr>
<td>Yoga</td>
<td>Yoga equipment for yoga training</td>
<td>D</td>
<td>D=1</td>
</tr>
<tr>
<td></td>
<td>Flexible locations for data projectors</td>
<td>D</td>
<td>D=1</td>
</tr>
<tr>
<td></td>
<td>Directional Light Projector</td>
<td>A</td>
<td>A=1</td>
</tr>
<tr>
<td>Furniture</td>
<td>Appropriate furniture and machinery in art school</td>
<td>AAA</td>
<td>A=5</td>
</tr>
<tr>
<td></td>
<td>Private Desk</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A Table</td>
<td>A</td>
<td></td>
</tr>
</tbody>
</table>

**Total: Specialized Technical Equipment** 29

**OH&S for FTV**

**Recommend**

- Technologies need to be regularly maintained, checked, and as simple to use as possible.
- Preferably the induction to the spaces should follow a guidelines sheet specific to each space, and a summary should be left in the space for casual staff.
- Phones to call technical staff, when problems occur, should be installed.
- Technical updates (especially software or other user interfaces) should be clearly published on space walls.

<table>
<thead>
<tr>
<th>Recommendation</th>
<th>Design</th>
<th>Safety</th>
<th>FTV</th>
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</thead>
<tbody>
<tr>
<td>FTV (Q16 No 22)</td>
<td>FTV=4</td>
<td>A=1</td>
<td>5</td>
</tr>
<tr>
<td>FTV</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FTV</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

584
<table>
<thead>
<tr>
<th>OH&amp;S Practices</th>
<th>Good OH&amp;S work practice policies, health and safety compliance</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total</strong> OH&amp;S</td>
<td></td>
<td>5</td>
</tr>
</tbody>
</table>

**Funding Upgrades**

<table>
<thead>
<tr>
<th></th>
<th>Funding upgrades Sound in performing arts is continually developing so the most useful studio is the one that funds upgrades as required</th>
<th>P</th>
<th>P=1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Criticisms**

<table>
<thead>
<tr>
<th>Space: Size Flexibility</th>
<th>Editing rooms too small School does not have enough flexible tutorial/class room space and almost all have NO natural light Verging on too small for the class sizes and duration of classes Half day and full day sessions are not unusual</th>
<th>FTV FTV FTV FTV</th>
<th>FTV= 4</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

585
### 11.3 Appendix C: Interview Coding

#### 11.3.1 Interview QUAL Coding: Terrie Fraser

**11.3.1.1 Example of Interview Thematic Analysis using Descriptive and Values Coding: Amanda Lever, MA Graduate Student: Dance**

**Example of Interview Thematic Analysis Using Descriptive and Values Coding**

<table>
<thead>
<tr>
<th>Studio Space Issues: Research Questions developed</th>
<th>Theme</th>
<th>Topic</th>
<th>Findings</th>
</tr>
</thead>
</table>
| 1. How important is the physical space to your practice? | How artists report on the importance of the studio in their practice as being essential | Descriptions of Studio importance | - Extremely important  
- Affects absolutely everything  
- There is a need to have a relationship with the space first (41) |
| 2. What studio spatial qualities are important to your practice? | Studio Qualities | | |
| a) Tangible (qualities that can be touched) | Space is not all that is seems | | |
| b) Intangible | | | |
| c) Linking qualities (a & b) with Process | Tangible spatial qualities of a studio space directly affect the intangible associations and relationship developed by a performer and the relational process between thinking, feeling, imagining, trusting, stretching and moving in both solo and collaborative sharing experiences. | Inhabiting the space | |
| | | | - Negotiating the space  
- Developing intimacy  
- Space and Energy  
- Trusting (32)  
- Dynamic (7)  
- Ephemeral  
- Audience: affects the space; having an audience conventionally seated or in the round because it shifts the way you move through space – sensory feedback  
- Presence (17)  
- Organic (17)  
- Planning  
- Time (21)  
- Rhythm |
| d) How the artist negotiates the physical and immaterial properties of the space to use it for practice | Focusing on the artists methods of engagement | • Artist choices  
• Communication  
• Cohesive  
• Unified  
• Not pinning it down |
| --- | --- | --- |
| 3. What further tools or practices are used to extend the awareness or development of ideas, movements and physicality of this practice within the space? (23) | Strategies and tools for developing studio practice, physicality, spatial awareness and extending methodology | • Collaboration – communication and sharing (26)  
• Floor surfaces affect movement – going in and out of the space – (30)  
• Importance for the body especially when experimenting and repetitively repeating, exploring, sampling and speculating moves (31)  
• Floor surface- Sprung /tarkett softer on the body (30)  
• Protection (31) |
|  | Methods to assist embodying Physicality | • Notebooks (31)  
• Chi Ball  
• Images  
• Playing  
• Writing (22)  
• Sketching  
• Visualizing (22)  
• Visualizing represents a crossover between art forms – visual and Movement/texture (24) |
|  | Mirrors serve a different purpose in different dance styles | • Mirrors: I try not to use them (46)  
• They are a kind of trap (46)  
• In focusing on the mirror you are only seeing the 2D image rather than feeling the whole body in space (46)  
• Mirrors give visual feedback that I don’t necessarily respond to  
• In using a mirror you tend to make shapes, or images so it’s like frame one, frame two, whereas, dancing is about the journey through all the different kinds of movements  
• More fluid without a mirror (46)  
• So each moment is as important as the next  
• When you are looking in the mirror you find the best, or most perfect shape and you kind of stay there instead of really appreciating each moment.  
• With Ballet – you want to hit that line and that shape and you want to show it. Because it is about the height of the leg and the length of the leg. |
|  | Mirrors give a frame by frame response whereas for me, dancing is about the journey through all the different movements | • Mirrors for ballet are very useful (47)  
• Mirrors tend to fix a |
<p>|  | Able to be in the moment without a mirror | • Mirrors are helpful because they can see front and compare but when performing the movement or rehearsing you don’t want a mirror (47) |</p>
<table>
<thead>
<tr>
<th>Movement, form and shape as with ballet, it is very much about form</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Mirrors are not helpful for Contemporary dance except for when you are teaching choreography</td>
</tr>
</tbody>
</table>

### 4. Can you describe the relationship between you, your art practice and the space?

<table>
<thead>
<tr>
<th>The Studio space is a player – participating as the practice requires.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Space is a co-creator</strong></td>
</tr>
<tr>
<td>The studio responds and receives</td>
</tr>
<tr>
<td>I need to have a relationship with the space first</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The space is for a combination of both solo and collaborative practices (35)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Solitude / SOLO</strong></td>
</tr>
<tr>
<td><strong>Unwelcome noise</strong></td>
</tr>
<tr>
<td><strong>Improvisation</strong></td>
</tr>
<tr>
<td><strong>Collaboration</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Relationship with the studio is variable; it depends on many factors.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>It is different for different aspects of the practice (24 25)</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Mixture of retreat</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Place to experiment</strong></td>
</tr>
<tr>
<td><strong>A doing place</strong></td>
</tr>
<tr>
<td><strong>A working space</strong></td>
</tr>
<tr>
<td><strong>The studio is an active space</strong></td>
</tr>
<tr>
<td><strong>It’s not a reflective space</strong></td>
</tr>
<tr>
<td><strong>I leave the working space to reflect (24)</strong></td>
</tr>
<tr>
<td><strong>I create in and with the space,</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Others in the space may distract OR inspire, inject energy/dependent on where one is at with the practice (26)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Be philosophical (33)</strong></td>
</tr>
<tr>
<td><strong>Use the irritation to fuel something else (34)</strong></td>
</tr>
<tr>
<td><strong>Find the positive</strong></td>
</tr>
<tr>
<td><strong>Find the potential (34)</strong></td>
</tr>
<tr>
<td><strong>Improvisation mindset; Being open can be a difficult, especially with noise/ necessitates the need to find another way (34)</strong></td>
</tr>
<tr>
<td><strong>Important (34)</strong></td>
</tr>
<tr>
<td><strong>Experimenting with designers and musicians</strong></td>
</tr>
<tr>
<td><strong>Opens possibilities</strong></td>
</tr>
<tr>
<td><strong>Solo can fall into REPETITION of AESTHETIC, PATTERNS AND HABITS (36)</strong></td>
</tr>
<tr>
<td><strong>COLLAB is a process of not knowing exactly, exciting/scary (36)</strong></td>
</tr>
<tr>
<td><strong>Feel should do things that frighten me because that is the way I grow and stretch the boundary of things (36)</strong></td>
</tr>
</tbody>
</table>
- The studio as Metaphor (55)
  - Studio is a player
  - A tool, an instrument, part of the engine, machinery of the practice
  - A major constituent element of practice
  - Communication occurs between the SPACE, your mind and your body
  - Links between thought and body is through neuro-peptides – feelings
  - The mind, body and feelings are the same as Psyche, Soma and Thymos
  - This triangulation is also the same as SPACE, TIME and MYSELF (56)
  - That is grounding because I am always somewhere in someway (57)

- The space for me is kind of my partner
  - It really is another being which I exist within but I interact with (55)
  - It’s like how my mind exists within my body and they interact within the same person BUT I feel this link, they are not the same but they are the same kind of thing. The space is almost the same kind of thing...mind, body and space (56)
  - The Body: SOMA
  - The mind, or the intellect: PSYCHE
  - Emotion: THYMOs

- So the psyche is what houses the SOMA
  - (Mind is what houses the body)
  - BUT the body is also really affected viscerally by what I am thinking, how I am feeling and what I am sensing. Sensing is the thymos, the emotions. The feelings are actually linking the mind and body together.

- I feel this is the same relationship between space, time and me.
  - So this is like a greater example of what is happening inside my body all the time.
  - I feel contained in that
  - I always have material to work with
  - I’ve always got fuel
  - I’ve always got something I’m interested in or interacting with
  - I don’t have to try to find something; it is already there, in the body. (57)
  - There is always me, there is always somewhere that I am and always ‘some when’, that is, when it is, or how long it is for. (57)

- Are there times you would rather not be in the space?
  - Yes
  - You really need to listen to when the space is no longer helping you

- When I have been working too long or too hard – creates mental or physical fatigue and you should really STOP, and I am really bad at stopping (48)
  - Need for slowing down
  - Often injured
  - Kept pushing
  - When it’s not serving you any
<table>
<thead>
<tr>
<th>5. How do different kinds of spaces affect practice and performance?</th>
<th>• I’m ‘in space’ all the time</th>
<th>• The process never stops</th>
<th>• Inhabiting and thinking all the time in different spaces</th>
</tr>
</thead>
<tbody>
<tr>
<td>VCA dance spaces: Advantages and Limitations of VCA dance spaces</td>
<td>• VCA dance spaces 221 Hybrid (27 28) Founders Gallery Space 28 (31)</td>
<td>• Space at a premium Due to so many people and only so many spaces Possible other spaces in theatre Hybrid useful when being bombarded by others energy (28) Founders (29) Floors not sprung (31) Affects performance by being tentative – hold back; need to be able to release (32) TRUSTING the floor (32) Injury / Jarring on the bones Bones ache (33)</td>
<td></td>
</tr>
<tr>
<td>Other spaces – New spaces</td>
<td>• In a NEW space there is less focus</td>
<td>• I haven’t developed a relationship with a new space so takes a long time to get things done I just revise. With a familiar old space I bounce back, have lots of ideas, it translates well because I have a relationship with the space first (42)</td>
<td></td>
</tr>
<tr>
<td>Other spaces: Familiar/Old</td>
<td>• Growth of the work Eyes in the Space</td>
<td>• Witnessing Feedback Being observed Observing is beneficial Being aware eyes are watching you</td>
<td></td>
</tr>
<tr>
<td>6. What are the outcomes and importance of performing and practicing the work in the space and then performing the final performance?</td>
<td>Performance outcomes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

more you need time away • Exhaustion really occurs in the development of the idea because there is all this pressure to make and develop, whereas when you are getting into the performance season, you know it by then, not thinking about it anymore because it is so in your body, it’s so in your mind you just “click”. (50)
7. What is the nature of learning in the studio? Can we think of the space teaching you?

<table>
<thead>
<tr>
<th>The space is a being (44)</th>
</tr>
</thead>
<tbody>
<tr>
<td>It’s always a duet – at least with your own dancing with the space (44)</td>
</tr>
<tr>
<td>The space /spatial practice helps develop perception (44)</td>
</tr>
<tr>
<td>It teaches you to develop a rapport with space (44)</td>
</tr>
<tr>
<td>A rapport with space (44)</td>
</tr>
<tr>
<td>The space is a being</td>
</tr>
<tr>
<td>The space is as much a part of the performance as I am (44)</td>
</tr>
<tr>
<td>I develop an awareness and respect for its boundaries and its qualities and the way the space changes with time as well</td>
</tr>
<tr>
<td>The space heightens my perception of not only my surroundings but of my body as well because you are in the contrast between the sensations of touching the space.</td>
</tr>
<tr>
<td>This is what the space feels like inside of myself as well or against my own body, it helps develop perception. (45)</td>
</tr>
</tbody>
</table>

8a) Is the Studio method of inquiry similar to a science methodology? If so how?

<table>
<thead>
<tr>
<th>Commenting on methodologies and strategies for dance/ the similarities and differences between Science and Art methodologies</th>
</tr>
</thead>
<tbody>
<tr>
<td>There are various approaches:</td>
</tr>
<tr>
<td>A Curious MIX Questions</td>
</tr>
<tr>
<td>Experiment with a methodology</td>
</tr>
<tr>
<td>Being open</td>
</tr>
<tr>
<td>See what happens</td>
</tr>
<tr>
<td>What’s today?</td>
</tr>
<tr>
<td>Something filters in</td>
</tr>
<tr>
<td>It depends on the dancer</td>
</tr>
<tr>
<td>It is a curious Mixture:</td>
</tr>
<tr>
<td>Sometimes I approach practice with: This is my question/this is what I am going for and then see what happens.</td>
</tr>
<tr>
<td>As I’m going towards that question an million other questions are coming off it and a million other interests that I can follow</td>
</tr>
<tr>
<td>Sometimes I’ve experimented with a methodology to follow</td>
</tr>
<tr>
<td>Other times I just enter the space and go “what’s today?”</td>
</tr>
<tr>
<td>And I don’t have any thoughts until I’ve moved for a while and then something filters in and then I start from there.</td>
</tr>
</tbody>
</table>

8b) Is Art Practice, like research?

<table>
<thead>
<tr>
<th>Relationship with Research and scientific methods of inquiry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comparison with scientific methods of questioning</td>
</tr>
<tr>
<td>Different kinds of motivation between science and art/dance</td>
</tr>
<tr>
<td>Questions and answers create a STOP</td>
</tr>
<tr>
<td>Need to question to lead to another question. This enables:</td>
</tr>
<tr>
<td>Keeping it open, Keeping it going</td>
</tr>
<tr>
<td>Used to be that I tried to find something because I thought I had to. As in science when you found the answer to a question and your done... and if not you might chance your question.</td>
</tr>
<tr>
<td>Where as I think we question to find more questions because an answer isn’t very interesting...and it doesn’t keep fuelling the work. As soon as you found an answer you have found a STOP. And there is nothing more there and you are stuck and bored</td>
</tr>
<tr>
<td>Whereas if it is a question that leads to another question, that leads to another question, then you can enjoy the ride of inquiry.</td>
</tr>
<tr>
<td>I don’t want to finish I want to keep going!</td>
</tr>
<tr>
<td>We need to change our definition</td>
</tr>
<tr>
<td>Question</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
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<td></td>
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<tr>
<td>9. Future of the studio space in this discipline</td>
</tr>
<tr>
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<td></td>
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<tr>
<td></td>
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<tr>
<td>Validation for the physical space</td>
</tr>
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<td></td>
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<td></td>
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<tr>
<td></td>
</tr>
</tbody>
</table>
| Could the studio space ever NOT be necessary to your practice? (58) | • Demonstrating physicality is a language | imperatve and essential in the physical space (39)  
- Demonstrating physicality in the space is just as important as the written or spoken word that appears in the virtual  
- Need to observe in relation to the volume of the space  
- This is critical  
- A video would be a completely different experience and a different kind of learning – it would have different outcomes (40)  
- Because it is my laboratory (58)  
- It is my retreat (58)  
- Where I can go and I can work things out (58)  
- It is just such a big part of what I do (58)  
- How I create and I inhabit my creating (58) |
| --- | --- | --- |
11.4 Appendix D: *Studio Perspectives: Student and Academic Interviews*

11.4.1 The Studio Space in Dance
   11.4.1.1 Learning in the University Dance Space: Student Perspectives:
   • *Amanda Lever and Daren Vizer*
   11.4.1.2 Teaching in the University Dance Space: Academic Perspectives:
   • *Helen Herbertson*

11.4.2 The Studio Space in Art
   11.4.2.1 Learning in the University Art Space: Student Perspectives:
   • *Julia Dunne*
   11.4.2.2 Teaching in the University Art Space: Academic Perspectives:
   • *Jon Campbell*
   • *Lou Hubbard*
   • *Dr Stephen Haley*
   • *Sue Stamp*
   • *Norbert Loeffler*

11.4.3 The Studio Space in Music
   11.4.3.1 Learning in the University Music Space: Student Perspectives
   • *Maize Wallin*
   11.4.3.2 Teaching in the University Music Space: Academic Perspectives
   • *Geoff Hughes*

11.4.4 The Studio Space in Theatre
   11.4.4.1 Learning in the University Theatre Space: Student Perspectives
   • *Hannah McInerney and Tayla Johnston*
   11.4.4.2 Teaching in the University Theatre Space: Academic Perspectives
   • *Geraldine Cook*

11.4.5 The Studio Space in Production
   11.4.5.1 Learning in the University Production Space: Student Perspectives
   • *Dagmara Gieysztor*
11.4.5.2 Teaching in the University Production Space: Academic Perspectives

- Dr Roger Alsop

11.4.6 The Studio Space in Film and Television

11.4.6.1 Teaching in the University Film and Television Space: Academic Perspectives

- Siobhan Jackson
The Studio Space in Dance
Learning in the University Dance Space

Student Perspectives
Amanda Lever and Darren Vizer

The space is as much a part of the performance as I am.

It’s about being in the space.

Amanda Lever
Interview conducted on March 24, 2014

The space feeds me; it allows me to be open and vulnerable to explore every emotion physically and mentally.

Darren Vizer
Interview conducted on March 13, 2014

Figure 1. Courtesy Amanda Lever
Introduction

This *Studio Perspective* presents interview findings from two MFA Dance and Choreography students, Amanda Lever and Darren Vizer. Their insights shed light on the importance of the university studio space for learning in dance and choreographic training. Amanda and Darren reveal how as dance students they connect with the space in a performative form of studio inquiry. Major themes that emerged from the thematic analysis describe the importance of the studio space for learning and practice in the space, tangible and intangible studio qualities that are integral to dance and insights that reveal the individual’s relationship with the space in relation to their practice needs. As such, the reflections present a meditation on space and spaces’ partnership with dance and choreographic training.

The interviews illuminate the way space informs the artist and the development of their ideas and work. Both students describe their relationship with space almost as if it were another being. Both recount intimate experiences with spatial connections and ways in which they sensitize themselves towards the spaces’ particular qualities. How does the dance and choreographic artist inhabit the studio space? What are the important spatial qualities a dancer needs to draw on? What must the space offer, and how are the spatial
qualities identified and accessed by the artist performer? The interviews led to the naming of definitive material studio qualities, both physical and ephemeral, that work together to affect, impact and contribute to a dancer's creative repertoire.

The relationship between the university studio space, performer and practice form a complex interconnected network. Ideally, the framework brings together the capacities of a space to engage with emergent ideas and the energy – potential and kinetic – of a focused body, mind and emotions. Ideally too, the studio needs to have qualities that support the intrinsic methodologies, techniques and particular work practices unique to each dancer. Amanda declares, “the space is as much about the performance as I am,” while for Darren, the space needs to have the “right energy” and physical properties that “support the practice and what I’m trying to achieve.” What might these different spatial understandings indicate for learning in the space? How does a space embody the right energy, or ‘feel right’? How are space, dancer and practice impacted by the ‘right energy’ and what qualities are essential to ‘support’ a dancer and their practice in a university studio? How are the two – the energy and the physical space – connected to bring about a close, trusting relationship that enables a dancer to explore, speculate and scrutinize their work? The development of new work often requires a digging down and excavation into uncharted psychic territories, with an openness to personal vulnerabilities, both physical and emotional. If a space supports this sensitive yet robust process, the learning process for performer and performance are enriched and empowered.

Darren's relationship with the studio is characterized by the capacity to be vulnerable in the space. His dance practice embodies storytelling techniques that seek to find new, imaginative ways to communicate with an audience. He often investigates difficult and confronting human experiences that expose raw, sensitive yet honest emotional responses. Hence, feeling supported and safe in the space are qualities that contribute to the ‘right energy’. These are traits Darren actively seeks to develop a deeper relationship with the space that is characterized by a sense of trust and respect. This relational connection to space has the capacity to impact the research process, the choreography and dance work, the performers and collaborators. The interviews that follow explore these capacities and connections for learning in the studio.
Themes

1. The Importance of the Studio Space in Dance
2. Tangible and Intangible Qualities
   2.1 Tangible Qualities
   2.2 Intangible Qualities
   2.3 Links Between Tangible and Intangible Qualities
   3.1 Strategies
   3.2 Mirrors, Music and Props
4. Relationship Between Artist, Practice and Space
   4.1 Connections
   4.2 Solo and Collaborative Practice in the Space
   4.3 The Studio as Metaphor
   4.4 Are There Times You Would Rather Not Be in the Studio?
5. How Do Different Types of Spaces Affect Practice and Performance?
   5.1 Different Spaces
   5.2 VCA Dance Spaces: Advantages and Disadvantages
6. Rehearsals and Performance in the Space
7. The Nature of Learning in the Studio Space
8. Studio Method of Inquiry || Scientific Method of Inquiry
9. Dance Practice/Dance Research
10. The Future of the Studio in Dance
    10.1 The Necessity of a Physical Space
    10.2 Could the Studio Space ever NOT be Necessary to Your Practice?
11. Skills Development, Training and Respect for the Space
    11.1 Skills
    11.2 Respect for the Space
12. Conclusion

1. The Importance of the Studio Space in Dance

The studio space in dance is a fundamental component of the dance triad: the corporeal, the spatial and the temporal – body, space and time. The physical properties of a dance studio impact on the dancer's awareness of the body in space and the possibilities open to potential movement and expression. In dance, mind, body and space interact,
interconnect and interrelate. A studio needs to have qualities that support the particular strengths and style of a dance student, particularly as they begin to stretch creatively. While dance training and studios may support the initial development of generic skills to particular levels, as a dancer develops their strengths and repertoire, it seems obvious that not all students work creatively in the same way and, as such, the methods of a practitioner need to achieve resonance with the studio space. This section identifies how each student finds the space important for their practice.

For Amanda, “the studio is extremely important . . . it affects absolutely everything.” Conceptually, Amanda is affecting the space as she moves through it by mindfully connecting with the parameters of the space and by physically composing with her body via movement in the space. For Amanda, the studio space is not a vacuous empty void to be filled, but represents a rich spatial ‘intelligence’ in which the spatial volume harbours characteristics to be mined physically, mentally, emotionally and spiritually. The space is a participant and co-creator, a partner in the creation of the work.

The importance of the studio space for Darren is equally paramount, however his relationship with the space and requirements of the space are different. This difference reflects the contrasting needs between performers and their practice interests and trajectories. For Darren, the space needs to be able to respond to the particular needs of his dance, acting and choreographic practice. While he too asserts that the studio is “very important,” it needs to “have the right energy where I feel the space supports my practice and what I’m trying to achieve.” He further elaborates, “having the right space allows me to uncover and discover – to learn ways of approaching how I’m trying to tell a story.”

Amanda constructs physical and emotional forms in space. The space is both container and boundary facilitating within it intimate connections between the body, the emotions and the mind. For Amanda, space is akin to choreographic partner; it is a component affected by and also affecting the dancer and the performance in a symbiotic relationship. There is a desire and need to develop a relationship with the space, before anything else can germinate, arise or flow.

For Amanda, therefore, the body and mind stretch in and into space. The size and quality of a space affect perception, decisions and movement quality. Amanda reveals:
In a large space I/my body feels uplifted because my body is reaching so far out/it is extending to the far corners of the space.

Thus the space in the dancer’s mind has a volume, and movement interacts with the perception of this volume. The volume shifts as an arm extends – the space moves, not just beside her body, but moves in all directions to the outer corners of the room – the depth and breadth and the height and width – of the occupied territory. In her mind, space shifts in all directions as the body moves with it. In this way, the space and the body dance together.

Darren’s practice embraces storytelling with some themes initially drawn from personal experiences while other ideas may be developed and worked up in collaboration. One aim is to develop compelling new ways to represent themes of lived experience and to engage the audience afresh with the performance’s interpretation of the phenomenon under review, its understandings, significance, meanings, propositions, impact or unique delivery. Storytelling through dance, acting and the space become the collective vehicle to journey with an audience.

For Darren the studio is vital for each phase of the performance process. From the incubation and development of the idea by just ‘being’ and writing reflectively in the space, to the physical, emotional and mental rehearsals, to collaboratively working in the space with others via discussing, problem solving and co-creating, to the performance itself with its attendant audience, which may or may not be in the same space as the rehearsals.

Darren’s movement repertoire favours traction and glide; he needs to be able to confidently move into these actions without fear of damaging the body on hard surfaces, such as concrete, which have little ability to absorb the body’s impact. This is where the studio floor and the studio space need physically and psychologically to support the body, the psyche and the movement. Darren explains:

When you’re working on a hard surface that’s probably the primary, the most important thing . . . you don’t want to practice on it because . . . you just ache after . . . and it just feels like the floor pulls your energy.
A supportive floor enables the performer to feel grounded by having a foundation and base that assists in being able to quickly find their bearings. A supportive floor and space helps develop confidence and an authoritative approach within the performer, because if the student can depend on a reliable, secure floor and surface, that foundation enables sound, fortified decisions. A poor floor surface targets and compromises the relationship with the space.

2. Tangible and Intangible Qualities

2.1 Tangible Qualities

We may think of space as an absence, even uninhabited or vacant but for a dancer, the studio space has an objective and subjective presence found within the physical and non-physical attributes, the tangible and intangible studio qualities that affect the formative relationship between dancer, practice, time and space. Tangible attributes are those associated with tactile qualities, those that can be touched and partially controlled while intangible qualities refer to the potential of the space, the ephemeral and the imaginative realm. Tangible qualities directly affect the intangible, the dancer and performance. This section identifies these attributes and connections.

Specifically, tangible qualities include the size of the space, the type of floor surface, the height of the ceiling, access to natural light and the ability to control lighting. For instance, the dimensions of the space directly affect movement. Amanda suggests, "the larger the space, the further the body and the mind can stretch, reach out." Darren needs to make different choices. He declares "usually if I’ve got a big space, I’ll just use it and eat it up and the closer I get to the performance I will narrow the studio space down to the size of the theatre I’m going to be working in ideally. And I’ll confine myself."

For Amanda, these tangible qualities interact with the performer’s mind and body, which in turn impact on the quality of movement articulation:

When you’ve got a space with huge echoing rooms and a high ceiling, you can really find yourself stretching that little bit further, and it kind of, really affects the embodiment of the material. You kind of feel yourself, your atoms stretching further. And it really translates into a kind of movement quality and the movement itself and what you might choose to do.
In contrast, a small space affects physicality, awareness and the imagination in different ways. In a small space, Amanda declares:

The edges are so close, you might feel pressed upon ... in a small space I'm more drawn to the floor and the walls, than say in a larger space where my whole body feels uplifted.

In a small space, this perception translates into movement quality and affects decision-making. Thus in a small space the dancer may just make contact with the enclosed parameters, whereas in a large, echoing space with high ceilings, the body and mind are stretched further by the body reaching and extending outside the limits of the space.

The floor and its surface are also important performance components, especially for the body and particularly when experimenting, performing repetitive movements, exploring and sampling. Amanda prefers a sprung wooden floor or tarkett but could work with either, suggesting:

That's just because I like to go in and out of the floor a lot and it's just a little bit softer ... there's not a lot of sprung floor spaces outside of the dance building ... if you are going to be doing a lot of jumping or impact work then a sprung floor is necessary to protect the body.

Darren agrees a supportive floor such as tarkett doesn't take its "toll on the body, even if the movements are aggressive and strong." However, while sprung floorboards are slippery, the surface provides no traction, which is an important part of Darren's movement range, so for Darren tarkett is ideal. Carpet and concrete are unsuitable. Poor hard surfaces like concrete are draining and damaging to the body, they "make the bones and muscles ache ... (it) makes you heavy ... it's just awful!"

In directly relating the surface quality to performance practice Darren reveals:

So, traction and glide for me as a mover is really important because I can feel my skin and my bones (on the floor) ... . If I'm on my body, I can slide, but the floor can also have traction. Whereas if I'm on concrete it just feels all wrong. Of course it's also not good for your health to roll around on concrete.
This also affects Amanda. Poor floor surfaces impact on the body and performance confidence. Amanda identifies the drawbacks:

You tend to be a bit more tentative and you hold back quite a lot, which you don't really want to do in a performance because you want to release all that energy . . . And, it's hard to trust the floor which you really need to do when you are performing, if you know it is going to hurt you, especially in rehearsal stages because you're doing things over and over again and it makes the bones ache."

Further tangible qualities include light, particularly natural light, to feel like, “I'm not missing the day.” Darren confesses:

I love natural light in the space, that's what I prefer. But if I can close it, great.

So, the ability to control light is important because, as the performance draws near, the capacity to mimic the dark theatre space becomes essential. High ceilings were also mentioned as elevating, and mirrors for occasional use in teaching choreography with the capacity to close them as absolutely necessary. Acoustics are extremely important for Darren as he incorporates method actor training with dance and choreographic practices, so listening to acoustic feedback becomes part of his ‘musical score.’

Darren explains:

The acoustics are important too, because I use my voice. So if I’m warming up my voice and I’ve got nice acoustics and sound, I can hear it all, all the energy flows back through me and I can use that.

In this way, the space and acoustic feedback reflect information the practitioner can utilize. Darren confirms:

The space is an instrument because when I’m using the breath and the mind, I like to hear the breath in the space, and you know, even when I’m breathing out, the acoustics pick it up, picks it up before I start to use text or broken text, I feel like the space becomes the music score. The music, the space, helps support the music score I’m trying to create . . . . The space gives me feedback.
In exploring the effects tangible properties have on the practitioner, three main concerns for the dancer can be identified. Firstly, the way ideas are generated and new choreographic work designed, imagined and constructed. Secondly, tangible qualities impact the space supporting the physicality of the body, such as its developing the capacity to have a rapport with the space and trusting its palpable, solid materiality; this faith also assists the dancer to avoid injury. And thirdly, the materiality of a space influences ongoing rehearsals and the toll on the body. The dancer’s relationship with space is part of an embodied practice of spatial, temporal and corporeal understanding, and is fundamental to the development of solo, multidisciplinary and collaborative rehearsals and performance.

2.2 Intangible Qualities

Intangible qualities refer to qualities that are often difficult to name; space in many situations is not all that it seems. Some studio spaces have particular feelings, hot spots or cool areas, a presence or volume of air or energy that contributes to the dancer’s awareness, imagination and perception. Amanda discloses her intimate awareness of the studio’s spatial presence:

There’s a certain kind of presence that you feel inside yourself in the space, and a presence that the space has inside of you that is familiar in that you can feel that openness, [it is] that kind of performative space, which I enter into . . . each experience is unique.

Amanda further acknowledges her connection to energy centres or ‘energy spots’ in the studio, revealing:

There are certain spots that are like my favourite spots where I really find a lot of material . . . . I think it has a lot to do with where the light enters the space, and not being centred in the space but slightly off to the side, because that way you can feel the closer walls or the really far walls and kind of play with the idea of distance and the macro and the micro.

For Amanda, who confesses she is particularly spatially-orientated as a choreographer and dancer, rather than motivated and shaped by the ‘sensation of movement’, spaces
have different kinds of energy that she connects with. Studio 221 has particular affinities for Amanda, who claims:

There’s a particular spot in 221 where you get... these beautiful boxes of light streaming down, and the energy there depends on the weather, but I gravitate to that spot due to the natural light, because I’m more of a natural light person. And when it’s a beautiful sunny day, like when the sun is quite heavy, I feel this languid, kind of folding, flowing momentum and energy that’s very luscious, and fulfilling. Whereas, if it’s a kind of colder light, light in winter which is a bit crisper, I can find the edges of the movement a lot easier. So I think there is definite energy, because on the other side of the room is another of my favourite spots, where I feel like this real kind of bounce. So, . . . you find different spots in one space which really can drive you to do a specific kind of [movement].

Intangible qualities refer to those essential qualities that provide nourishment and efficacy, yet they are hard to actually touch and pinpoint. While the ‘right energy’ is enhanced by adequate floor surfaces, natural light and good acoustics, Darren like Amanda also has physical and emotional reactions to sensations he is perceiving in a space. He discusses the importance of the vibe of a space, in that spaces can emit feelings or emanate an atmosphere or energy. He suggests:

Sometimes you can walk into a studio space and it’s quite cold and you’re like oh... how am I going to work in here, yeah, it just doesn’t sit in the body.

Historical spaces carry a sense of rich purpose. Darren suggests VCA dance spaces offer support via a strong lineage and teaching background that has supported dance practice for many years. He describes space 221 at VCA as having:

an old studio feel to it . . . the space was important to me because you can feel a sense of history in the building . . . you feel like there’s lots of people who have been in there doing good work.

Spaces can hold memories of feelings or be resonant of past experiences, discussions, arguments or performances. For the performer, a space can carry this as energy. For Darren, the space needs to be ‘clear or a clean slate’ to be able to work in or affect the development of new work. Therefore, the space needs to be safe and clear of personal
baggage. A supportive studio space enables “one to feel safe, it enables focus for creativity and creates a haven and oasis where one is free to explore.” Alternatively, Darren asserts, “I change spaces if there is a negative physiological attachment to the space.”

The capacity for privacy in the early stages of the development of a work is also important. Darren found the VCA ‘fishbowl studio’ frustrating, as anyone can look in. Thus the capacity for silence, solitude and privacy is important during different phases of the creative process. Darren explains:

“When people can look in, it is great for publicity, but you just don’t want people looking in on your space when you’re trying to create something, so it’s important to have privacy.”

For Darren, privacy and feeling safe in the space are crucial because:

“. . . it’s very scary, right? It’s very scary doing your work and people watching that work and then of course they’re viewing the work so then they’re going to think about what they see, and you’re sharing yourself to them, so, for me it was important, if I’m opening myself up to share myself or share something to someone which is ephemeral which is short lasting, even if it’s the two-three weeks a year, I mean it’s still ephemeral, I need that space to be safe. And I need that space to be clear of my life . . .”

Darren also gives an example of having to move to an alternative space because memories and feelings attached to a working space can be detrimental:

“So that was the other thing, I chose that space for my last work because I did my second work, my last work rehearsals in there. So I didn’t want that space to remind me of my last work. And when I had a fallout with the director, in that space, I chose to move spaces so I didn’t have the energy of the argument into the next space. So that was important.”

Developing a relationship with the space means finding a rapport with the qualities the space has to offer and how they impact on practice. Knowing and being aware of one’s particular strengths and weaknesses and those of the studio, understanding how they
interact, and what any particular performance might need are paramount to the success
of this relationship. Darren asks of a space:

Does it support what I’m doing? Is it . . . a supportive space and does it give me
what I need? Or does it not? That’s actually quite important, because I won’t
rehearse if it’s a shitty space.

2.3 Links Between Tangible and Intangible Qualities

Tangible studio qualities directly affect the intangible elements, which in turn impact on
the whole performative relationship with processes moving between thinking, feeling,
imagining, trusting and stretching while also negotiating between solo and collaborative
sharing/exchange experiences. A dancer learns to inhabit the qualities of the space
through a variety of artistic choices and methods of engagement, such as not pinning
anything down, negotiating the boundaries and communicating with collaborative
partners, developing intimacy with its surfaces and energy spots, while also being
vulnerable and immersive. Amanda affirms:

It took me a while to, you know, develop that connection but now I can just go to
those spaces and immediately click over.

Furthermore:

The way my mind kind of interacts with the space to conceive of ideas, or to
work through a particular physical problem is really affected by aspects of the
space . . . dance really works in those great contrasts because you are very aware
of what it feels like inside of the body and the shape of the body but you also
have to be very aware of the space that you’re in, so you’re constantly shifting
from inside to outside, from the sensorial to the imaginative kind of realm.

Darren explains it as:

Having the right space allows me to uncover and discover – to learn ways of
approaching how I’m trying to tell a story.

3.1 Strategies

Strategies and tools that can assist are often a combination of materials that spark the imagination or crossover between art forms and feed each other. These might be the use of a notebook, writing, reflecting, sketching or playing with a chi ball to get a different kind of weight to the body. In her last performance Amanda collaborated with a visual artist and notes that, for her, images and sketching help by linking visual images and visual forms art making with a similar kind of movement quality she is after. Amanda explains:

I was working with this particular kind of physicality that was about imagining the spine as a fern unravelling...

I fill my body in the space with ideas with what it could be. So sometimes the floor isn’t an actual floor, it’s sand, or water, so I’m moving through something else, like a liquid... And sometimes having these images really help, like particularly, in the last piece, I had these beautiful pictures and photos of ink dropped into water and it kind of swirls and that really set off a whole different physicality for me which was a great development because I was actually able to find a kind of slow movement and a stillness inside of my work, which tended to be full of energy and constantly moving... to find these movements of solace and stillness where I could still be moving inside of my imagination but my body was still... Those images really helped... because you could see the movement in that still image.

Visual strategies were not mentioned by Darren as part of his way of extending practice, but he elaborated on a ritual that grounds his need for respect in the space, and suggested that most dancers are introduced to the custom of cleaning the space and perform this ceremony before they embark on a rehearsal. For Darren, ritual cleansing assists in establishing awareness and mindfulness before any rehearsal begins. This procedure is a strategy that facilitates respect and focus.
The ritual cleaning entails mopping the floor on hands and knees from end to end and into every corner of the room – before rehearsal – as a way of claiming, owning and developing a relationship with the space. This observance also cultivates a respectful energy that supports Darren’s solo and collaborative practice and his discipline is grounded in it. However, this respect is not something that can be pocketed and transported to other spaces such as a gym or an office; even a park doesn’t have the necessary qualities, so it’s not a toolkit that can be dived into anywhere for support at any time. The space needs to have qualities a dancer can respect and BE in. The respectful attitude is a kind of humility for what the space can offer, afford or enable the artist to accomplish. The artist works with the idea that if the space is paid homage to by cleaning, it will give back and support through a cleansed focused mind. The space is also claimed and owned. The result is carried by the artist as awareness. Darren proposes that the “space teaches respect. I need to have respect for the space, the room needs to feel safe.”

Therefore the purpose of ritual cleansing is:

- To claim the space
- To connect one to the space
- To prepare the space
- To receive
- To be in it
- To respect it
- To know it
- To claim the floor
- To take it and own it

3.2 Mirrors, Music and Props

Mirrors in the space are physical attributes that serve particular functions for various dance styles and training. They are particularly useful for ballet, in which the style is very fixed and formal. Amanda explains how a mirror tends to fix a form and shape:

Because with ballet, you do want to hit that line and that shape and you want to show it. Because it is about the height of the leg and the length of the leg, so
mirrors for ballet are very useful and when I was doing my ballet training I found them very useful in that way.

However, for Amanda in contemporary dance, it is much more useful not to have mirrors, except perhaps when teaching choreography. Amanda believes mirrors are a kind of trap because:

as soon as you start to focus on the mirrors you are only seeing that 2D image rather than feeling the whole body in a space … plus when you use a mirror you tend to make shapes, or images, so it’s about the frame – frame one, frame two. Whereas for me, dancing is about the journey through all the different movements … when you use a mirror you find the best or perfect shape and you kind of want to stay there instead of really appreciating each moment.

For Darren, mirrors are not helpful in contemporary dance except when teaching choreography. Darren admits he used to work with mirrors but no longer does. Working with mirrors became an issue when collaborating with a director who insisted on open mirrors during rehearsal and Darren was unable to proceed. Thus, when working collaboratively, it is important to know and affirm how one works best. The experience led him to believe that using mirrors can be a more “commercial way of working.” However, there are occasions when Darren does require the use of mirrors. For instance:

Sometimes when I'm working with dancers I will open the mirrors if I need them to learn a sequence together, or … if they are bumping into each other I'll use them.

After cleaning and claiming the space, Darren prepares the space before beginning rehearsal. He describes this preparation as:

Before warming up I'll arrange props that I need for rehearsal such as music, a spiky ball, a t-shirt for gliding, perhaps computer on the floor for quickly writing ideas that emerge. In the warm up, I may write ideas down, then movement begins, I'll stretch and warm up, I'll then get up off the floor.
4. Relationship between Artist, Practice and Space

4.1 Connections

A performer’s relationship with the studio space is variable and is used in different ways for different aspects of the practice. It seems the studio space is a player, participating as the practice and performer requires. The space is a co-creator with the dancer and performance.

For Amanda the space is a mixture of a retreat and a place to experiment. It is not a place of reflection, but an active space, primarily a doing space.

The studio is a working space, I leave the studio to reflect. . . . It is a work place. I find it really difficult once I’ve been working in there to sit still there afterwards, I need to be outside of the studio space in order to think about it. . . . If I’m in there, I have to be doing.

In contrast, Darren may use the space for reflection via writing and journaling. Recording ideas and thoughts in the space are important activities to be practiced in tandem with physical movement exploration. This recording in the space enables clarity around thinking, reflecting and practicing. It provides an opportunity for the student to test an idea immediately and hence materialize the writing. Darren states, “if a thought comes, (while moving) I’ll get up off the floor and record it.”

Darren outlines the importance of this connection as:

So I might be saying [to myself], “Okay, I’m just going into the space to write and I’m in a big space which is safe and I’ve cleaned and claimed it.” Then I can at least, if I need to move, I can move around. If I’m writing in the space like an office, or a smaller space and I can’t move and I’m restricted, then it might be an opportunity missed.

Darren is continually assessing if and how the space supports and connects him with his practice and if the relationship is working. He acknowledges:
My work, my practice requires a certain level of vulnerability. The space allows me to be open and vulnerable to explore every emotion, physically and mentally in the space. The space feeds me.

4.2 Solo and Collaborative Practice in the Space

Another aspect of the performers’ variable relationship in the space is the requirement to just be with one’s self but also the many participants involved in a production. The studio is a space for both solo and collaborative practices and, as such, offers experiences of solitude as well as participation with colleagues and multidisciplinary frameworks.

Amanda works across these spectrums and critiques the different experiences, explaining:

Sometimes I need other people to be in the space. And other times I can’t have even my collaborators in the space with me, I need to be able to really fill it myself, because they can be quite distracting. So if I feel the need to be injected with that kind of energy and ideas then, I like to have them in there, even if the other people are not working on the same work as I am, they’re working on their own stuff. Sometimes that’s really helpful to be in the space with them so if you kind of get stuck or frustrated you can look around and see what other people are doing and that kind of sparks new ideas in you and you start working again.

There is a need for solitary working spaces when beginning a work or experimenting with initial ideas. Having time to experience being fully immersed without the contamination of early exposure to the group or taking on their energy is important. Others in the space may distract or inspire, inject or deplete energy. Amanda distinguishes between these different experiences and the personal ramifications:

You don’t really want eyes at that point, you want to be just experimenting and really feeling exactly what you’re working on because, I suppose it’s because, I’m so open all the time, I get kind of bombarded with all of that energy and ideas and I kind of feel like I’m too full of all of their stuff in order to find my own.
While solitude and privacy can be important for the initial development of ideas and solo works, Darren suggests that constantly being alone in the studio can set up a negative voice with "reactive mind, critical questioning and self doubt." Darren believes he needs to manage time alone and time with others, as both have their drawbacks and advantages for the work. He further suggests that "solo practice is really difficult in the space that's why you need a supportive space, which feels right and gives you what you need."

He further comments that "[c]ollaboration does need to be the right fit." Collaborating can be challenging so it is important to respect and know how you work best without buying into the values of others. Skills needed for collaboration include the awareness of multiple dynamics in the space, the ability to communicate well, negotiating, sharing, encompassing different ways of working and the capacity to manage and resolve stressful situations.

Darren has definite ideas about who is brought into the space before a performance is ready. He declares:

There's people I will not bring into the space . . . like, some people I just won't allow into the space . . . unless I felt it was ready to be shown . . . however, I would get somebody in to help me problem solve.

While working with others may have drawbacks, collaboration opens up possibilities for experimenting with other performers, designers and musicians. The disadvantages of a solo practice may be to fall into repeating aesthetic patterns and habits, yet collaboration is enticing, as it works on the edge of not knowing exactly where one will finish. Amanda delights in this potential, saying:

That excitement comes because it's kind of scary to not know exactly where I'm going to end up . . . I always feel like I should do things that frighten me, because that's how you grow. Kind of stretch the boundaries of things.

4.3 The Studio as Metaphor

The studio space in dance is a participant and agent contributing to the process and formation of the dancer and the practice. Space is a tool, and instrument; part of the
engine or machinery of performance. Communication occurs between and within the space, the mind, the body and practice.

For Darren the studio needs to be a safe, secure, nurturing space. He offers the metaphor of a “family, a mother, father and friend,” where he and the practice feel embraced and sustained by a supportive relationship.

Amanda declares the space for her is:

A kind of partner. It really is another being which I exist within but I interact with. [It is similar to] the way my mind exists within my body and they interact and it’s the same person but you can kind of feel this link, they’re not the same but they’re the same kind of thing, the space is almost the same kind of thing. Mind, body, space

Amanda links these grounding principals – mind, body and space – with Psyche, Soma and Thymos. Elaborating on this principal, Amanda describes this link with space as almost a part of her being:

Psyche and Soma, so the link between your thought and your body is through neuro-peptides which is kind of feelings, the emotions, so that’s the actual, like what neuroscience is saying. So that idea really interested me because it’s like, the psyche is what houses the soma, but it’s also really affected, viscerally by what I’m thinking and how I’m feeling. What I’m sensing sensually is the thymos, the emotions. The feeling is actually linking those two together and I kind of feel like it’s the same relationship between the space, time and myself. Where there is Psyche, Soma and Thymos, there is space, time and me. So it’s like a greater example of what is happening inside my body all the time.

This three-way partnership is present with Amanda all the time, grounding her. It enables her to be:

always somewhere, someway. . . . I’ve always got something to work with, I’ve always got fuel, I’ve always go something that I’m interested in or interacting with, I don’t have to try and find something, it’s already there, in the body. . . . as
I said there's always me and there's always somewhere that I am and always "some when", when it is, or how long it is for.

4.4 Are There Times You Would Rather Not Be in the Studio?

As Amanda views the studio as an active, working space she admitted there were times when she would rather not be there. This related to working too long or too hard in the space, creating physical and mental fatigue. At that point Amanda suggests one should stop, or even slow down however, this is often difficult to do.

You really need to listen to when the space is no longer helping you . . . Often that's when I've been injured, or when I've gotten injured because I just kept pushing . . . So, if you've spent too much time, say you've had a whole week and you spent three hours per day in there, but at the end of the week it's not serving you anymore, you need some time away.

Exhaustion tends to occur in the development of the idea, because that is where the pressure is, “the pressure to make.” Whereas closer to the performance, the pressure is different. Amanda explains this timing as:

. . . when you’re at the end, and I think it might have been because mine was all about ‘being’, and I didn’t have to do a triple pirouette and land it . . . hopefully by the time you’re getting into performance season you know it. And so you’re just running it, so you’re not actually spending as much time developing. I’m not thinking about it anymore because it’s so in your body, it’s so in your mind that you just kind of *click*.

If unwelcome noises interrupt the mood of the "space Amanda chooses to handle the situation in a productive way. Amada believes that:

Sometimes, it’s actually quite interesting, you can always choose to use it. Well, it might be a philosophical thing, but if something’s kind of irritating you can use that kind of physical reaction to fuel something else. So it might not be what you were planning on doing but you can kind of use it to be something else. You can always choose to find the positive out of it, the potential in it.
For Darren, there are also times he would rather not be in the studio; at these moments, he will go “sit in the sun to think”. He does suggest however that the most common experience for him when walking into a dance studio is to feel happy. He clarifies this experience as:

It actually makes me feel good. If I’m feeling sad, or if I’m feeling a bit down, sometimes I’ll go into those safe spaces and just roll around and just soak up the energy. Because it’s creative, I feel like I’m at home in that. The studio lifts one out of those moods because I’m an emotional being, we’re all emotional creatures and in the studio, there is the capacity to just sit and be, to experience a mood and just be with it; or to write it out or laugh, joke or cry and if no one is around, I can just let it all out, so it supports a mix of emotions.

5. How Different Types of Spaces Affect Practice and Performance?

5.1 Different Spaces

As previously suggested, Amanda is ‘in the space’ all the time. It’s as if the process never stops, she seems to carry it with her, inhabiting and thinking about the process all the time, regardless of where the actual studio is. However, new and old spaces do carry different learning curves and consequences. In a new space there is less focus. Amanda comments:

(When) I haven’t developed a relationship with a new space, it takes a long time to get things done. In a new space, I found myself revisiting things I had done at uni, whereas in an old familiar space, I bounce back, have lots of ideas, it translates well because I have a relationship with the space first.

So, different spaces have their own intensities and idiosyncrasies. Gym and office spaces have a different kind of energy, exerting a spirit that models the function of the space. Darren reveals:

I’ve used a Fitness First gym aerobic room to rehearse in, it’s just AWFUL . . . I can’t be in there. There are mirrors everywhere, and they can’t be closed and poles in the middle of the room – very annoying. A gym may be a beautiful space with a great floor that is easy to work on but it has all that fitness energy, gym
equipment and people can see into the space so it’s not private. People are there
doing exercises with other agendas – step, barbells, aerobics or pump – it is a
fitness energy. It’s not an artistic or creative space. It’s a place to get fit, be strong
and look good; a shallow, show-off, vain place. That might be ok when doing my
fitness, but not to create. It actually makes me feel insecure trying to create in that
type of space. It doesn’t support my needs. It’s dreadful. It makes me question
myself.

Exploring the difference further, Darren explains:

If I’m in a space where I feel like I’m learning new . . . if I’m working with my
emotion, if I’m learning with a new emotion or a new thought, and discovering
that which sits in my body, if I’m learning a new way to use that through the work,
that’s valuable because, when you’re storytelling you need to keep the momentum
and the energy and everything connected. So sometimes, if I’m in a crappy gym
space, I’m not going to have that, given access is probably a better term, if I’m not
given access to my stuff physically and emotionally, and mentally, if I can’t get
access to it, I need to (stop) . . . . And you’re not always going to get access to it
even in a good space because, just some days you’re going to come in, it’s just not
going to work.

5.2 VCA Dance Spaces: Advantages and Disadvantages

In a comparison with gym spaces and VCA dance studios, Darren recognized:

A gym does not carry historical significance. In a dance studio, you are connecting
with the past, with those who have gone before you, carrying on a tradition that’s
been around for a long time – that makes you feel more connected.

Amanda explored the difference between spaces at VCA. She noted that dance spaces at
VCA are at a premium. Amanda outlines the various kinds of spaces available for various
kinds of practice requirements:

When you’re working inside the structures of the day, you have to book a space
if you want to definitely work by yourself because space is at a premium
especially in the dance school. Sometimes special postgraduate work will go to a
theatre building and try and find space or there's a few other spaces around
where we can try and grab in order to find some space but [it's] because there's
so many people working and only so many spaces.

There is a need for a solitary space when beginning new work, however the much loved
Hybrid space was discontinued as a small rehearsal space in 2013 and given over to
office space. Amanda explains the coveted relationship with this space:

We used to have this little space that was called Hybrid that was right next to 221
and it was this little white room and the cleaners kept their stuff in a little room
off of it. It was probably one of my favourite spaces to work. Little wooden floor,
white walls, open windows, so there was a lot of light in there, it was always very
invigorating and it was the perfect size for you to just go by yourself into that
space . . . The whole group of us in postgrad in 2012 would go in. We'd have an
hour and a half each and we'd just go in and work together, well work by
ourselves and then we'd go to 221 and work altogether, so it was like this little
retreat where we could work on something ourselves because you're very
conscious of other people when you're working . . . Hybrid was like an injection of
something very different.

Amanda does however mention a new space, Founders Gallery in the Elizabeth Murdoch
Building, where the floor is not quite as nice because of metal on the floor, and it doesn't
‘feel’ sprung, but it does have:

lots of windows which is nice. And you can actually perform in that space quite
easily because there's all the lighting rig and everything, so if you wanted to find a
different space from 221, [it's there].

There are not many sprung floor spaces outside the dance building. Different spaces
outside of VCA have different floors. Public spaces, such as Dance House, are regularly
used for dance. Amanda states, "so they have sprung floors . . . it's beautiful because it's
Dance House. It's for dancing." Other spaces may be found for rehearsals or
performances such as The Kingston Arts Centre, where Amanda is currently rehearsing
for an upcoming performance. She notes:
I don't think the floor that we will be working on [at Kingston] is actually sprung, but the nature of the work is not such that it needs to be.

Sprung floors are necessary with high impact work to protect the body. Amanda comments:

Space 28 is OK... they roll out the tarkett... [and] it feels better.

6. Rehearsal and Performance in the Space

Being aware eyes are watching you can be beneficial. In being observed there is growth in the work, it reaches wholeness. Witness completes the work. An audience affects the spatial connection and the performance. From the way an audience enters a space, to how it is seated – in the round or conventionally – to the distinct energy different audiences bring to the space, there is an effect on the performance. Amanda identifies the audience as another component to consider when performing:

because the way they enter the space, the way they fill the space completely changes the way you enter and perform in the space....

For Amanda, ways to manage this variable are:

To really be inside my body. And to be inside of the space even before the audience enters, then being inside my body is the most important thing. But I know every time I perform I am very open to the moves of the audience or the space or anything that happens in that time. I don’t leave any part of myself behind, I’m myself in the space completely and completely open to anything that happens. Which is a very vulnerable place to be, but it’s very exciting.

Darren also used the space for rehearsal feedback and discussion with peers, lecturers and collaborators such as lighting and music designers. Sometimes, “the space is used as a writing space, then as a movement, directorial space and then we combine the two.”
7. The Nature of Learning in the Studio Space

Learning in the space develops an acute awareness and perception about the body in space. Amanda suggests the space heightens her perception of not only her surroundings but of her body as well. She believes she embodies the contrasts between the sensations of touching the space while also being in the awareness of “this is what it feels like inside of myself or against my body.”

Amanda proposes that the studio:

Teaches you to develop a rapport with the space. . . . It’s like a duet . . . The space is as much a part of the performance as I am . . . you’re aware of its boundaries and its qualities, and the way that the space changes with time as well . . . it helps you develop your perception.

Darren suggests that learning in the studio “allows you to take in more information.” He elaborates further on how the space assists the learning process:

Having the right space allows me to uncover and discover and learn ways of approaching how I’m trying to tell a story. If I’m learning with a new emotion or a new thought, and discovering that which sits in my body, if I’m learning a new way to use that through the work, that’s valuable because, when you’re storytelling you need to keep the momentum and the energy and everything connected. . . . So, if I am in a crappy space, I’m not going to be given access to those connections. If I’m not given access to my stuff physically, emotionally and mentally, if I can’t get access to it . . . it’s just not going to work . . .

In a poor space (concrete, dark dusty and dirty) there seems to be no respect for the underlying process that takes place in rehearsal . . . it’s like not having the right tool for the job that needs to be done . . . and, it’s not good for your health. So the qualities of the space are very important for the desired learning to occur.

8. Studio Method of Inquiry || Scientific Method of Inquiry

For Amanda, a studio method of inquiry is a curious mix that uses a variety of approaches, from setting out specific questions to experimenting with open-ended
questions. The aim for Amanda is to keep the process alive, not to shut it down and ‘arrive’ at an answer. One answer for Amanda would be more questions that lead to further experimenting and deeper exploration. This represents Amanda’s studio method of inquiry:

Sometimes I approach it as: this is my question, this is what I’m going for, and then see what happens. But then of course as I’m going towards that question, there’s a million other questions coming off it, and a million other interests which I can start to follow. Sometimes I’ve experimented with having a methodology to follow, [for instance] I’m going to do this, and then this, and then this and then see what happens. And other times I just enter the space and just go what’s today? And I don’t have any thought until after I’ve been moving for a while and something just filters in and then I start to go from there. So it depends on the dancer again.

For Darren, a fine line marks the boundary between a studio and scientific method of inquiry. He declares:

My practice is also a laboratory and I’m discovering ways of blending processes in my practice. I’m not that clear-cut as a scientist who might discover a potion or a fluid or a theory, or a hypothesis on an answer to a problem . . . it’s not that clear or result driven . . .

BUT there are times when I will find or discover a new method of working, a certain way to achieve the desired outcome which will often be to take the audience on a journey or to tell a story, or there might be a certain part of a story where I might discover a new way of delivering a sentence, or a word or the text or the movement. So I might discover a technique to actually do that, so that can be a way of it being, you know . . . a theory on how I might do something, it doesn’t happen all the time . . . it is a fusion . . .

I definitely think the stuff that I’m playing with is new. People are blending acting and dance but I think the way I’m discovering and researching the blending of motivational acting techniques to stimulate dance, and to dance to stimulate the acting techniques is definitely something that not a lot of people are doing and
doing well. But I don’t have a theory, yet. Like I don’t have a scientific proven thing yet.

9. Dance Practice/ Dance Research

Comparisons between the terminologies practice and research continue to be controversial in both art practice and academic artistic research circles. The advantages and disadvantages of both continue to be played out. How are artistic methodologies accounted for? Must they be? Is it in the intuitive, open-ended emergent processes that art practice thrives and locates itself, even in failure? I asked Amanda if she felt her method of inquiry was more intuitive, or if, when she proposed a question, she actually sought to find something out or if she rather sought to explore where it would lead.

Amanda discusses the various approaches and their effects:

Well it used to be that I tried to find something because I thought I had to. [Often with a scientific approach] the idea is that you have a question and you find the answer to that question and you’re done. . . . I think we question to find more questions, because [in dance] an answer isn’t very interesting. And it won’t keep fuelling work . . . as soon as you find an answer you’ve found a stop. And there’s nothing more there and so you’re kind of stuck and bored. Whereas if it’s a question that leads to another question that leads to another question then you can kind of enjoy the ride of inquiry. . . . And I don’t really ever want to finish, I want to keep going.

The benefit of this kind of artistic line of inquiry is that “there’s a constant expansion of mind and experience.” Amanda believes:

what we need to do is change our definition of what knowledge is and what valuable knowledge is, because if all you’re doing is seeking specific answers, all you’re doing is making little labels and boxes for things to fit in. Where life isn’t like that anyway, science can’t explain half the things it’s trying to explain . . .

So, yeah, I think the arts and that kind of research is very important in pushing the idea of knowledge from facts to curiosity and the constant evolution of the mind and the body and experience. [And] a sense of wonder which is important for just the quality of how you interact in your life and how you see things. I
think it's important to know that their answers aren't the point, kind of the point is the questing, the questioning and the curiosity. It’s also the process, because even if you don’t end up with an answer you've certainly found things along the way. And you're better equipped to search out the next question.

For Darren, there is an understanding that practice and research are:

... different and separate but there is a 'blend'. There is a massive blend because as I’m practicing I’m still researching and I’m still discovering the practice. So there is an element of research, I am researching as I practice.

When I’m using the space and I’m practicing in the space, there is a sense that I’m practicing what I’m doing, at the same time I’m discovering, and while I’m discovering and learning new things and inquiring, that feeds into the research so there is a definite blend.

Research might involve:

- Sharing a discussion paper
- Writing and journaling
- Physicalizing the writing and exploring with movement

Darren works closely with linking writing and practice. He asserts:

Sometimes writing will definitely feed into my practice. If the writing has fed back into the practice, I'll go back into the space and I might practice what I've researched OR if I’m practicing and it feeds into what I need to research, I will write about that or document it or video it, whatever I need to do to go over it.

10. The Future of the Studio in Dance

10.1 The Necessity of a Physical Space

Dance is a kinaesthetic practice. There is the necessity of a physical space for a student to see, hear, feel and experience the physicality of the body in space. Learning involves being a participant and witness to the demonstrating, observing and communicating with fellow students, collaborators, teachers and mentors. Communication from the
lecturer to the student is often via the body, through teacher demonstrations in the physical space. The demonstration of physicality is essential. Amanda explains:

So much of our communication even amongst the lecturers to the students is through the body. And you might notice from when I talk, I talk a lot with my hands. That's how it's communicated between us; so even to have Helen Herbertson talk about something, she'll then demonstrate it and her physicality of it. This is just as integral in communicating that idea as whatever it is she's written on the board or said.

Witnessing via demonstrations in the physical space is critical and integral to learning. Amanda argues it would be completely different seeing a video of a demonstration in space. In a video there is no spatial volume to relate to so learning would change completely in that kind of context. In discussing possibilities for a virtual learning world in dance, Amanda felt it would be ‘interesting’ but states she believes in:

working with what I know which is the physical space around me and working it out in the studio and working it out, you know with physical materials and it [the performance] being seen.

In considering online learning she suggests a physical space would eventually be sought:

...I suppose even if you were doing an online course, you’d then be, there’d still be the need to have to go find a space. So it’s conceivable, but I don’t know if it would work. Because you need that immediacy and so much of our communication even amongst the lecturers to the students is in the body.

Darren's practice works with themes and issues that draw from the memory of his experiences and vulnerabilities located within the body. He suggests:

I need to be able to bring it forward to, not just visualize it, but to perform and re-perform it even in ways that I haven’t quite worked out yet... A good space feeds me and, makes me, allows me to be open and have access... because if I can't get to those vulnerabilities in the space I have to shift it and change it. Either change the way I work in the space mentally or change the space.
10.2 Could the Studio Space Ever NOT be Necessary to Your Practice?

For Amanda, the studio space is essential. She claims:

I can’t ever see the studio not being a part of my practice because it is my laboratory, it is my retreat, where I can go and work things out. . . . It is such a big part of what I do . . . it is how I create and inhabit my creating.

Darren is adamant. “Nope, I can’t do without it. I have to have a space.”

11. Skills Development, Training and Respect for the Space

11.1 Skills

In early dance training, a particular language and skill set incorporating the body and movement is formed as a grounding layer in the body's memory. With this early acquisition, the student has a repertoire of experiences and a rich tool kit to draw from. Darren explores the consequences of early training and skill development for advanced body awareness, physical capacity and understanding communication:

I have had a traditional training in the space, ballet studio and stuff like that, I just started late. . . . The dancer needs to understand their body before they can really play it well. So . . . if you have a certain skill set, if your skills are of a high technical standard dance wise, and you're in the space practicing from a young age, you're going to be better equipped to be able to use the space, and make your work at a higher standard than somebody who comes in with a lower skill set. It was difficult for me to come in at 18 and learn how to do ballet, and learn that skill. So I had gymnastics training and tumbling so my body could do them, but not as well as somebody who had a higher skill set who had been practicing the ballet technique from a very young age. So you [I] had to pick it up . . .

And yes . . . even the language, it can be a physical language, or a verbal language, it can be non-verbal, it can be silent. You know. Because the body . . . because our bodies and sometimes our voice, depends what we're working on, they're talking to each other and building relationships. If somebody doesn't have that tool bag to
be able to know, know what a gesture might mean or a touch or just be able to go
to those spatial relationships in the space, that language can be awkward because
someone's skill set might . . . not be adequate . . . they might not know how to relax
and just trust. You know, so if you've got somebody who is green and untrained . . .
sometimes it can work beautifully, they just go for it, they have no inhibitions and
no history and they can be like, okay lets go, and be quite ballsy, but sometimes it
can be quite dangerous.

It is the same with acting:

You can't, you can't work with a non-actor . . . it's just awful. They're just ghastly.
It's like, oh God, it's just like working with an actor that's unskilled and has no
language or tools it's just a recipe for disaster most of the time.

11.2 Respect for the Space

Darren also suggests that early training instils an ethics of respect when encountering
the space:

Usually people who have had that history of training in a space or studio space,
respect the space when they go into it. But, you take the general public, they don't
respect the room; and even these young kids that come in, they don't have that, ah,
that ethos about respecting the room. It's hideous. And if you've got those people
in the space who are just disrespecting it . . . like even when you go to the theatre,
different space again, not rehearsal space, you've got the public. . . . The other day I
went in and watched a performance and a woman and her husband with their
shoes off, feet up on the stage with their legs crossed in the front row watching a
play, you know? You know, you've got people in the space eating and drinking and
they leave mess everywhere. I don't mind eating and drinking as long as it's
respectful, but you know, not when you're doing your work and you're there
practicing and someone's there munching a packet of crisps like you're at the
movies.
12. Conclusion

This comparative analysis has presented an account of the complex learning and working processes that occur in the dance studio at VCA, as identified by the students. The data gathered reveals how the space is used, what the space enables, and explores the connective tissue between student learning, performance creation and the space. Through their reflections, the interview has pointed out how important the studio space is for this discipline and what needs to be accounted for in using alternative spaces.

The spatial qualities Darren most reveres in a studio are that it be supportive, safe, nurturing, have the right energy, a good vibe, a sense of history, good acoustics and floor surfaces, natural light, a capacity for storytelling and characteristics that support vulnerability. Underpinning Darren’s practice is an ongoing relationship with respect, respect for the space, the process, the practice, the collaborators and the audience.

Darren’s intimate connection with the space enables him to be aware of both the space’s potential and its shortcomings. Once grounded in the space, he is then able to give and receive energy, to collect feedback from the space and feel supported by it. The relationship is one celebrating an awareness of energy, even spatial memories and the imprint of past vibrations. All these attributes are interconnected and networked by the artist. If the space can provide these conditions and the student utilizes them, then the student is strengthened and nourished by the space so they can trust themselves, the process and their emergent ideas. The use of the studio space in this context becomes part of the artist’s method of inquiry.

Amanda described her dance practice as built on Mind, Body, Space, or Psyche, Soma, Thymos, or Space, Time and Me. As such, the physical space is an essential ingredient forming the dance triad. A virtual or online experience cannot perform the same function as a physical space. In an actual real space, learning with the body and the senses connects with the volume of a space, large or small, and all its idiosyncrasies and imaginative energies. A relationship with the studio space has the capacity to develop physical, emotional and intellectual skills, and awareness and perception that would be inconceivable in an alternative configuration.

The findings from this interview are in line with the aims of the research project, revealing that the studio not only continues to be relevant and important to dance
practice, but that the studio space is essential for it. The relationship with the studio space in dance is an embodied experience. Mind, body and space form one unit; they co-create together. As such, the absence of a studio space or the thought that this discipline could practice without the physical space would indicate the loss of an elemental layer of practice intrinsic to the studio method of inquiry.

Interviews Conducted in 2014

Darren Vizer  
Master of Fine Art: Improvisational Dance and Choreography  
March 13, 2014

Amanda Lever  
Master of Fine Art: Improvisational Dance and Choreography  
March 24, 2014
The Studio Space in Dance
Teaching in the University Dance Space

Academic Perspectives
Helen Herbertson

*Time in the studio is critical, to everyone, whether you’re dancing or making . . . that component of being able to actually have time by yourself or with your collaborators to explore . . . I think that’s pretty critical. I suppose that’s for any artist really . . . time, you know, a time and a space that’s yours.*

*There is the need to be able to forge a way for the work to be married with the space.*

*Training is just key in dance . . . you need that foundation to be able to move away from it.*

Helen Herbertson
Senior Lecturer, Postgraduate and Honours Coordinator in Dance.
Victorian College of the Arts.
Interview conducted on April 4, 2014.
Introduction

Helen Herbertson is a Senior Lecturer and Postgraduate and Honours Coordinator in Dance at the Victorian College of the Arts.¹ This academic interview reports on teaching and learning issues in relation to five key studio themes: space, time, methodology, skills and the future of the studio in dance. The responses comment on the importance of the studio space for teaching and learning in dance, dance practice in relation to time and space, the studio as methodology, skills and training in the studio and the future use of the studio space in dance.

Themes

1. Space
   1.1 The Importance of the Studio Space for Teaching and Learning in Dance
   1.2 Studio Qualities: Tangible and Intangible Attributes
2. Time
   2.1 Time in the Studio
3. The Studio as a Methodology
4. Skills and Training in the Studio
5. The Future Use of the Studio Space in Dance
6. Conclusion

1. Space

1.1 The Importance of the Studio Space for Teaching and Learning in Dance

The studio space is intrinsic to the overall production of dance training and is essential to the teaching of specialty practices in undergraduate and graduate programs.

From a pedagogic viewpoint, Helen declares:

   Well, the studio is fundamental in dance because with it comes space and so in my area where the focus is primarily on choreography, it gives you the opportunity to

¹ Helen Herbertson, The University of Melbourne, Profile: http://vca-mcm.unimelb.edu.au/staff/helenherbertson
train and to develop choreographic skills in an environment that is really the tools of choreographic craft. So space is fundamental.

The space is crucial to all kinds of instruction:

In dance, the studio is used primarily for somatic and technical training. So, in the undergrad program that's classical, contemporary, kinesiology and any kind of somatic body-based information, such as Feldenkrais; the studio environment is the place where that happens.

In the graduate area we work a lot with compositional tools that are improvised so, within that zone, the work in the studio is the critical thing. What I am trying to say is, the sense of the body in three dimensional space is, in lots of different improvisational approaches, an imaginary space that is really an important part of feeding a kind of improvisational energy that can provide the seeds for developing work.

In a broad sense, the studio and its relationship with dance practice could be thought of as an ecosystem. Helen explains:

It's like a kind of mini atmosphere, like a mini environment, a mini ecology in a way, within which it sort of houses the body when you're training but it also provides the place where . . . a kind of imagined, or imaginary zone can happen when dance moves into performance. So the space becomes lit or filled with smoke or, divided off in a particular way, so the atmosphere changes but the space, the space, the volume of space, it's critical.

1.2 Studio Qualities: Tangible and Intangible Attributes

A number of important studio attributes that enable successful teaching practices are the architectural design of the built environment, natural light, excellent floor surfaces, enough spaces and predictable spaces that are safe and can be trusted. Airflow and air conditioning alongside a variety of spaces for different aspects of dance practice are also fundamental. A combination of spatial sizes is also essential so that different spaces can be used for different functions, such as breakout spaces that enable privacy and experimental work, projecting and testing performance. Helen elaborates:
The floor surface is something [that needs to be] reliable, so that it's not slippery, it's not splintery, it's not carpeted, it's particular. There needs to be enough space to move around if you want to move fast or slow. The space needs to be protected if you want to close your eyes and move more sensorially, so there's a kind of predictability about the kind of space that it is, so that it's safe.

Helen explains the reasoning behind this necessity for trust in the space:

For trust to occur, there particularly needs to be enough room to move, to really be able to launch, because you know . . . in ordinary dance training, you're wanting to be able to cover space and jump and launch yourself through space and when you're exploring choreographically, you're often trying to work with the extremes of action, so you want to be able to move in unusual ways or cover space in strange ways, with strange forces occurring too, to sort of liberate physicality and to get some sort of difference in choreographic language. So you need a zone that's pretty predictable in order to do that and enough space to be able to launch into.

Light too is an important attribute. Helen remarks:

Every studio here has natural light. Even though the dance building was built in the '70s, it was built with a lot of good thinking – windows in every room, in the roof and at least one studio with light entering from the whole wall. . . . I don’t teach much in there so I’m not sure how distracting it is to be able to see the world but . . . I think that’s good. And that means those windows can open, so you can still get a fair amount of natural air and that's the same with all the studios in dance, there’s air-con, but there is also natural circulation.

Students can practice in a number of studio spaces at VCA, either for solo or collaborative rehearsal. Practice spaces need to be pre-booked, while larger teaching classes often need breakout spaces where the group can divide to work on different aspects of the performance, which may be at different stages of development.

Helen critiques the positive and negative aspects of working dance spaces at VCA:
For me, an example of a good practice space at VCA was having had the Hybrid Space as another space for us to use all these years, and then it going, and working in the Founder's Gallery. So Hybrid provided all sorts of options, [it was] a sort of breakout space. A space that was quite different to the studio space, more like a room, with a wooden floor. A sense of a kind of ordinary room which gave those, (because we also used it as performance space), people who are more interested in seeing a body in an ordinary kind of way, an opportunity to actually craft rehearse and perform something in a space with that imprint. There was something about the scale of it for them, kind of human sized and reasonably small. They could point a light at a white wall or put a data projector in there and see the body in a different way. Test ideas as the work unfolds. I think no one really understood the value of that to us . . . really.

So then that space goes and suddenly, we’re trying to work in Founder’s Gallery, which is used primarily as a lecture room. So every time you go in, there are tables and chairs that you need to pack up and move. There is the imprint on the space as a lecture room, a projector in the roof that can’t move. There's a particular lighting rig in the room that doesn't move, a particular lighting rig that doesn’t change. There are little steel traps in the floor which were obviously to plug in computers and equipment but, with that, the need to be mindful that they are there. You can’t be freely moving around the space, launching into action. The last two years we've used it as a performance space because we haven’t really had an option. And, with a lot of energy, we’ve been able to do that, but that’s an example of a sort of difficulty of a space with little affinity.

The memory of a space's prior function is an important intangible quality that plays a significant role in the success of teaching and learning in a space. Helen reiterates:

You don’t want too much of an imprint there . . . you don’t want it to be too named, otherwise for an audience that immediately becomes an element of the work that maybe you didn’t want.

And further:

For it’s not until we get access to the space completely, that you really are able to forge a way for the work to sort of be married with the space. And so then it’s an okay place for an audience to be in, to watch something and receive it.
Appreciating the space as both a place to make and perform as well as a space for ideas and discussion – for the individual as well as in collaboration with peers and teachers – are further studio functions the space needs to perform. Helen explains:

Studio 221 is a good example for postgrad in that there’s the studio and there’s the foyer which gives us the break out discussion, out of the dark space into an ordinary day where you can see the world. There’s a table, you can sit and talk and sometimes it’s good to do that, to be able to move between them, the worlds. Then maybe half the group stay out there to continue discussion and some of the group go back into the studio with me. So it can be more of a focused kind of coaching and reflection, so, ideally both of them. Both are important.

2. Time

2.1 Time in the Studio

Time in the studio is both a solo and collaborative endeavour. An understanding of spending time and a relationship to timing in the space is fundamental to different aspects of dance practice and both need to be negotiated. Helen reflects on the importance of time in the studio:

Time in the studio is, I think, critical to everyone whether you’re dancing or making. So that component of being able to actually have time by yourself or with your collaborators to explore, I think that’s pretty critical. I suppose that’s for any artist really. Time, you know, a time and a space that’s yours.

The space functions differently during initial conceptual development, rehearsal and performance modes. A perception of spatial volume in a given studio is crucial for the navigation between space, time, practice, practitioner and the ultimate performance. Time in and with the studio enables this engagement of reflective and interactive process to develop. Helen identifies how the space contributes to the various stages in the development of a work:

The studio gives you a chance to establish … it gives you thinking time and a sort of solitude for creativity. In the dance area, it might also give you a chance to test some things that you’re thinking of using, perhaps some of those other components, other
than the body, that might ultimately be partners in the work. The studio provides a chance to activate these things. Say you’re working with light, it would take time to set that up and put the body in there and be inside it and step out and look at it and go back in and so on. The studio is important for that kind of process, informing how the work develops. Or, for some dance people who really work in ways where they want the environment that the audience are inside to experience the work to be a particular way, then those times in the studio when you can really test that is important. To get it out of your head and into the practicalities of how an audience might be in relation to the work, where they might sit, how they might view, how they could enter, how they would leave. . . . All of those components in terms of realizing your work need time in the studio space to experience them.

An indispensible ritual grounding the practitioner is the habit of checking in with the body and one’s self in the space. Helen declares:

I just think in dance, there’s a need for a kind of daily physical time, which is like a tuning in time to the body and you need the studio for that. That might be an hour or it might be longer than an hour, but that time where you can be away from the world and just be with your body to warm up and to notice how you are for that day. Because the body is such a primary tool and it changes, it doesn’t stay the same; every day is a new day. . . . It’s a tuning. So it’s more of a focusing, making a focus point for the day to just see where you are.

The creative experience can often be described as a sense of timelessness and an experience of flow. Helen suggests this can be encouraged by:

. . . emphasizing the need to spend time, like the need to give things time, you know with the body . . . [e]specially when you’re looking for physicality, it is in and of the work, in what the new work is wanting to be about. . . . You need time for that to emerge.

3. The Studio as a Methodology

How does the studio enable unique engagement and connections between the space, teaching, learning and practice in dance? One way of using the space to align the mind
and body is the action of attentively preparing the space. Helen describes this process of awareness and attunement:

I’m a great sweeper of a space. There’s something about that. Just clearing it and taking the time and in the clearing of it you are really aware of the floor surface and you indirectly become aware of the volume of the space that you’re in and the corners and walls and the amount of space, and the sounds that you can hear. It is like a little meditation in a way . . . so, studio is really critical.

Articulating verbally or through the written word how dance practice connects with space or how elemental layers inform each other, particularly in improvisation, can be complex and enigmatic. Helen reflects on the process as:

It is hard to talk about, so much is a felt response as you can hear, and this is why it’s so difficult to write about it . . . Because it’s so close to home, it’s with you, in you.

It takes some time for a student to be able to articulate the process of engagement. Helen explains this as:

It takes quite a while, it just does because the material emerges slowly through the process of doing and reflecting and doing and reflecting so it’s not often that you’re aiming just towards something, you’re working with the materials of something that will ultimately land there.

Informing the dance and choreographic process is material drawn from a variety of sources. Helen describes the process of gathering material for ideas and inspiration as:

You may be working with a particular kind of theory, but in choreography, theories are a kind of stimulus or source material, (that act) more as sort of triggers to help initiate some physical exploration in particular. So . . . in the work here, the students are a bit (like) bower birds really, so it’s an array of things that you put to work for you, in making your work, or in doing research over time. In that process, a kind of intuitive process of doing and reflecting and doing and reflecting, the interrelationships between those things become clearer. It just takes time. And then, the articulation is eloquent, quite dense and very detailed.
Critiques form part of the teaching and learning process. Helen outlines this process:

There is critique, there is coaching, mentoring, critique and questions. But I suppose for me there’s no sort of given that's the standard against which they're making . . . everyone is trying to find their meanings of expressing what their ideas are. So the questions are all about trying to get deeper and clearer and more of an understanding of what that is. And, because the kind of styles and approaches to choreography, you know, in the dance world are very eclectic and fragmented, there’s not one stylistic sort of way.

4. Skills and Training in the Studio

In answering the question: Is the teaching and acquisition of skills still relevant and important? Helen confirms:

Absolutely, absolutely. You can't do anything without the training. . . . Although, you know, there are people who come here who have had very little dance training but who have an interesting sort of desire to know about choreographic craft.

An understanding of physicality is important if you’re crafting with the body because it's a primary tool, so it's important to be able to call on specifics and detail, an amount of detail with the body, and in a way if you’re working with your own body you have to train the body to respond. Even now with this group of postgrads we are having early morning training at 8:30 a couple of mornings a week and it’s really just fundamentals of skeletal forms and ways that muscles wrap around the bones. Really, my approach is to adjust to the ordinariness of moving as the building block for crafting with the body . . .

I do use imagery and pictures of skeletons and bones, but it’s mostly moving really. . . . It's probably more emphasis on the skeleton, so what the bones do. How the folds . . . how the forces can go through the folds into the floor; the folds are there, and the feet and the mechanism to move across the space. The bowl of the pelvis is a massive force to be able to initiate movement from and it's one of the primary drivers for the limbs. And the rib cage . . . so, they’re very simple things but that kind of training, if I didn’t have the studio, and access to the studio at 8:30 in the
morning, not to be able to do that, we'd be in trouble . . . so then the studio becomes really key.

[Forming a mechanical memory] with repetitious training is just key in dance which is why so many girls start so young. You need that foundation to be able to move away from it. For instance, Amanda Lever [a postgraduate student] has had all that training and so has an incredible skill set and technical facility, then with the discovery of improvisation and what that whole realm and way of working meant, she then discerned how to let go and use that, how to expand upon it.

5. The Future Use of the Studio Space in Dance

While teaching methods and skill acquisition in the studio remain fundamental to dance practice, technology's impact has meant that students and teachers can record and document dance performances with greater capacity and acuity. Helen reveals:

I think what's changed in dance is visual technology and so studios often have screens in them now and you can plug in, you can plug in any kind of sound, otherwise, not a whole lot has changed. Most dance studios anywhere in the world would look pretty similar.

In answer to the question: Do you think a virtual studio or an online studio is possible for the teaching and learning in dance? Helen responds:

I don't really think that's possible.

No, I mean there's definitely things happening in the dance world where you can watch class, and you can watch someone teaching, you can see that online and you could try to do that, but, one of dance's primary needs is this sort of person to person exchange. I think information and that kind of understanding of an empathetic kind of force that is really important in performers and groups of performers working together. And there is no way you can do that without being in a room together.

In working and partnering, you could look at that in books and read about it or look at it online but the practicalities of the doing, working with another body that
you're lifting or you're leaning against, working or breathing, or performing with, only that can really happen in the real, in reality. And I think that will always, in a way, be the strength of dance. . . . It is like a conversation, an abstract poetic conversation for an audience.

There are all those people who make dance films but . . . they've still got to perform and film it. Their reality, their kind of end point is the screen. There's a massive, a massive amount of dance on screen worldwide, it's a huge part of that contemporary world.

Students at VCA learn to film dance performances:

Well the 3rd years do a screen project and they spend some time in a lecture room, they learn software, they learn to edit and, they have to come up with an idea and shoot it and edit it and show it.

So they get a little taste of that in postgrad, not as much as we used to, but we will again when the new course comes. So we use the media lab to learn sound software and, the postgrads do too, although they are not always in that studio.

Documenting work was always been a big part of choreography, so pointing a camera or working out the best way to capture something of the work, is a big slice of working as a choreographer or being a researcher.

Part of what the students provide is a record of the live experience. We record it, every live show that happens here. So we learn how to use the camera, we stand behind the cameras for each other . . . . They work in their team and a big part of it is sort of learning how to brief someone about what you want, the sort of shots you want and then, it's in their hands to take it away and edit it together, so it's some sort of a record of the event . . . . Usually we have three cameras if we can, two if we can't. And the undergrads always shoot every show. The lecturers stand behind those cameras, a three-camera shoot every time which is then edited all together.

So it is a big part of it because we always have a photographer as well. For the researchers it's important to find the ways that those sort of records can represent the work. And they provide a prompt for the examiner where, particularly in dance,
it has been at least 6 months, maybe 7 since they saw the live work and the thesis as arrived.

And really the only way for dance work to sell, around the world, if a presenter or a producer can't see it live, is to see a video.

Websites too are a good tool, which is the best place to have footage and photographs and reviews and information about the work. A lot of artists make catalogues, a bit like the art world. Rosalind Crisp is someone who springs to mind ... she, like no one else can spend hours in the studio, she just needs it to think and needs it to work and she is the most hungry practitioner I've ever met.

6. Conclusion

From Helen's reflections as a highly experienced and long-standing practitioner and educator in dance at the VCA, it could be deduced that the studio remains an indispensible component for teaching and learning in dance. While the studio continues to function as an intrinsic element in the dance and choreographic triad of mind, body and space, the production studios are also important. Filming, documenting, recording and archiving are integral to the longevity of the artist's work and form an ongoing partnership with curriculum, technological innovations and equipping students with a valuable and progressive repertoire of skills for their future as dance practitioners and educators.

Helen Herbertson
Senior Lecturer, Postgraduate and Honours Coordinator in Dance, Victorian College of the Arts.
Interview conducted on April 4, 2014.
The Studio Space in Art
Learning in the University Art School Space
Sculpture and Spatial Practice

Student Perspectives
Julia Dunne

The studio is a space for processing.
It’s kind of like crocheting in and out of myself.
Introduction

Julia Dunne is a first year undergraduate student studying sculpture and spatial practice (S&SP). The department and workshop is located on the ground floor of a building in the southwest corner of the VCA campus at the corner of Grant and Sturt Street, Southbank. Julia’s perspective highlights how the studio space functions in sculpture, how the space impacts on her thinking and comments on the different ways space is utilized both personally and in working alongside others. Her studio is a desk situated in an expansive warehouse-like space in front of a grid of industrial windows that face south. Light fills this space. Windows open to ventilate the room with fresh air and the lofty ceilings provide an ambience for spacious thinking and elevated contemplation. Desks line the periphery of the room to accommodate eighteen first year students. A large rectangular table in the centre of the room functions as a communal space, which could be a place to individually lay out work or a workspace for larger collaborative projects. This essay presents the following themes as findings from Julia’s interview.

Themes

1. The Importance of the Studio Space in Art/Sculpture and Spatial Practice
2. Tangible and Intangible Qualities and the Links Between Them
3. Relationship Between the Student Artist, Practice and Space
   3.1 How the Student Negotiates the Space for Practice
   3.2 How Time is Structured
   3.3 Solo and Collaborative Practice in the Space
   3.4 The Studio as Metaphor
   3.5 Are There Times You Would Rather Not Be in the Studio?
4. Strategies and Tools for Developing Studio Practice
5. How Studio Spaces in and Outside the University Differ
   5.1 VCA Sculpture Spaces: Advantages and Disadvantages
6. The Nature of Learning in the Studio Space
7. Studio Method of Inquiry || Scientific Method of Inquiry
8. Art Practice/ Art Research
9. Major Constraints or Challenges Offered by the Studio
10. Conclusion
1. The Importance of the Studio Space in Art/Sculpture and Spatial Practice (S&SP)

The studio space is of “utmost importance” to Julia’s sculpture and spatial practice. Different kinds of spaces within the sculpture department inform different facets of her practice. Using an individual desk that is not within an enclosed space but open in a large communal room with others means that working here necessitates both focused thinking and collaborative learning. It can be both quiet and noisy. One needs to be able to shut out the world, yet also engage with it.

![Figure 1. Julia Dunne in her VCA Studio Space in Sculpture and Spatial Practice, September 2013](image)

2. Tangible and Intangible Qualities and the Links Between Them

Important appealing tangible qualities identified by Julia for this university studio space are light, natural light, the ability to open the windows for flow through ventilation, spacious room dimensions and high, lofty ceilings.
Intangible qualities refer to those non-physical attributes that affect the milieu of the working environment. Julia accentuates the importance of “getting the organisation of the space right”. This means being able to feel a sense of ownership, that the space “is mine” in order to be able to focus. Factors affecting this process are having a clear, clean empty space, so that one is comfortable and be able to turn the “peripheral stuff off . . . [that is] to be able to turn off, in order to turn on.”

Both tangible and intangible qualities affect the way the space is inhabited by the student. The spaciousness extends the feeling of expansiveness despite being closely surrounded by people. So to feel like the space is one’s own or it’s “my desk”, Julia, builds a “little cubby” around it. Light, spaciousness and clear surfaces are qualities that are important for visual impact and affect one’s working method and mood.

3. Relationship Between the Student Artist, Practice and Space

3.1 How the Student Negotiates the Space for Practice

The physical layout of the space, particularly the organisation of the room, the absence of clutter and cleanliness were factors affecting Julia’s engagement. These properties are particularly important. Julia explains:

I don’t want to have to clean it to work in it, I pack things away so I don’t have to fight for the space when I come in and I try not to have too much stuff in it. I like to keep it minimal [because] I need a lot of clean, empty space, it’s hard to explain, but it’s a visual thing. The studio also functions as a storage space which reduces the working area. So having clean surfaces and empty space around me enables me to spread out. I pack it all up at the end. Clutter is overbearing.

Julia contrasts this experience with having a workspace in one’s home or bedroom space. She suggests this is unproductive and prefers not to mix them up. In a public studio space, she declares:

you can’t keep everything the way you need to have it in here . . . it’s been wonderful to just accept that it’s a bloody pigsty. As long as you’ve got the little bit of space to do the thing that you’re doing . . . that you’re in charge of, you’ll be alright.
Team meetings lay down some ground rules for cleanliness, however, at the end of the day, Julia suggests, because of the nature of the work, it is “always going to be a shambles” as “someone is always playing with something and that is as it should be.” The studio is a play area and mess is inevitable. Julia asserts, “it is one thing to leave huge amounts of mess around that’s going to get into someone’s space. But if you’re playing with something, good on you, because I enjoy seeing what you’re playing [at] as if I was playing with it myself.”

Being by the window is a blessing for Julia. It allows her ‘extra’ mental space for contemplation. The windows open which assists in feeling both physically and mentally expansive, being both inside and outside, while also providing fresh air and ventilation. Julia comments,

Sometimes just looking at something that’s far away is all you need to sort of get the cogs turning. Often when I’m sitting at my desk, I’m doodling and fiddling with things and just having a think. The space is a place for processing, for logistics and planning. You gather and you mull over ideas, sometimes you write, sometimes you do a small bit of research and reading. But the most productive part is probably just sitting there and nutting out the time and management aspects. Just sitting there and once you’ve got a good idea about things allocating what has to be done what and where. Because most of the actual work making happens away from here. The studio is the logistical headquarters.

3.2 How Time is Structured

Depending on how time is used in the studio such as methodically planned or organically flexible, then Julia’s approach to methods and methodology were affected and likewise the outcome. Each approach to time has a relation to a particular part of the process. Julia likes to start organically to ‘get the feel of your own rhythm and groove’; but once understood, she likes to start implementing time allocated blocks that work with that. This feeds and nurtures the process and creates awareness for different ways of working.

Practice reveals itself over time. As change occurs, Julia noted she started to implement structured time declaring:
Allocating blocks of time to certain tasks is more productive for me. It is easier to work with a little bit of structure; planning is more productive. I’m not a big fan of spending huge laborious amounts of time in the studio. I’ve witnessed other people do this and it doesn’t seem to work. I spend a good two hours then go for a big walk. I have to break it up, move around. It’s the way problems get solved. I don’t ‘solve’ them they solve themselves. Sometimes you need to put time and space between you and the thing you are working on for some other part of your brain to properly understand what happened, or for some tactile part of you to come in later on. I like the idea of little bits running all at once and solving each other. It unfolds in time.

This approach to time is part of Julia’s working method. She believes making time and space for intuition to function is part of the process of ‘trusting’ rather than pushing ‘it’ through. Julia suggests it is important to get to know the way you work because:

[t]hat makes space for intuition. So, if you are stressed out of your brain; if you have left things to the last minute or rushed it through, it doesn’t allow your intuition the freedom; it doesn’t allow you the calm that you need for your intuition to function. And this is a way not to work. One needs to create the best atmosphere for the process to work well. To give things time to work themselves through in the studio space itself and with your sense of timing. I’m still learning about that in myself. It’s kind of like tending to a garden or like crocheting in and out of myself; like I’m going in and I’m pulling up a loop here and it’s just this big tangle and untanglement. I like having a couple of different things to do at once because again, it’s awesome to be able to just step away from one thing and go into something else for a while and they usually solve each other somehow.

Julia comments on the time needed for ideas to mature. In the school’s curriculum, one project follows another. It is possible for projects to build on each other. Some ideas evolve while others are not finished. They wait for the opportunity for that headspace to be revisited or the time to do it. This maturing process may require shelving projects, putting them on the backburner, coming back to them, percolating, contemplating or sitting with an intention. Julia insists, “ideas can be incessant. Once in your head, they’re really itchy. Sometimes an idea won’t leave you until you’ve broken through to the next
level or found a way to consolidate it.” It’s a phenomenon that seeks patience, understanding and time.

Time is also money. Julia is conscious of the educational debt and that with time spent there is also a monetary consideration.

### 3.3 Solo and Collaborative Practice in the Space

Julia suggests there is a capacity for solitude even with people around you. Complete solitude was unwelcome. Instead other people were indispensible for discussion, trade and exchange of ideas. Conversation and working alongside others was extremely important and had a big impact on Julia’s process. Julia reveals:

> It’s really nice to be able to turn around to see someone else on the other side of the room similarly distracted. Huge amounts, huge, gigantic portions of what I think about are worked out in conversation with other people. I like to facilitate a trade and say, hey tell me about what you’re doing. Sometimes I don’t need to talk about what I’m doing but sometimes I do, that’s a big part of the way I operate. I like to find out about my experience compared to yours, the shared experience.

Julia’s process alternates between a solo practice and collaborative participation. She reflects:

> I’m not 100% sure if I have one way of being because some of the collaborative work has been the most insightful work that I’ve done. Whereas when I’m working on something by myself I often refer and consult with others to untangle. Working with other people invites you to be more scrupulous with yourself. I try to be clear and concise, not waste your time and listen to what you have to say. I have found there’s a combination of space, space in time and conferring with other people that creates the most productive way to work.
3.4 The Studio as Metaphor

The idea of an old fashioned dance is proposed as a metaphor for studio practice. Julia expands:

It’s like dipping in a dance like when people trade partners. But at the same time you can step in and out of the dance, you can be on the side, you can go and get a punch, you can step out onto the back balcony and look at the stars but you know you can also pop back in and link arms with somebody. That’s what it is.

3.5 Are There Times You Would Rather Not Be in the Studio?

"Yes" Julia remarks, but clarifies:

I need to mix it up a little. So when I’m here, I’d rather be here for a short, good time and be productive.

4. Strategies and Tools for Developing Studio Practice

Julia did not have any special tools that she relied upon in the space, nor did she feel the space was a tool in itself. As the space is shared and not private, the desk was a space for working on things that are small and for writing and recording. A strategy Julia relied on was walking. This enables her to process ideas. Julia explains:

Generally the way I work is to play around with the idea in my head for a while first. As far as the ideas go, most of [my ideas are] generated by walking, getting out and letting things happen, because there is not a lot of input in here. I used to go to the art gallery, but now I can’t. When I’m really stuck at the beginning, I’ll go to see other people’s work and just see what materials and how people are using them and, that’s always wonderful. But when I’m trying to nut something out, walking the city is amazing. You see a little kid, and a grandfather, you see a dog, you see a bunch of skaters, you see a building or a train track or you sit out by the water, or you watch the trees in the wind.

A further strategy is to just play with materials and be curious.
5. How Studio Spaces In and Outside the University Differ

5.1 VCA Sculpture Spaces: Advantages and Disadvantages

Outside studios are very different. There are different costs and motivations involved behind the decisions to work and study in each space. Julia suggests:

If you find yourself a studio, in the outside world, you know what you're going there for, you choose your studio, they choose you as well, based on what you do and how you work and you pay for it every week. It's kind of different. The university space is a lot more communal and sort of unchecked a lot of the time as well.

6. The Nature of Learning in the Studio Space

Julia's reflections on learning in the space are mixed. There is no clear teacher to student direction and Julia remarks sometimes it is difficult to know what is going on. There are individual tutorials that are about 10-15 minutes long, generally once a week. Here it is productive to have a conversation and resolve issues. It is private but carried out in the public space. Julia suggests nobody really listens to others tutorials but you can take advice that someone has been given and apply it to yourself. With the way the room is configured - private desks and large communal table - Julia indicates there are practices that could be taught in this space and people who have “experience of that could make it a much more productive space.”

7. Studio Method of Inquiry || Scientific Method of Inquiry

Response to this comparison yields a yes and no response. Julia argues:

In my limited understanding, with the scientific method you’re trying to find out something really specific by researching something specific and things are adhered to more carefully because, it operates in a different way, a more carefully guided but limited way sometimes.

I think they serve very different purposes. I don’t have controls in the same way that the scientific method does. There’s something in art practice in the play element that allows you to discover things that you didn't anticipate.
The freedom to move around laterally, to find those things, is really important and probably the primary function of art exploration as opposed to the scientific.

8. Art Practice/ Art Research

Julia explores the differences between the concepts ‘practice’ and ‘research’ and articulates how art embodies a sense of play, of just seeing what happens.

To me, research is looking at the ways other people have done things. Whereas I think that practice is made up of that and also play. Experimentation and play engages a different part of your brain, like a different mental faculty, whereas research for me, sounds like reading theories and books and looking at other people's shows and seeing what other people have said about these things.

Then there's another way where it's like, you walk along and you kick a ball back and forth 20 times or you play with melted wax for 2 hours with no real idea of what you're doing, and that's not research to me. That's play. And I think that's super important. You're exercising a sort of logic, the forms change and are revealed to you as you practice. What you find out, there's always a kind of idea or logic behind it.

9. Major Constraints or Challenges Offered by the Studio

Julia sees constraints as challenges; they teach her. Examples of these are,

They come from navigating your way around people and communicating with people and managing the space and all that kind of thing. I mean they're wonderful because they teach you in the dealings, if you're lucky enough to take it on I guess in the right way. The best way around a lot of those issues is just to address them. Speaking to people, taking time, working, working out problems with people who are doing something similar to what you're doing and so you have a basic level of respect being around them in a positive way. This feeds my creative process. You find yourself in a position where you really become responsible for your own experience. So it's the politics, that's probably the main challenge and constraint, but also incredibly valuable if you are aware.
10. Conclusion

Julia’s insights reveal an awareness of her affiliation with space and time, process strategies such as walking and collaborative relationships with others, the university studio as distinct from an outside studio and an understanding of the importance of play and experimentation. Her perceptive comprehension in the way she works best reveals a close understanding of the importance of others for conversation and discussion, while being self-reliant and working things out for herself. The studio space is important for bringing together these different aspects of practice - the intimacy of a private desk and the central communal table – both offer possibilities for mutual exchange and opportunity for cerebral and material ideas to emerge in the ambience of a large and expansive open, light filled space.

Julia Dunne
First Year Sculpture and Spatial Practice, VCA.
Interview conducted September 18, 2013.
The Studio Space in Art

Teaching in the University Art Space

Painting

Academic Perspectives

Jon Campbell

It’s a powerful thing, the studio.

I think the school is primarily about the studio, as the main focus of why students want to come here.

You are well mentored here at VCA for understanding what it takes to set up a studio, to work in a studio, to work with other people and in learning exactly what to do with and in it.

In terms of the teaching, the studio is the student’s place; they make all their work in it.

You work out of the studio and into the world. Conversely, all the thinking, all the preparation, the research and all that happens outside, essentially comes back into the studio.

Jon Campbell
Lecturer in Painting, School of Art, VCA
Interview conducted on March 20, 2014.
Figure 1. School of Art. Painting Studios, Undergraduate Spaces
Figure 2. School of Art. Painting Department Studio Isles, Industrial Space and Loft-like Ceilings.
Introduction

Jon Campbell has been a lecturer in Painting at the Victorian College of the Arts, since 1999. Jon brings to this interview an acute awareness of the undergraduate experience. His comments reflect a critical appraisal of the dynamic relationship that exist between the studio as a unique educational training space for artists, teaching expectations and approaches and, an understanding for the individual and collective student learning experience that is characteristic of training in the School of Art, Painting at the VCA.

This interview explores what is encountered by the student and the academic when teaching and learning in the studio art space. It is not so much about the physical attributes of the space, although the merits of this are discussed, but more about what it actually means to have an individual studio space in the university, a place to work, think and study and to temporarily call your own. Jon focuses on what is achieved via this occupation and finite tenure and reflects on how this ‘habitation’ may impact on the work, student, and peer to teacher relationships. He also identifies how this studio method of inquiry contributes to the development of life skills highlighting this method’s ability to cultivate lateral thinking and problem solving capacities. Students leave equipped with not only material skills but become adept at problem solving learnt via critical discussion and experimenting with materials. This allows and necessitates students to take risks, to ask and test ‘what if?’ to observe success and failure and to make judgments based on the outcomes of this questioning process.

In appreciating this interview it is worth remembering the studio research theme of examining the hand / mind dichotomy, the history of these activities within the studio and how they have evolved in the 20th century. This research is curious about where these qualities fit today in studio art training and the importance given to each and why. How is the relationship between these two qualities reflected in an artist’s contemporary way of thinking and working in the studio? Both hand and mind have a place in art education, however rigorous learning of skills through material classes has been largely forgone in a university art education for student–directed learning and an emphasis on scholarly ideas and intellectual thought behind a student’s practice.

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3 These oscillating tensions are explored by Rachel Esner who writes in “Forms and Functions of the Studio from Twentieth Century to Today” that “The notion that thinking takes place over making – that the mind is privileged over the hand – remains the foil against which both the work of art and the image of the artist are defined. See: ”Rachel Esner, “Forms and Functions of the Studio from Twentieth Century to Today,” in *Hiding*
Today, both these attributes form the studio method of inquiry at VCA. While the teaching and learning of material skills are not a major focus in Painting, some classes do concentrate intensely on material methods and drawing skills at first year level with material skills often thought of being acquired, as an individual 'needs' them. Students may search out an experienced artist academic within the institution for knowledge or skills they need them, or some students may source information from outside the establishment by attending a specialized class, as their needs arise. Critical group discussions form a major part of the interactive curriculum where ideas and concepts are considered and studied by peers and teachers.

Against this background, Jon discusses the importance of how an art school education contributes to a student becoming aware of their artistic opportunities and of being aware of the choices available via connections and conversations with others. Learning to appreciate how an artist may practice and function today is vitally important for a student's development, longevity or even the informed decision to move sideways. As the research survey bears out, an artist may practice in many ways today from a solo and individual form to a practice incorporating many different types of media, perhaps working collaboratively with others, or even working as part of a team for a single individual. This interview has developed the following themes and concepts that structure Jon's outlook:

Themes
1. Teaching and Learning in the Painting Studio
   1.1 Importance of the Studio and Having a Space of One’s Own
   1.2 Open Studio Structure: Advantages and Disadvantages
   1.3 Student Interaction
   1.4 The Studio Fosters Communication
   1.5 A Working Space
   1.6 Inhabiting the History of the Space
   1.7 Foregrounds Professional Experience
   1.8 Studio Method of Working – Getting the Value
   1.9 Student Disability Experience Heightens Appreciation for Collegiality and Spatial Awareness

2. Studio Trope: Cloaking and Disclosure
   2.1 An Individual Space or a Public Group Space?
   2.2 A Space to Make or a Space to Discuss?
   2.3 Skills: Materials and Ideas

3. The Function of the Studio
   3.1 The Function of the Studio: From Private Space to Public Domain
   3.2 The Function of the Studio: Has it Changed or Stayed the Same for Teaching and Learning? A Comparison with the Transdisciplinary Model
   3.3 The Relevance of the Studio and the Impact of Technology
   3.4 Studio Metaphor

4. On the Future of the Studio
   4.1 Studio Learning: A Point of Difference
   4.2 What Does Art and an Education in Art Offer?
   4.3 Studio Thinking: Another Point of Difference
   4.4 Studio Thinking is Very Underrated

1. Teaching and Learning in the Painting Studio

Teaching and learning in the painting studio develops a relationship between the space, student, teacher, the work and a community of peers. The studio is a physical space but also an organic phenomenon; a process that is more like a complex interactive network or ecosystem. Jon gives a candid account on how the studio contributes to student learning and how it assists in teaching Painting in the Art School.

1.1 Importance of the Studio and Having a Space of One’s Own

In terms of a studio method of teaching, Jon was asked how important the studio was for his methods of teaching in Painting? Jon explains:

   Very important, I think the school is primarily about the studio, as the main focus of why students want to come here. In terms of the teaching, the studio is their place; they make all their work in it. All the thinking, all the preparation, the research and all that happens outside, essentially comes back into the studio. So when I am engaging with a student I’m engaging with everything in that space, it’s their space. There is a very strong tutorial component of the course, individual and group
tutorials but the individual tutorials are with the student in their studio space, so that's of utmost importance to how we engage. It's of major importance how we engage each other in that space. So for me, it's probably the most important space in the school.

In Painting, the studio space is organized by the student when they pin up their working drawings, paintings, ideas and works in progress. Jon suggests this process fosters conversation, inquiry, openness and discussion between the teacher and the student, between teaching and learning. The studio setting then provides the groundwork for conversation, dialogue and analysis to occur. Jon describes this experience from a teaching perspective:

It's all there, straightaway when you walk in there's things on the wall. You look around and there's an immediate point of contact with that. Before you've even said . . . what are you working on or what are you thinking about? you've got something immediately in front of you and from my teaching point of view, that's massively important because, it's about them developing their practice in terms of what they make. And so we need it in front of us and we need to be able to look at it. As far as from my experience of being a student, you wanted your studio to have all your stuff [in it] and from a teaching point of view, everything is there – drawings, journals to look through, books of artists they're looking at; [it is good to] put as much work up as they can get up in there, to get the work out. It is a space where we feel comfortable talking about the work in there. I think the students are pretty comfortable because it's their space. They spend a lot of time in it, I'm quite comfortable going into that space and talking about whatever is in front of me.

1.2 Open Studio Structure: Advantages and Disadvantages

Work can thus be witnessed as it evolves over time not only as part of the individual tutorial teaching process, but also by bringing peers closer to the work and process which then assists the student in the experience of public reception. This is advantageous in an undergraduate experience as one learns to observe one's own work and working habits while the work is exposed, open to the eyes of others and available for communal discussion. Jon elaborates,
We've got a very open studio set up in the painting department, everyone can see what everybody is doing all the time. Freaks a few students out at the start but they settle into that, and that is an absolute bonus as well as no one's locking themselves away, it's all on show and, while it's a little nerve racking, you do get used to it... I can see at any one time walking around, what's going on, which I do walk around every week, just looking at / in each studio, keeping an eye of what's kind of going on as well as tutorials. Students can do the same thing.
Figure 3. School of Art. Painting Studios, Undergraduate Spaces
1.3 Student Interaction

Potentially, with work in the studio open to scrutiny and student interaction across the undergraduate cohort encouraged, a vibrant camaraderie can develop across the department. Jon suggests:

I think again it’s (the mix) that is important and it might be a point of difference with the VCA that in Painting we have all our first, second and third years together on the same floor in those sort of corridors or corrals if you like. First years make contact with the third years, it’s great both ways with that, obviously. They make all kinds of great relationships with that and not just with their own year level but across it, and again, I think the studio set up – how they all interact with each other within that – is again of major importance.
This set up allows students to fertilize their ideas, and allows them to be critical of their own practice and what they are doing. Jon notes:

Yes, it is all of that, we have a fairly close relationship with the students, staff/student relationships because you can get into some pretty intense conversations with students about all kinds of things. In the end, it can almost be counselling at some stage because it gets close like that. I mean, I’m no counsellor, if people need help it obviously goes on from there, but even just within talking about their work, it can be quite personal, things come up... so we have a particular relationship with them. I think they have their own other particular relationship together, about talking to each other in a different way about their work.

Being in each other’s space, you know, I think it’s got to be great for the students when you can see someone is making something you really like there, and you can go and talk to them about it. You know, it’s nothing to do with us, it’s your own kind of relationship together and I know from my own experience, probably similar for yourself, I’ve still got some of my best friends from art school... You know that’s 25 years on. I think it’s particular about that. I think in this thing about how people work in the studio, the word community can be found all over the place these days but it is a kind of community there, everyone’s working on their thing but you’re kind of working on it together because everyone’s trying to do the same thing in their own way and, so I think the studio kind of fosters that openness. And when I say open, like not just open plan, but they have their own studio space within an open floor plan.

1.4 The Studio Fosters Communication

Like Stephen Haley, Jon believes this open plan is constructive for undergraduate students and fosters communication. He remarks:

They have three walls essentially that’s it. They’re free to move all around in that, and I think it’s very, kind of beneficial that they’re not just in their own space by themselves, particularly at this undergrad level. You know, they’re exposed to everything kind of all the time. It makes them... it helps them work because they have an even bigger conversation about it. I think it helps them to talk to other people, in a civil or respectful way because you’ve all got to be in there together. And

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4 See Dr Stephen Haley, Studio Perspective, School of Art, appendix D.
you find a way to talk to each other about your work, and then I think it expands out from that, just to be able to talk to each other about whatever.

1.5 A Working Space

Jon notes the particularities about the studio that could not occur in a more conventional framework or setting like an office as:

The studio is a working space so most people probably think it's pretty rough working with a studio. (These studios) are pretty rough in some ways, they're hot in summer and cold in winter but I think we probably sacrifice that for the space. For those extremes we can put up with it, you know. Carpet, you’re going to make a mess and it dulls the sound, you know you want to be able to make a bit of mess, and they can do that. It becomes something of their own that they take ownership of. They don’t have special desks or desk chairs they’ve got a motley kind of bunch of furniture in there. That's all you need, just a table, chair and a cupboard.
Figure 5. School of Art. Painting Department, Main Corridor and Exhibition Space: *The Wall.*
Figure 6. School of Art. History of Students Past
Figure 7. School of Art. Painting Studio, Undergraduate space
Figure 8. School of Art. Storage

I think that gets underrated or underestimated when people are looking at a new art school. I feel all kinds of weird, weird stuff bandied around about what might happen if we move over to these stables over here . . . And not good I might say. Because what I think is important about the studio and what we’ve (already) got there.

We don’t need a brand new building for the painting department at all, I’m quite happy to going into these stables, they’re beautiful red brick buildings, they’re beautiful but we need space, that’s what we need. We need that for the studios, I know that’s not in the forefront of the universities’ thinking - about space - and about how students operate within the space. I still have a big problem with how the university sees this and how an art school might . . . (operate). What I think is important is the art school . . . how it fits into a university context.

This is an art school, it wasn’t a faculty of the university, and so you can make an art school in any kind of old interesting building, but again I don’t know how that sits in particular with the university, I don’t know, I just go with my experience of what I hear and see in meetings, so I’m very wary actually, as exciting as it can be, of what the new
space might be for the painting department in the stables. I’m a bit like, how is all of that going to fit in there? And also, I don't want to get too much into the politics, but how come we're moving out there while we've got a great set up here. Anyway, I'll be very interested to see ... [what happens].

There are things that are very particular about those spaces, you know, you can’t ... work in this space or some space while it’s got this kind of feel you know, of glass petitions or office chairs or carpet or whatever, it’s just not going to work.

Figure 9. School of Art

The history of artists working in the Art School space spans 40 years. Jon considers the importance of this timeframe and the artists who have emerged; he reflects on the current uncertainty, wondering how things might change in the future for the space:

There's something in that and you always come back and you look at the artists that have come out of that floor there, those things about the history, the feel of the place, I think all of that gets lost then.
What's important to the management at the university is, I think they've heard that history, but how convinced are they of that I'm not sure. It's interesting having this conversation about the nature of the studio because you've got it in a particular time here, because of this change and often I think of this change . . . well it's been going on, from the start of say when VCA was about saving the studio school because, from my understanding of that, the university didn't like this set up and wanted to change it. And we fought to keep it, I still think it's being eroded bit by bit and the change is when you lose this stuff . . . (Because you want get the space back?) And I've got a fear of that; that we will be moving into smaller spaces. People say no, but I've seen nothing to convince me of it, I've seen nothing planned to go right, here's your space, we've fitted you 90 studios in there at that size. Oh, it'll fit in, it'll fit in . . . (they say).

I think the other great thing about the studio is, there is hardly a closer model than this. You work in the studio with a few people, you leave, you get a studio with a few people and on you go. You are well set up here, understanding what it takes to set up a studio, to work in a studio, to work with other people, exactly what to do with it. And so, again I look at that and go, it's just what happens . . .
1.7 Foregrounds Professional Experience

Absolutely, it's already in you. You don't need to think twice about that. Whereas, if you were working in this space (an office) and then going out to a grungy space . . . Or if you're working in a grungy space and the have to work in an office, I mean of
course there are probably plenty of instances where that is interesting, but generally I would say you’re working in your studio . . . I know some people who haven’t worked in the studio (when they left) and they’ve got back in the studio and it’s like, been great, we’re back in and you know you do think differently about it. And I know artists who have worked in tiny studios and have got a bigger studio and things have changed, they haven’t had a studio, they’ve been working at home in a front room a bit, they get out into a studio and things change and often for the better. And so, you know it’s a powerful thing the studio.

1.8 Studio Method of Working – Getting the Value

A critique on time management in the studio has observed that some students use their studio more as an exhibition space and make work elsewhere so that the studio may not be used as an actual working space to experiment with materials and matter. Jon comments on being present in the studio as the most valuable learning experience:

Look I want them all to come in and work. They’re enrolled in the course. I would prefer they came and worked in the studio, they get maximum benefit out of that, they get conversation from the start to finish of a particular work. They’re involved in everything: it’s the best scenario for everybody. Particularly for them, they get maximum value out of their time here, if they’re going to make the work at home, they’re missing out. If they bring it in and just look at the finished works, they’re missing out. Now it does happen and you know, in assessing a body of work at the end of the semester, they’ve got that work in, they’ve made it, we still assess that work. And if they bring it in the day before and nobody has seen it, it’s a body of work but there’s still trouble with that, you know . . .

We haven’t seen any process and you don’t know exactly what’s gone on with that. And so, it defeats the purpose of them being there I think. But there is instances of that. People will work on things at home. Now, just on that, part of the thing was people used to go, I want to work in the evening and weekends, I can’t. Finally the undergrads got access till 10pm and weekend access to the studios. No excuse now . . . . . . if you’re an undergrad student you don’t need two spaces to be working in [such as one] at home or renting a studio or working in the garage or whatever. . . . In my experience . . . the ones who do that aren’t comfortable up here and possibly shouldn’t be here, in the end, if they can’t come and be part of that. And I understand
it’s not the set up for everybody, it is the set up we’re working with here and if you can’t come and work within that, then maybe you should go to a different course because you are not going to get the value out of that.

You can pass, but I think it’s always been trouble [for those] students, if it’s been like that and mainly the students I think who have worked that way, that have got through the course, would I’m sure have struggled outside of it, because . . . they haven’t understood it, or they don’t know it . . . they haven’t got the information, their work is not going to develop because they’re still at home doing what they want to do, they bring it in and go, “does it look alright, what do you think?” You go, “looks alright.” And end of conversation, there’s not much else to talk about.

Or you go, often, “well it’s okay, but did you think about this, or what about that, have you thought about that?” Course they haven’t, because they’ve had no conversation about it, and I think that’s the difference. And that is the difference in the end, when you see the good students coming out they’ve got the full value of it. They’re keen, they’re good anyway, but working in that environment, it’s kind of what I think, lifted everything and they’ve come out in a good spot, ready to go on to do whatever they want to.

1.9 Student Disability Experience Heightens Appreciation for Collegiality and Spatial Awareness

The experience of having a student with a disability, transformed the Painting department in 2013. To assist the student’s mobility, the art department’s space was adapted to allow smoother access through the corridors. This heightened student awareness and benefited the teaching and learning experience for all students and staff. Jon comments on the rewards:

Some things had to be adapted. [We] had a student who was mainly in a motorized wheelchair, well that was her mode of transport around and through the studio. She could get out of the wheelchair in her space, not to sit in a chair or at the desk or whatever, but just to get out to have a stretch, be on a couch in that situation.

So it’s pretty tight with the studios and people can of course spill out of their space into the corridor space between the studios and so we had to make a space for her to
be able to get around. So we did tape out a space between the studios and right around, so she had full access through the whole school. So the space was changed around her, but it made us all appreciate the space a lot more, rather than just taking everything for granted and moving things where you wanted to. You had to be mindful of her, which made us a bit more mindful I think of each other. And mindful of the space kind of generally.

Of course she also had another massive kind of impact on the school, which was just about who she was and how she was so inspirational to the whole school, on a whole other level, apart from just this physical way of getting around. We did have to adapt to that. And it was fine, it was easy. It wasn't like anybody missed out on anything, people had to come back to their (studio boundary) where they should have been rather than go, "Oh I'll just spread my stuff all around here (in the isles)." Of course there's a whole lot of health and safety about that, that had to happen. It was kind of good because it pulled things a little bit into line. People are respectful about that, when we're talking: "Oh just move your stuff back, oh I can't get it through there, oh yeah, yeah, fine." But they move it back and next week it's out again. This kind of kept it a little bit more in check and you know it was good actually. It was really good.
Figure 11. School of Art. Taped Lines Marking Out Studio Boundaries to Enable Clear Access for Motorized Wheelchair
2. Studio Trope: Cloaking and Disclosure

2.1 An Individual Space or a Public Group Space?

On asking Jon if the studio functioned differently with the number of students, a comparison was made with disciplines such as the Dance, where collaborative activities form a group practice. While Art School studios function primarily as an individual and collective space, group tutorials are conducted as part of teaching and learning strategies. These various enterprises hark back to the complex historical nature of the studio where the site has operated in a number of ways such as an open workshop or a private isolated practice space, a semi permeable meeting room and discussion space or a separate room acting as exhibition space or showroom. The point of the question was to tease out an awareness of spatial functions and activities that occur. So when the group meets together for a group crit and the student's work in the studio is moved to another space, could the tutorial space be called a studio as well? What happens to the work and the student when it is removed from its place of making to a place of showing? Jon explores these notions:

Figure 12. School of Art. Painting Utility Room

That’s interesting, I mean we used the utility room which is the same, it has a similar kind of feel in a way. It’s grungy as well in that room because it gets used, people are
constantly having to install their work and you work with a larger group in that room. Now we have a different type of take in that group, now when I say larger group, we've done some group tutorials and we're doing some at the moment with the whole year, so it could be 25 – 35 students in there at a time. And it's pretty packed in there. Now, you have to have the tutorial in that space, you can't walk around with the students, into people's studios. If it was in the earlier days, we had some smaller groups which we still do with the first years, and you could go into someone's studio, particularly if they had set up in there or they had done a wall painting, you could take that group of 6 people into the studio. I have done that before – the group within the studio or in the corridor if they have painted on the wall, we come out as a group to do the tutorial.

But, you can't bring 35 out there, they can't stand there and see, the space is too small. So you know, I would say the studios primarily work on that one on one; the group things have to move into difference spaces. Which, again, to me has its advantages because they get their work out of their studio and then it's in a different space. It's quite good how that works in with the studio, they're not, you know, their experience here is not, while I'm saying how important it is, it's not just that experience, it's not about just in that space. Because, you know, none of us are going to be in a (private) world, their work has to go into the world, you have to understand how it can be installed or displayed, or sit next to other things. A lot of that is done outside of the studio . . . which are on the same floor, which are essentially just around the corner from the studio.

With that a student is also negotiating the architecture of a room in the way the work is set up next to pipes, windows or door frames. Jon confirms:

All of those things, what’s on the floor, how the work sits if there’s something on the floor. How it sits with Blu-Tack all over the walls. All those things they have to, you have to think about all of that.

### 2.2 A Space to Make or a Space to Discuss?

So, in the university, is the studio space to place to make or a space to discuss?

It's a bit of both . . . I think it might vary for different people how much making, how much discussing goes on. I think mostly it's a making place. And, you know, I don't
know what percentage to put on it, like, I was going to do a, yeah it’s hard, yeah, 75% making 25% tutorials in there. I mean, you’re not in the studio every hour of the week and you might have a couple of tutorials and students drop in, yeah. Primarily making, but definitely discussing as well. It does both.

2.3 Skills: Materials and Ideas

As previously discussed, the topic of hand and mind or material and conceptual skills, form a part of the research inquiry as both are linked to the history and evolution of the studio. Thus it is important to acquire an academic’s understanding on the importance of skills training and the acquisition of material competence in art, which may be different from other disciplines such as dance or music. While it is fashionable to speak of a ‘material turn’, material agency, material engagement, meaning in materials or material literacy the rhetoric is often philosophical and material skills are not often prominent in visual art discussions, except perhaps in technical quarters. The conceptual versus material dichotomy is a dualism that has evolved in the 20th century and a phenomenon that occupies a silent history, with ramifications not yet fully acknowledged. What skills are taught or learnt in the studio? Are students teaching themselves as they go, or are teachers imparting material skills as well as communication and conceptual skills? Jon explains:

I think we cover a whole range of things like that with them. It’s not in a formal class sense, a skill based school, it doesn’t work like that. I’m interested in the student and developing their interests, they’re the ones that have to go on with it. They’re the ones that have to, not me, I’m not there holding their hand through this, I’m trying to enable them to be able to go on and do it. That involves all of these things. It involves skills, making, communication, discussion, engaging with other people, engaging the space, all those things come up in it. And they’re all just as important, so I think you know, students work across a number of mediums. The nature of art making is

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different and I think, you know, there's particular things that we're interested in here about how those, even though we work together as a group and a community a lot, but as individuals, how you can go on with this, whatever that's going to be for you, that you have got the skills to do that.

And so, it is different, I think as a model and a way of learning, it seems different to a lot of other disciplines but I don't really know, I've never worked in . . . you know, chemistry or anything, I don't know how they work, how they teach or how students work together in those situations. But ours I think it covers all of that way of working because you know, you start from people being on their own thinking, so my thing is different to yours, there's some basic things we share of course about developing ideas or talking about our work a little, but the actual thing we've got is ours, and ours could be wildly different so you know, I like to think I can come and talk to you about what you're doing and we concentrate on your work. When I go to the next student we're concentrated on what they're doing. So it is quite individual even though what we talk about is similar things conceptually.

Knowledge from other departments can also be sourced, as the student's need arises. Teachers are very generous with their knowledge. Jon confirms,

They are. I find [with] a lot of people in the school you can pretty much get support for whatever you need. You know, if you need to know how to mix colour then there's several people who can help you with that. If you need to know how to edit video, people can help you with that. So, that's all covered. Because all that is the range of things [available] and a particular student might be doing all of that, mixing colours and making videos, you know, any number of things.
3. The Function of the Studio

3.1 The Function of the Studio: From Private Space to Public Domain

In the light of Daniel Buren’s seminal article “The Function of the Studio” (discussed in Chapter 3 of this research inquiry), I am keen to hear Jon’s understanding on the nature of the studio’s dual function as private working space and public exhibition space in the university. How is the work understood or evaluated in relation to being created in the studio and how the work ‘functions’ when it is taken out of this space. Jon explores this topic with ideas that embrace notions of control – personal control of the work and the meaning and, making of the work, and letting go when the work is exhibited in the public domain.

I think it changes when it’s taken out of the studio, like, you know, I like to think that the studio is mainly where I make and test out, go through all the process and everything. When it comes out, it goes into the world and it operates differently out there, I think about it differently out there, you’ve got to think about, you know, it becomes part, of course it’s still part of the world when you’re making and thinking about that, but it literally goes into the world and has to start to be part of that and so that’s different than when you’re thinking about it in the studio and you know. Physically things change, when it goes out of the studio it’s suddenly dealt with in a different way by all kinds of people and all kinds of stuff goes on, out of your control. In the studio you’ve got control, you know, it’s the one thing, with your work, it’s probably the only thing we’ve got total control over and once it leaves that you lose a lot of control with it. You don’t, the thing is still what it is, but how it operates in the world you can’t control that.

You can control to a certain degree, you can go [like] Daniel Buren . . . [and] you can paint on these posts, you can paint it [stripes] onto furniture . . . you can control it to a degree, but you can’t totally control it . . . You can control how you want it to be displayed. So there’s still control you can have, but ultimately you can’t control everything about it. And I don’t know that any, well someone might, that doesn’t

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interest me to do it, it’s kind of crazy, you can’t, but people will say things or do things . . . you’ve just got to roll with it.

3.2 The Function of the Studio: Has it Changed or Stayed the Same for Teaching and Learning? A Comparison with the Transdisciplinary Model

It's relatively the same actually. That's one thing that I think is good about it, that it's still pretty much the same deal . . . you know, the world has changed around it and of course the conversation has changed in what happens in the studio, but the function of it, in terms of making and developing, I think it's pretty much the same. It’s the same when I went to art school 30 years ago!

I asked Jon to compare the university studio with the nature of the transdisciplinary studio, for example Olafur Eliasson's Workshop & Office where Eliasson is the director of many people and practices working for him, making and administering.9 Further literature cites these celebrated post-post-studio examples as evidence that the studio is undergoing further transformation and may cease to exist in a way we’re talking about now.10 Jon explores the issues and suggests students are prepared for that way of working, but because of the pedagogic values held at VCA – open, student centered learning – they are well equipped to decide how they will best work, whether it is individually, collaboratively or a combination of both. Jon explains:

Yeah look, you know, I can see your practice could take you to that . . . I mean of course everyone can argue about this, and people do and I guess that's all the talk about here, it's up for grabs about what the studio is. I think that if you're going to have an open studio here and people can make what they want in an open space, people do that. [The other way] is not how I've worked. [But] I’m not closed down on this, to say, ‘Oh this is the only way you do it’, it's been a successful way to do it, I don't think we need to change it because there’s still good artists coming out of it. Olafur Eliasson’s work will be discussed in the studio and discussed with the students and the mode of production [with] what the work actually is, how you get to that point with your staff, whatever, that’s a way the artists can work. Now, that is still, you know, a dream for the students, it’s not a reality; the reality is how do I make this thing? and put it in the world and think about making it interesting? I


think that's a really good starting point to get to be Olafur Eliasson. But you can start
with this if you've got critical thinking, which you have in that studio set up I believe,
you're equipped to go out and start to think about it like that, you start to work with
ambition. You go, I need people to help me with this, on you go, you need to get
money, all the rest of it, you can do that, it can be a way to work. I still, I don't think,
you know, that you, [that] the world can support 10,000 Olafur Eliassons. It's just
not set up like that. There are some people like him [who] are really amazing artists,
[who] couldn't do it. We're not all going to do it. We all possibly could, but we don't
have access to it. So I think there is some reality in this about what is possible and
where you want to take this and what you want to do with it, of course you can do
that, but I think .

You might just need to be on your thing. Have your hand on it the whole time. You
might not have any hand on that, it's all fine but I think the big production, I mean
there's no artist working in this country like that, and you could go overseas and do
it and get to that point, compete with Olafur Eliasson. I think there are realities to
this that we're working in. It's easy to look at that, it's easy to look at art schools, it's
easy to look at markets overseas, and go, 'Oh wow, they're all doing that,' it's all
great and you go, it is, but hang on, what have we got here?

I think there's been a change in how contemporary artists work, it's embraced a lot
more, it's encouraged more, it's exhibited a lot more, so it's become the norm to
some degree. I'll talk a lot to my students and go, have a look at these guys they're
painting they're making videos and recording songs .

[And] that is their own practice, all of that, all of that becomes their practice, all of
that could be just as important as the next part of it, that's the kind of artists they
are. They don't become an artist working on ceramics and I dabble in music. You
know, an artist who makes ceramics, makes music and makes videos. A lot of artists
work like that now, or work big public projects and stuff. The nature of the artist in
that sense obviously has changed. But not every artist is working like that, there's
not the opportunities for every artist to kind of do that.

So part of the teaching and learning process is to address these notions of how to work.
Students have to sense what possibilities exist and identity within themselves what
they're generating. Jon concurs:
What their thing is. That’s what we do here, hopefully, we make them aware of that, that it’s their choice, you know, it is all possible, but the reality is very few people are going to give you a million bucks here to go out and do something.

3.3 The Relevance of the Studio and the Impact of Technology

With increased mobility, globalization and technological advances does the studio continue to be relevant as an educational training space for artists? Can Jon see a time when it would not be necessary? Jon answers:

Yes, definitely is. I think, you know, you work out of the studio into the world. A lot of us have got their computer in the studio … you know, looking at things, work on it. [But] A lot of artists actually still don’t work on the computer, making work; they might set some things up and look at things, access things . . . [research]. So they’re all sitting up there with their laptops. Obviously we weren’t doing that 30 years ago.

3.4 Studio Metaphor

In asking Jon if he could think of a metaphor to capture the experience of the studio he articulated:

It’s your space and … there’s not that many spaces you can call your own . . . where you think about things in a particular way. Of course you know, you might live by yourself . . . it’s your own space but in terms of working and making, I don’t know, it is quite unique. I think that way of being . . . at work, in the studio, there is something particular about how we . . . and it’s all of this that comes into it, how you think about the world or make your way in the world with this . . . You know because . . . as much as I’m talking about these things that are known, about how you go about it and what it can look like and all, it’s still totally up for grabs, the whole think you know, there’s no, there’s examples of things but . . . there’s no Bible on this that says this is how you should go. No recipe. You can go by what people have done before you and use it and then you still have to come into your space and go . . . What am I going to do with this? And starting from just what you know and in the world the way to make something that you know, you think in some ways that’s never been made before. It’s something to kind of get your head around . . . [It is] a massive responsibility, you’ve got a great opportunity you should take it. You should take it and not be, yeah, lazy with it.
4. On the Future of the Studio

4.1 Studio Learning: A Point of Difference

Is there a time when the studio would ever not be necessary? Jon declares:

I think it will always be necessary. I could see a time maybe where others don’t think it’s necessary; controlling what’s going on and might not see it the way that I see it. And in a particular university context, because as I said before, I don't think everybody working in a university believes in this [form of educating]. Artists do.

[I’m referring to] a studio based art school, where students come in and work in their own studio for three years. I don’t . . . I don’t think they're [university] convinced of that and I still feel that that's under threat; whereas once upon a time it was an independent art school, and that's what you did, you came to art school. Of course there’s no question really about the studio, it might be how we set the studio up, but you know, we want this space, we’ve got to work in it. I think some, you know maybe in sculpture they’re working a bit more, you know in a room together. Maybe photography, they’re not corralled up like we are.

But I still see that as a studio situation they [photography] might have put their walls in a different spot, or taken their walls out and gone, it’s a studio, we’re going to work like this in a studio, it’s a studio space to work in. And I think that comes out of the history of art schools, art schools have studios.

Now, we are an art school, but we’re increasingly a faculty of the university, and I think there’s some problem with that, and so I think they’ll always be relevant, the studio, because it’s a point of difference. Anyone can go and do any discipline and work in an office. And so, if you’re going to come to art school, you don’t want to come and work in the same space as everyone else. You want to come work in your studio, because that’s why you want to go here, you want to be in your studio. The main reason people come here, is to be in that studio.

I don’t hear anybody saying to them (scientists): “Oh what about you work on a hot desk now guys? We’ll put one out there and you can all get around that!” I know what they’d be saying, but no one is asking them that. They’re going no, this is how
you work, in your [lab], that’s how they work in it. But for us, it's like [they're saying]: “But hang on a minute, maybe there’s another way for you guys to work here.”

4.2 What Does an Art Education in the Studio Offer?

In answer to this prompt, Jon declares an art education teaches a student to think in a very particular kind of way, one that embraces the capacity to think using lateral strategies. Teaching in the studio encourages imaginative decision-making that enables a student to take risks and alternative routes, without giving up. Jon unfurls and advances these ideas:

I think art offers a different way of thinking about the world, and there is not prescribed ways. I mean scientists do as well, they're looking for things that aren't there; you know it’s all unknown. There is some, some things are the same between that kind of way of thinking. But because we're, you know, in the middle of it all, trying to make some sense or do something in it, that's a different kind of way of thinking, now you need that.

I also think about our students, that if they weren’t going to be artists they’d be going in all kinds of places, they’d be going: “What are we going to do with this”? And the students would be going, well the X-art students would be going, well what about this, what about that? What about we put that over there, this time? What about we put that under the table. People go: “Oh, okay,” - they're not thinking like that, [like artists do].

Artists are very good at thinking laterally about any kind of situation. I think you can apply that. So I do think ultimately, that thinking is the big thing about this. Because they can all take that. Now of course a lot of them want to go and be artists, [but] they’re not [all] going to be artists, we know that, but I think they can take that thinking into other places which I think is important. And look, we need that.

And they’re encouraged to do it. They’re encouraged to go, is that the best way to do that? And then they might do it and you go, what do you think about this? And, they’re going: “Well I’m not seeing that. We have to think this.” And we have to go: “Alright, well I thought I was right onto all of that, no one’s really seen it and it has to be changed again.” Or things go wrong, they go wrong all the time. You're trying to
do something, you have to deal with that, it has to become part of what you're doing, it's not like: "Oh no it's all over!" It's okay. What are you going to do now? You move on, you've got to be able to go like that, so it's a very particular way of thinking. And I don't know a lot of other people who think like that. Obviously other people do, you know . . .

I think it's a great life skill to have. And so that's one of the big things that comes out of the art school. I think that way of thinking is also very underrated in the art school.

That no one really thinks, no one really talks much about that. We talk about skills, now that's a massive skill. That never gets talked about as a skill. Skill is like: "Oh can you model that figure? Can you get that figure in proportion, or they're good skills. Now that's a skill, that's a good skill. But, that's a very minor skill in the scheme of it to me." And good if you can do that. What else can you do? You know, if you can think about ways to do this and do that, you go, ooohh, they're going to be all right. They're going to manage somehow out there, if you can draw the thing you go, so what else are you going to do? How is that going to go out there in the world? And so, you know, I think this way of thinking is a really important thing about it, that, you know, it comes out of this way of teaching, this way of working.

You really do concentrate on a lot of things like that, you have to, you know, you're talking to people a lot about what you do. And in a critical way, and I don't mean people criticizing but people saying, what's going on here, what are you thinking about, what do you plan to do with this, how are things going to sit in the world? Like you've really got to be going, okay, what do I think about this? You've got to be up for that, and I think that's a really important part that goes hand in hand with the making and because we are close to the students, you really, you know, interrogate these things. Not just me going, oh Terrie have a look at this, this is what happens. Go away and have a think about it, you know. And that's it. We come back and go, what do you think about that? You go, oh I've made this. Oh right. Well what were you trying to do with that? How did that have some relationship to that? How is yours different? Blah, blah, blah, on you go. That's a very intense kind of thing that we're involved in and that happens in the studio.

I mean, you know, I understand I'm sure maybe the students aren't even thinking about it like that. Oh, maybe I have got all those skills, I've never thought about it like
that, because even with them, they are still even with that, particularly when they start, they go, oh but I can't draw the water in the glass properly.

But, when the need arises, there are places and people that can be sought out.

4.3 Studio Thinking: Another Point of Difference

An art education offers a particular way of thinking; and the studio offers a particular method of inquiry or 'studio thinking'. Jon explains:

It all kind of comes out from there, what we're talking about, all this thinking is all coming out of the studio. And, you know, I imagine the people who study art history at Melbourne Uni, that are doing a range of subjects as opposed to our students who study art history and are doing art, will come differently to that and have some different way of thinking about that actually, and how they engage with it. And I think fair enough, and not saying that's all, [or there is] anything wrong with that at all, it's just different and I think because of the situation in here, you know, they do think differently about that.

4.4 Studio Thinking is Very Underrated

The studio is the fulcrum around which the artist and the work pivot. It is the point around which the tide of coming and going with time and materials flow. It is the space in which experiments with materials, decisions and the success and failure of risk-taking occur. It is a particular method of inquiry, a way of teaching and learning, and as Jon states:

_I think that way of thinking is very underrated in the Art School._

Jon Campbell
Lecturer in Painting, School of Art, Victorian College of the Arts
Interview conducted on March 20, 2014.
The Studio Space in Art
Teaching in the University Art Space
Photography

Academic Perspectives
Lou Hubbard

We really do refer to our entire ground floor as a studio.

The studio is a complex site for which the architecture contributes enormously to how we understand the work.

The studio is also a state of mind; it is where you are, on the tram, stacking shelves, wherever my head is at. It is a metaphorical place.

When installing, the site is the context; it has a history.

The studio, it’s the point of intersection between students and the staff; it is a point of contact that stands in for you; it demarcates the relationship.

You need to have that independence fostered, the ability to make mistakes, forge new territory, pull back, go to the edge, pull back, have the critique and have that buoyancy when you leave to want to continue.

Students come in with the energy; they should leave with even more energy.

Lou Hubbard
Head of Photography, School of Art, VCA
Interview conducted on March 18, 2014.
Introduction

Lou Hubbard is Head of Photography in the School of Art, VCA, a lecturer and a practicing artist.\(^1\) Her interview sheds light on the history of Photography in the Art School, teaching and learning in the studio and Photography's relationship with other art disciplines and spaces.

The studio space in Photography is actually a mixture of different kinds of spaces with each responding to particular learning situations and distinct processes such as making, reviewing, installing, discussing, exhibiting, revising, tinkering, exchange and negotiating with one's peers. In the Photography department, Lou suggests the whole ground floor is the studio, in the sense that students are continually learning from being in many spaces. Students occupy their own personal space and participate collaboratively with the installation of work in the department's other spaces, such as corridors, walls and utility rooms. Here students witness a constant change of student exhibitions that provoke discussion in the respective spaces with teachers and peers. It is a vibrant, interactive, yet individually respectful learning environment.

While students have individual spaces, Lou refers to them as "meagre offerings" however, what is allocated to them, is a space that students can identify as their own. Their space also functions as a meeting place and a point of contact for staff. From this interview, a big part of learning in photography is viewing the work and offering critique, and that is about installing the work, observing, discussing, provoking ideas, being with the work, out of the studio, to see it in relation to the site's context. So, the installation is an important learning component, stimulating discussion and bringing into question how the work is 'read' when taken into the public sphere. Alongside this critique is the notion of the site as a further context for the work.

While photography embraces the studio as an individual space with a desk and wall space, it is not private or enclosed. As such teaching, learning and curriculum is an open process, negotiated and punctuated at certain times in the semester with 'substantial' tutorials and exhibition programs. This gets the work OUT of the studio and into hanging spaces (corridors, larger/smaller rooms) that encourages curatorial learning by noticing the work in relation to the architecture of the building, such as negotiating the

\(^{1}\) Lou Hubbard. VCA Biography: [http://www.findanexpert.unimelb.edu.au/display/person172367](http://www.findanexpert.unimelb.edu.au/display/person172367)
height of walls, the presence of window frames, or plumbing fixtures when hanging the work. This also encourages working with others and later invites individual and group discussion on the nature of the hang and developing awareness towards the meanings and context of the work in-situ. The following themes have emerged from the interview with Lou:

**Themes**

1. History of the Studio in Photography at VCA
   - 1.1 Early Purpose Built Spaces
   - 1.2 Studio Genesis
   - 1.3 Current Studio Description: A Point of Intersection

2. The Importance of the Studio Space for Teaching and Learning in Photography
   - 2.1 A Point of Contact
   - 2.2 Open Plan
   - 2.3 Learning in an Open Plan Studio
   - 2.4 Layout Comparison with Painting Studios

3. The Studio as a Methodology: Pedagogical Approach and Outcomes
   - 3.1 Connections Between the Space, Teaching and Learning
   - 3.2 How the Space Contributes to Studio Tutorials
   - 3.3 Substantial Tutorials
   - 3.4 The Site is the Context; it has a History
   - 3.5 So Students Learn to be Mindful of What is Best for the Work
   - 3.6 How the Room Assists in the Development of Attitudes
   - 3.7 The Studio Critique
   - 3.8 How Spaces Assist and Influence the Critiquing Process
   - 3.9 The Studio: A Place to Make or a Place to Discuss?
   - 3.10 Studio Importance

4. Skills and Training in the Studio
   - 4.1 How Does the Studio Assist in the Learning of Material Skills and Extending Conceptual Development?
   - 4.2 Model of Teaching and Learning
5. The Function of the Studio

5.1 Working in the Studio, Working In situ: Production, Installation and Exhibition
5.2 When is the Work in the Studio Complete?
5.3 The Function of the Studio Over Time: Has it Changed or Stayed the Same for Teaching and Learning?
5.4 The Function of the Studio: Technology and Current Work Layout
5.5 A Metaphor for the Studio in an Educational Setting

6. The Future of Studio Methods in Photography

6.1 The Studio’s Transformational Qualities

1. History of the Studio in Photography at VCA

Lou traces the growth of photography and emergence of the studio space at VCA from early functional spaces equipped to deal with the photography’s mechanical purposes to acutely articulating the implications of the absence of an individual studio space for photography students, particularly when the nature of the medium as an art form began to change. Noticing the pedagogical advantages for curriculum delivery and student development in other studio driven art disciplines, Lou and the photography department sought to deliver the same vision and educational experience for the students with the development and acquisition of individual spaces for photography students. Lou traces this history.

1.1 Early Purpose Built Spaces

We came across from Victoria College in the early 90s. We had [a] purpose built space for photographers and that is a student cohort that took photos, they didn't make photos; it wasn't a concept of making [and] constructing, it was about taking photos and bringing the roll of film at that stage. Digital wasn't upon us so, we had dark rooms, we had colour processing, it was all analogue.

We had two lighting studios, so it was all about taking photos and setting up things like portraiture, still lifes, quite conservative in relation to where photography is now as an internationally recognised fine art. So what that meant was that regarding having a point of contact as a teacher, (I was involved in film
then), but one of my, I guess, a scant legacy of mine, might be that I actually introduced studios into this purpose built space. Because the point of contact was really, students coming into a classroom situation unfurling their images, on tables that were not really built for showing pictures, the walls weren’t really designed for hanging pictures, there wasn’t any kind of colour crypting, lighting facilities in display areas, there wasn’t any track lighting, it was very much roll out your pictures, pack up, take them home. Use your locker, get out your little boxes of paper, etcetera, it was all a bit, hokey in one sense in terms of having a vision for art and photography. And we could see the spread that the sculpture students had in the tin sheds, we could see the booths that the painting students had, there was nothing, (for photography) no facility, so we had no point of contact other than in the classroom with students, so it made individual tutorials (difficult) which weren’t on us at that point, we only did classroom teaching but if we wanted to (do an) individual tute we’d have to hang out outside, or you know, it’s like where do you go? Come into my office, but they were shared offices at the time, you know it was not very appropriate; there was no such thing as a studio. So . . .

1.2 Studio Genesis

Lou outlines the rationale and method for implementing studios and building a studio method of teaching and learning into the Photography Department:

So I thought it was really important to get our students on par with the rest of the Art School and to get that acknowledgement back from the rest of the Art School that we were like them too. We made pictures, we constructed pictures, we took pictures, we made pictures, we tore up pictures and that we too, could have a space where we could do our cogitating, where we could do our planning, and where we could have individual tutes. So I introduced individual tutes into the program as well. I then went and got my own practice back and became a teacher of art rather than a film teacher, so my role has changed over the years. But along with that was this determination to try and bring, you know, something of the art school into photography.

At the same time photography was really changing out there in the world. Postmodernism was upon us, but photography wasn’t yet changing it seemed, but
very quickly it became the way forward for conceptual art. In America of course we had Baldessari and Ed Ruscha many exponents of, well, who didn’t come from photography they came from painting backgrounds but to prove a conceptual point, they actually stopped painting and made photographs because that was the way. Well William Wegman proves all of this, kind of. So there were lots of really interesting artists that were in fact using, co-opting photography into their main studio practice, so it was all over the place.

But where were we in Victoria, in Melbourne at that time, in the early 90s, mid 90s? By the end of the 90s we had studios for our students, we’d given up the lighting studio to do that. The Margaret Lawrence Gallery then took that studio space away from us, but we got a bit of drawing, a bit of the drawing area as studios and then we were given a bit of space upstairs with painting So we’d kind of made do and to this day make do, but we do have, we can offer a studio to our students, individual studios. What that means is it’s about a two metre bit of wall, a desk and a chair. So, it’s not a cubical, it’s very much, let’s call it open plan . . . a bit like a rabbit warren to some extent but not cubicles as such.

1.3 Current Studio Description: A Point of Intersection

Lou gives a description of the current studio space and set up in photography:

So, let’s say three walls but three students share those three walls, so you get a wall each, okay, and then someone’s working on the other side of that wall. It’s an offering but it’s a point of contact and it might mean that if you’re out taking a photo or you’re in the studio or you’re in one of your other classes and a staff member or another student happens by, there may be a few books on your desk that you’re reading, a bit of a mind map on your wall, it’s a point of contact that stands in for you and it’s an idea of just what / where your thinking is at the time. We ask our students to not decorate the studios like it’s the bedroom wall. They can if they want, but really that’s not the point of it, the point is that it’s the point of intersection between the other students and the staff, and it’s where we can find you and organize a chat, we can organize a kind of a, an overview of how you’re travelling this semester. So, people use it in very different ways. Yep.
2. The Importance of the Studio Space for Teaching and Learning in Photography

Lou outlines the impact of the implementation of the studio space for the teaching and learning relationship between students, staff and work.

2.1 A Point of Contact

Lou describes the studio as a point of contact or a point of intersection where the student, the work, the staff and one’s peers criss-cross:

Look it [the space] demarcates the relationship in many respects. If a student wants to talk to me, just to take myself for an example, I have an office and students can come to my office and have a much more personal talk about logistics in their life etcetera, that may be impacting upon their work. But, if they've made a tute with me, the understanding is generally that I will go to their studio because that means everyone’s treated equally, that’s the point of contact, that’s where work is discussed. Not my work, it’s their work, so we’re going to their studio. So that’s the general lay out. But, often a student will then, not just in the early stages of a semester, they may be showing me things in the workbook or actually laying stuff out on the table, but by mid semester and by the end of semester for sure, they're actually meeting with me in the corridor or in one of our installation spaces, because that’s the other thing we did with our, you know, purpose built photography studio, we actually then reconfigured quite a few of the spaces and made them quite versatile installation spaces for projecting, for hanging works, for incorporating sculptures into work, for being able to talk about sight lines. We've got a number of little exhibition spaces, so that’s often where a tute will happen. So we call it [being] at the coalface, wherever that should be. Yep.

2.2 Open Plan

Being open plan studios, I asked Lou what effect would this have on conversations in a tutorial? Lou answered:

It’s also discretionary in that it keeps the conversation to the point of the work, it means there aren’t asides. You know, there’s a discipline involved, a formality, it may not be their formal tute, but there’s a formality between [us and] at this point
in time [when] you’re showing me this work. Sometimes it only takes 10 minutes and I say: “Look why don’t you just try that and that, oh I see you’ve done that.” People can eavesdrop if they want, but generally when a tute is happening there’s quite a lot of um, discretion between the teacher or the lecturer and student but also other students will often clear out, or they’ll just be quietly working, and these days of course they’ve all got headphones on so it really doesn’t matter.

2.3 Learning in an Open Plan Studio

I asked Lou if she felt other students learnt from this method of knowledge dissemination. She remarked,

They can, they can, and sometimes I will say (to a student): “Oh actually, is it okay if I show this person your work?” and I’ll go and get another staff member, if they’re available or I’ll grab another couple of students and say what do you think of this? But I’ll always do that with permission, I wouldn’t ever take that upon myself, it would be breaching that code. Yep.

The open plan also enables staff to stay in touch with student progress, noting the presence or absence of students. Lou comments:

If there’s very little cohabitation or inhabiting at the desk, or the wall, you’ll often ask that student “where have you been?” Like there’s clearly no activity, no one’s home, so it’s also inadvertently a way of keeping tabs on where they’re up to, the lack of development, if a student’s never there or the same tired images remain on that wall, then something’s not happening. So it’s a very good indication to us at mid semester review that we can just say: “But look Johnny, there’s nothing going on, where is it?” In your back pocket, or whatever. So it’s the evidence also of sleepy hollow. If it’s not going well, and other times there’s burgeoning studio desks and walls, and they’re actually encroaching on someone else’s space, but there’s also a lot of live and let live amongst (the students), that territorial thing breaks down quite quickly. Students are quite kind actually, especially in the face of someone being quite forceful in their development.
2.4 Layout Comparison with Painting Studios

In undergraduate painting studios, all the year levels are mixed up. Lou comments on the student studio structure in photography:

In Painting, you've got first, second and third years all in together whereas ours are: first years downstairs because that's where it's convenient for their program, for the introduction of, you know, all of the conceptual and technical kinds of subjects that they're involved in. But upstairs it's second and third years, they've still got their areas but you can certainly just freely walk amongst, it's much more open than Painting. Painting's probably more of an old fashioned situation.12

3. The Studio as a Methodology: Pedagogical Approach and Outcomes

3.1 Connections Between the Space, Teaching and Learning

What is particular about the studio space in photography that could not occur in another framework or setting? Lou unpacks the way space contributes to learning in photography using various examples:

We don’t have to start with a blank wall. I think the blank walls have to come into a student’s [experience], it’s the privilege between a student’s desk and that place where they put work, I think that wants to be reasonably undistracted, but I’ve seen students use windows as walls . . . it’s about housing a cohort for us, and having ready access to borrowing from neighbours, borrowing sight lines and . . . being influenced, yeah, terrific influence from those around you, getting ideas.

3.2 How the Space Contributes to Studio Tutorials

While students may work in individual spaces, they do all come together in the group tutorial. Lou explains the relationship between space and process and how different spaces in the department contribute to the learning, innovation, growth and discovery.

12Stephen Haley also notes in his Studio Perspective, that the longevity of the traditional painting studio structure is linked to materials and the necessity of working with particular processes of materiality.
The studio subject is the group tutorial . . . that happens in rooms, it happens in
corridors, they’ve actually got to set up the work because our studios, as I said, are
meagre offerings, and we don’t have our group tutes in the (individual) studio. So
they have to bring the work out; they’ve got to set it up, it can’t be a last minute
thing . . . because . . . we’ve got two a semester and there’s a huge emphasis on
[work] in the first and second being very developed . . . they have individual tutes
in getting to that point. If it was undeveloped work, it would be terribly distracting
for a student because they wouldn’t know what they are listening to. So we have
two group tutorials and we call them substantial tutorials, everyone is present, the
entire year level is present, but only half the group present and it takes all day;
then the following week, the next half (present). So it’s quite (involved).

3.3 Substantial Tutorials

Lou describes the process of a substantial tutorial for the students and the lecturer:

We have morning tea, we have lunch and we have afternoon tea, and they are half
an hour and lunch is an hour. But, they’re called the turn over times. So the people
going first in the morning, they have to set up the night before. In the break,
persons generally have practiced what they’re going to do, they’ve trialled it . . . the
big change over happens. It’s like a working bee . . . the staff go for coffee and
students have to help each other [set up the next session]. So projectors cool
down, get moved, etc. They work out the order in which the tute unfolds
according to the technical and space requirements. Yeah. Because we have to,
everyone acknowledges a photo is an object, a projection is also, it’s a spatial
experience, so photos . . . unless you were going to show them on a table, you don’t
put them on a table, you actually have to install them. As you would a painting, as
you would if it’s a salon hang . . . If it’s a photo plus a projection, how do they sit in
relation to each other, [because] when you walk through a space your perspective
shifts. There’s a whole lot of things students have to learn in the course of a group
tutorial. What to do, or, what not to do. [So learning to hang works in relation to
even the edge of the windows or pipes], it all matters.
3.4 The Site is the Context; it has a History

Different spaces offer different opportunities for different conversations and experiences in the ‘substantial tutorial’ experience. Lou sites a past example of an installation in the library, pointing out that the choice of site is important as it too has a context and brings to the work it’s sense of history perhaps relating to the architectural space, it’s form, light or decay. Lou points out,

It was years ago but a student did actually do a project over in the [VCA] library, with Georgina. We signed all the documents and got it spick, and it was a terrific installation. And, because, you know the site is the context, it has a history and so we go through all of that and our students can also go to other parts of the VCA and they can go outside, onto the street, you know, with OH&S and other considerations in mind, they have got a free reign of where they can go, as long as it can happen within the time frame of 40 minutes that they get.

The entire ground floor of the photography department is referred to as a studio.

Lou remarks:

Even though we're now in a time where there's huge pressure on room bookings, we just use every bit of what we've got all of the time. Because we are trying to encourage the students to get out of the their [individual] studios to trial work in the spaces... [F]or example, a shy first year student may not want to put work in the corridor, they'll hide in a room. We say: “But forget that, it's actually, you've got to do the best thing by the work, and the work might need to be in a corridor, or it may need to be in a room that can be accessed from three sides.” So, [for the student] it's a bit like, "Ohhh!" So there's a lot of decisions in working out the approach from the viewers point of view.

3.5 So Students Learn to be Mindful of What is Best for the Work

Thus student learn through experimenting, discussion, trial and error to be the ultimate conductor in the placement of the work and possibly it’s reading. Lou encourages them to believe this:
because they are the ambassador of the work; because no one else is going to care if they don’t. So it’s really important to get those attitudes out.

3.6 How the Room Assists in the Development of Attitudes

A relationship with different spaces and working with their unique qualities is fundamental for students to acquire, so that they can learn to transfer this ‘reading’ skill and curatorial language to other sites and spaces. Lou identifies a number of sites and their qualities:

There’s an exhibition program in second and third year which is held in the photography corridor, it’s called the West Wing and it’s where we showcase the previous semesters work by second and third years. Two are assigned to that space and there’s a third space for video work and students know that any other space in the entire ground floor can be used to actually just get out of the studios and put work up. They don’t go into the exhibition space because it’s a designated space for trialling, re-seeing the work that was done the previous semester.

We advise the student before assessment where to hang work. We don't get to understand what they already know, so it’s like, we can’t influence that, but then in the exhibition program because it’s part of our curriculum and I run that, I get to talk them through the reconfiguring of work and then I can actually point out details that may not have been seen.

Usually third years have got the hang of all of our spaces, they know them impeccably, which means generally we can put on a pretty good show at grad show. There’s a lot of knowing that goes into how works that need a vista view, as opposed to, come around the corner, to front on to the work, all those things that matter, as you know . . . Yeah so the studio, it’s a complex site, for which the architecture contributes enormously to how we understand the work.

3.7 The Studio Critique

Group tutorials are part of the learning cycle and students are expected to participate in the works critique. Lou comments,
They learn . . . I mean there’s always going to be people who are shy and hang back, that don’t go first, that don’t speak up, etcetera. Part of our job is to get students to learn that language of positive critique and . . . we ask students to just make an offering, a kind of instinctual response to the work if they haven’t quite got it, they just say, “well at this point this is what I’m thinking,” yeah. We try and make it as hospitable as possible.

3.8 How Spaces Assist and Influence the Critiquing Process

The dimensions of an installation space directly affect the class interaction with the work and the way the tutorial is conducted. Lou compares experiences of two sites:

Well the Gansfeld space is our smallest space and it’s about the size of a toilet cubical, a little tiny bit longer . . . and getting an entire class in there, [is difficult] because the film process plants are just outside, so it’s actually very noisy, so we want to close that door, but then we realize that we can’t, [as] none of us can see the work because we’re all on top of the work and on top of each other. Then we have to go, okay, go in one at a time, look at the work and regroup out here and then we’ll go to another space where we can be heard. We do that, and talk off site.

But everyone finds that quite funny as opposed to around say the Eleven BL Green room area where a student might be across both spaces, the doors are open and people can just walk around and then we have to say: “Can everyone come closer, etc.” And then some people have walked off down the corridor because that’s where another bit of work is. We have to say: “No, no, look at the work and come back.” Or sometimes when a student’s talking we have to follow them to what they want to point out. It’s a funny thing. So yes, the spaces do actually influence the kind collegiality I guess, or the spirit of it.

3.9 The Studio: A Place to Make or a Place to Discuss?

Lou comments on the importance of the space for making work and learning alongside others:

It is both. It’s all of those . . . a lot of reading takes place, a lot of making and sometimes they have tea and coffee in there, so it can be quite social, but . . . we
really drum it in that it is a place where you have to be absolutely respectful of other people’s spaces.

3.10 Studio Importance

Is the studio space important for the acquisition and development of skills in photography? Lou answers,

If we go back to the idea that the whole ground floor is a studio, for one thing or another, yes, I do [believe it is important]. And I think if not only that they see other people's work on the walls all the time . . . they also make work alongside others. So, they see what’s coming out, they see what’s being produced.

4. Skills and Training in the Studio

4.1 How Does the Studio Assist in the Learning of Material Skills and Extending Conceptual Development?

With the analogue to digital revolution and a focus on conceptual outlooks the photography department’s curriculum approaches, work processes and methods of skill acquisition have responded to the demands of changing times. Lou discusses the program’s rationale and various learning approaches that have been developed and implemented.

We have digital and analogue. We run a completely new approach to introducing the conceptual vibe and the technical and vice versa, we don’t separate either of them. I wrote a program a couple of years ago called White Water, it’s a rapid induction into technical – conceptual thinking. I used to observe students having a technical class which would go all day and see these bleary eyed people come out [with thoughts of] . . . you have to know the value of this paper before you can do anything, and you have to know the value of this film, and I [believed] something [was] wrong because it [was] stifling the art.

If art is about people making discovery and wow, finding out, they can get a sense of the root of it . . . through research, they can see how people have really honed skills through many examples online. That whole thing has opened up the
industry. But with cell phones [and] mobile phones, there’s so many ways to make an image; [and we’ve] got Instagram, Facebook, you know ... there’s a plethora of imagery. So, the thing is, why make anything?

So with this rapid induction into what I believe were the elements that separate a photographic studio from a sculpture and spatial practice studio, where I saw in sculpture and spatial practice – line, point and plane – being the first year exercises, elements that they thought really grounded that understanding, I thought well photography needs it’s equivalent, which is: optics, duration, apparatus and index. And people go, “Whoa, what do you mean?” But by setting projects where [students] have to do their own research and then declare [the elements] in any image, you’ll find all of those elements are present but to a greater or lesser extent. So they basically have to make images on their own terms about whether the primacy, the impact of the image, is being delivered through one of those elements in particular.

And in that way [they acquire] a lot of self-learning: they see how 20 responses [defend their opinion]. [For instance] people go, “Oh, the apparatus is your hand in this case. Oh yeah!” So they’re learning lots of different processes in just answering that one question. And it opens up a huge minefield, because there's no right or wrong, you call it, you become accountable.

By the beginning of week three, they've been introduced to the photogram, they've had a very quick introduction to digital, they've printed black and white. [S]o it’s a bit like, get in there and find out what processes you actually find quite interesting where you didn’t think you had a knack for that. Or “gee I like the dark room” but you have to be thinking, you can't just spend all your time in there cooking.

So it’s a great way of saying get in there, explore and if you love something, if you find something’s really attractive to you or you had a great feeling for it, go deeper. But rather than us say, you're going to go deeper in black and white, you can't go onto colour until you get your black and white license that's all crap. Sorry, you know, and I don't have a favourite practice, but I’ve already seen the benefits of freeing people up. Because you’ve only got three years, in terms of a lifetime that’s nothing to hone a skill.
The two approaches [playing with an element and experimentation with process at the technical and conceptual levels] are brought together in a tutorial encounter when an outsider comes in to ‘judge’ the event. Lou explains:

So, this morning we had 20 responses to the apparatus [element] and we’re going to get Norbert (VCA Art historian) to come down and give his gold star to the best one. [That’s really like a portrait competition. For instance, what is contemporary portraiture, what is expanding the boundaries of how we’ve considered contemporary portraiture?] So, you might see a hand camera, [or] “Oh, Photoshop was my apparatus”; you call it how you like, but Norbert’s going to judge and say I think this one is a really great example of broadening our understanding of apparatus. That will be on Norbert’s terms because we don’t know how Norbert’s thinking.

4.2 Model of Teaching and Learning

The method of learning is not based on the traditional master/apprentice model. Instead, the nature of learning and teaching in the studio means students are learning to be independent thinkers and creators. For some, this process is immediate, for others it is gradual and time and space are needed. Lou comments:

It’s not the atelier where they watch us at our work. Sometimes I think that would be great, but on a good day [at VCA] I leave with lots of ideas.

Look it’s a complex thing as you know having been on both sides. It’s really [about] giving someone the space. For me the teaching is about the timing. So they’re not watching us taking it away, but I think they watch us in another way. And there’s some sort of space that we need to give them for the penny to drop. We can’t make the penny drop. And, so it’s all about timing and it’s also about when it happens for some it doesn’t happen for others, for that to be okay.

And sometimes it may not happen within the three years, it might be many years later, or when they’re cooking that amazing meal, they go: “Oh my god I hear what she said, I know what she means, let it go, don’t chop it within an inch of it’s life.” Yep. Little things can make a difference to your life. It’s an aesthetic development, it is individual, but a good student will hear, learn to hear the critique of another
student and apply it. So application is enormous, of enormous importance, in a group, in an individual overhearing another person having a tute. I might give a student an example and say: "Don’t do this, this is just an example, try and feel the essence of what I’m saying and take it across."

5. The Function of the Studio

5.1 Working in the Studio, Working In situ: Production, Installation and Exhibition

In his 1971 seminal essay, ‘The Function of the Studio’ Daniel Buren dissected the relationship between working in the studio and exhibiting at another site with working in situ. Buren writes:

“This sense that the main point of the work is lost somewhere between its place of production and place of consumption forced me to reconsider the problem and significance of the work’s place. What I later came to realize was that it was the reality of the work, it’s “truth,” its relationship to its creator and place of creation, that was irretrievably lost in this transfer. In the studio we generally find finished work, work in progress, abandoned work, sketches – a collection of visible evidence viewed simultaneously that allows an understanding of process; it is this aspect of the work that is extinguished by the museum’s desire to “install.” Hasn’t the term installation come to replace exhibition? In fact, isn’t what is installed close to being established?” 13

In 2006, Buren revisited his comments stating in conversation:

I think the studio is still the main place of work for the majority of artists . . . The key point of the text – in the studio you produce work to be shown anywhere – whether in a gallery, museum, or private collection – and you must work with a preconceived idea of what these rooms might be like, as the final destination of the work is totally unknown.

It is a different case when the artwork calls on the specifics of its location for its identity and completion and cannot be installed or seen in another place. This returns us to the idea that the site is an integral component of the work whereby it can only be understood at that site, which is in turn transformed by the artwork, forever or for the time they are together.14

Drawing on Buren’s reflections, I asked Lou to comment on how the ‘site’ – the photography studio in an institution – functions in relation to making and installing? What is the studio’s relationship to the work as it leaves the space? Does it continue to contribute meaning to the work and if so in what way? Lou replies:

I often say that my studio is on the tram because it’s actually wherever my head is at. I will also say to the students just because you’re not at school doesn’t mean you’re not in your studio because it’s a metaphorical place where you could be stacking the shelves at Coles, I don’t care, but you’ll be always thinking art, you might start stacking them differently - less precise, or more precise - but your studio is where you are. And that doesn’t mean that that concept of studio, right up until ‘pencils down, hands away, the public are coming into that space’, or you are letting out the exhaust, letting seep the source from those ideas, until that point, you are probably still in studio. So I would agree, I guess I’m not putting that in a place, I’m putting that in a state of mind.

However, there’s a concept of a studio that can come into the exhibition space where over the duration of the exhibition you continue to tinker, you shift and expand and let time and let processes of climate influence [the work, so that’s part of it]. We’re talking about conceptual approach versus I guess the experience . . . they get a bit blurred sometimes.

5.2 When is the Work in the Studio Complete?

I asked Lou at what point is the work actually finished? She concluded:

Well we talk about the artist being the first viewer, so [in a sense] it’s always got a viewer, [which is] you. So, the end, for some people, it’s an interesting existential kind of question: "[Did you] hear the tree fall in the forest? No I didn’t. Oh it didn't fall then."

There are really interesting views on this, but generally we talk about: you do the work, it has to come up to some or surpass some bar that you set, that it’s within your familiar range, but it’s not familiar. You have to have that, I believe when another person sees the work, you’re not smugly going, yeah pretty clever, it needs to still hold the questions that makes it mesmerising for another person. It still must be mesmerising for you, so how do you allow work to hover in such a way that you give it liberty? So you are the first viewer and then you invite others in to share that experience. You know, with all those stories of artists that kept the work in the garage and then they were discovered later, that’s a very different kind of idea, but yeah, you probably do need someone else to come in.

5.3 The Function of the Studio: Has it Changed Over Time or Stayed the Same for Teaching and Learning?

Could the studio function in myriad ways, drawing together its evolutionary history and perhaps combining later historical developments? Lou comments on this possibility suggesting we don’t have to settle for the studio’s trajectory in only one direction. Lou suggests:

I think they probably all exist to a greater or lesser extent, because I think with all of the ‘isms’ that actually preceded us, we’re now in quite an open place to say, “Well I want my Romantic view, [or] I want to have a haptic approach to making images, or I want a post-object practice, I want a post-studio practice even though I’m in a studio announcing that.” Yeah, we can have anything . . . we can do absolutely anything now, probably since post-Warhol, in a way, post-Duchampian. It’s how you call it.

And, I guess that’s why [with] our studios . . . we decided that we needed to remain incredibly flexible.
5.4 The Function of the Studio: Technology and Current Work Layout

How does technology impact on the function of the studio for teaching and learning capacities? Lou suggests the set up they have works remarkably well:

It does [have an impact] because we have a computer lab with a section that is [a] designated kind of photo processing area with calibrated monitors and so on. I hope with the development for the VCA that that relationship might – like I call it the kitchen, between the making and output and the hanging and then the tutorial – remains in a kind of a triangle, because it's really an effective, reciprocal process.

So it’s really sort of high energy. This idea that we might have to leave our premises, walk up, go back, go two kilometres before we've actually kind of gathered all of our belongings, I mean it's not going to be the end of the world, but it's actually going to break down a type of, I guess, energy, dynamism that’s working incredibly well in our current plan. Not that there can’t be developments and changes but I’m sort of thinking, we’ve actually got a pretty good thing happening now because we are in a place to be versatile and to shift with the shifting tides... It’s discussion, dissemination and exhibition.

5.5 A Metaphor for the Studio in an Educational Setting

Lou uses the analogy of the kitchen/dining room for the way the studio functions in photography. She further elaborates:

Take it back to a domestic [situation]; it’s [also] a kind of laboratory, I think laboratory, kitchen, I think they're all kind of one thing. Basically you start with ingredients, really your life – you, your body, your mind – and then you pit it against something, you have to try and create a reaction somehow. Turn up the heat, put it in the fridge, whatever, you try a number of different things, and then you serve it. And then you get ... you also [get to] eat your own food. Okay, you taste it ... you're going to have to experiment, you're going to have to try it on something, probably not yourself, but rats, I know that's a bit poor, but it's a type of laboratory where things can happen. But, that laboratory can also happen outside, that level of experimentation, the what if, the cause and effect really needs to happen with a number of different applications and apparatus ...
6. The Future of Studio Methods in Photography

How important, or how vital is the photography studio space in an institution today? What does it continue to offer teaching and learning for students? Lou observes:

Look it's an unnatural circumstance that we're in. We are an institution, people have signed up for us, under the umbrella of a fairly secure stamping ground that they can trial and make mistakes and possible fail and then pick themselves up and it's a nurturing space; it needs to be able to foster all of those attributes that go around that attainment to learning.

If I was to do a critique of a contemporary practice where you may find yourself in a shared studio space [it might be] you come together with others intermittently to have conversation, to show work, but you need to have that independence fostered, the ability to make mistakes forge new territory, pull back, go to the edge, pull back, have the critique and have that buoyancy when you leave to want to continue.

Students come in with the energy they should leave with even more energy. But we know the reality of having to earn a living and support yourself is going to affect people, really, but there still needs to be that driver behind what you do when you're not at the office or . . . when you do your other work you'll make it, you'll do it really well.

6.1 The Studio's Transformational Qualities

From a teaching perspective Lou comments on her aim to impart life long learning principles to students:

I suppose when I walk into the studio in the morning, I'm quite aware before I even open the office door, that if students are around, they're very aware that I'm there. There's an awareness of . . . a hierarchy, they're learning, I'm paid to be there to teach, they can come and go as they please, it's up to them what they take, but it's a day job for me. And I happen to enjoy my day job, and I take it quite seriously . . . and so I realize how I act, what they see me doing, how I give examples, how I flip my attention around the studio walls, how I [give] examples,
there's a type of elasticity which I would like to kind of ask them to remain in their lives, in relationships and so on.

So elasticity in spatial terms is like versatility, it's about what if, why not; that was designed as a shelf but why don't we use it as a step, why don't we use it as a seat, and so it's always about transformation. So remaining buoyant and remaining in a position to transform becomes the analogy to art making.

The development of deep empathy with clear boundaries are teaching and learning qualities desired and sought after in educators and nurtured in students. Lou explains,

I have been teaching for a long time in one capacity or another, I know when you get good people you don't want to let them go and you see qualities in them, qualities of detail [and] observation . . . they don't have to make the best work, but you need to know that there's sympathies or values in art, what they understand is across a whole range of things.

I have to talk to students all the time about work that I would never make myself. And I've got to be able to locate what the values in that were, and be able to listen to those values and be able to talk to a student so they can pull those values out on their terms, not my terms. They mustn't make my work. I can't make their work and so there's a boundary there and I believe we've got great teachers . . . they go so far with a student, they can then recommend a student to come see one of us.

So I think we've got really, really great team at the minute, I don't know how long it's going to last but you know, it's very good. I do hope whoever takes over from me will also want to impart some of those [ideals], so it lives on and just grows, it's organic, that's the main thing. I will joke at my age, I'll always be the youngest, because I'm making it my business to be, the work must look like it's done by someone who hasn't got a clue, but it must also be, wow, how on earth did that happen. Yeah. So that's a little kind of thing I say to people, I'm not fossilizing. I refuse to.

I see so many people impart views that [were] probably formed two or three decades ago; those views I have to change, they have to change, they have to grow
. . . I feel like I can talk across different mediums because I feel I can locate the essence of that contribution.

It’d be like if you taste something sweet, but I don’t really like sweets, and I don’t, but the thing is it doesn’t mean I’m going to say you should sour it up, it might be for a meringue, yeah it’s crisp and it’s chewy, do you want the chewy bit, maybe make it more gummy then. Maybe. So we know it’s a chewy, chewy meringue. So yeah, it’s a bit like trying to identify what it is that is the power . . . what the artist, student has already given it, that is its essence, maybe in a very embryonic form but if you give it more of that, it will just pop out, yeah, that’s the bit I think.

You can go very wrong and you can also talk too prematurely about something. You remember those tutes where people go, it could be this [or] it could be that, but it’s so half baked it’s really, railroading it before it’s had a chance to find its centre; it’s perhaps been presented in a tute too early. Because we can all have brainstorm sessions, and sometimes we do that for a tute about something. Or, I say just write a checklist of all the things it reminds you of. Or someone says, “Is it okay for me to say my work means that?” What you have to learn what to do is how to substantiate and be accountable for what it is you say, yep. There’s nothing wrong with what you say, it’s how you say it, and, the confidence with which you say it.

In conclusion, Lou reflects:

So, it is a funny place, but it does keep you on your toes. I wouldn’t be anywhere else.

Lou Hubbard

Head of Photography. School of Art, Victorian College of the Arts.

Interview conducted on March 18, 2014.
The studio in an institution is quite different to a studio outside of the place, it’s also a meeting place, and partially an office, people do a lot of writing in their space, their thesis and what not, but it’s primary function is to manufacture the work.

Students need a space to withdraw from the world to get on with the business of making things.

But it’s also just the way that artists have chosen to practice and I think that has to be respected.

So if you’re working immaterially and online and so forth, then sure maybe you don’t need a studio. There’s plenty of people who don’t. They’re not most artists, they’re graphic designers.

In the case of fine art it’s usually got a material expression, you know, if it’s simply online then it’s something else. It’s an online form of communication, but not necessarily art. Not fine art.

Dr Stephen Haley
Postgraduate MFA Coordinator. School of Art, VCA.
Interview conducted on April 1, 2014.
Figure 1. School of Art, Graduate Painting Studio Space
Introduction

Stephen Haley is a practicing artist and post-graduate coordinator for the Master of Fine Art program at VCA. As such the perspectives presented in this interview reflect his expertise in Visual Art, Painting, principally at Graduate level, but also a depth of knowledge and experience across the disciplines in Fine Art and the undergraduate experience.

An emergent and recurrent them in Stephen’s interview is the abiding link between the physical studio and the materiality of art practice. He suggests the need for a physical studio space is perpetually tied to working with materials and to the business of making things, and that, over time, “it is just the way artists have chosen to work, and that needs to be respected.” Stephen believes, the virtual studio works well for immaterial practices such as on-line designing where the act of physically working with materials is not core to working through an issue to materialize an object or idea.

The interview has been coded into three main themes:

1. On the Function of the Studio in an Art Institution
   1.1 Why Does the Studio Exist, How Does it Function, What is its Purpose?
   1.2 Physical Structure of the Space Linked to Process and Outcomes:
       How Undergraduate and Graduates Needs are Different
   1.3 The Difference Between a Studio and an Office

2. On Critiquing Teaching and Learning in the Art Studio
   2.1 On Skills and Learning Structures:
       • The Past/The Present
       • Master – Apprentice/Artist – Studio Assistants
   2.2 On Supervision and the Many Ways it Operates
   2.3 On Criticism and a Changing Artistic Identity

3. On the Future of the Studio Art Space
   3.1 Funding

15 Dr Stephen Haley. VCA Biography: http://vca-mcm.unimelb.edu.au/staff/stephenhaley
3.2 Space and Materiality, Immateriality and Dematerialization
3.3 There is No Transcendence

1. On the Function of the Studio in an Art Institution

1.1 Why Does the Studio Exist, How Does it Function in the Institution and What is its Purpose?

The purpose of the physical studio space in the art school is to facilitate the making of work, particularly a practice that works with tangible materials and material thinking. The studio not only provides a space to house physical substances, but also provides the opportunity of a space and place where a student can negotiate the success and failures of thinking through ideas materially.

On the other hand, immaterial practices are not as studio dependent and can proceed online in a virtual capacity. Material and immaterial practices require different kinds of spaces to work in. They function differently and so respond directly to the nature of a particular practice or different aspects of the same practice. This opens up questions in regard to the way a practice functions if the space is not conducive to the materials being used.

At VCA, Stephen reports:

What's common to all students is that they are given the space in order to create in much the same way as a writer is given an office or a study. You know, they need a space to withdraw from the world and get on with the business of making things. While some people write in cafes and so forth, writing is a much more portable activity, it's quite lightweight, in many ways ephemeral, it doesn’t require much more than a pen and a piece of paper. Production of art work on the other hand requires lots and lots of materials and they're messy and sloppy, and best not revealed until they're finished.

Student practices can be a mixture of both virtual and physical ways of working, using a combination of techniques and materials such as performance and installation as well as the material practices of drawing and painting. Stephen comments,
In recent times, some students that work in an immaterial way, don't locate in the studio . . . or in some ways they don't actually need the material space of the studio because they work in a fairly immaterial way, or outsource things and so forth. And in that case, the studio operates like an office in many ways, but even then I've seen them use the studio as a shooting location, so as a photo-shooting studio; likewise with the digital stuff. In their studio, there’s often a lot of imagery pasted around the place that they refer to.

Stephen considers the various ways the studio is used by students and suggests:

the studio in an institution is quite different to a studio outside of the place. It’s also a meeting place, and partially an office, people do a lot of writing in their space, their thesis and what not. But certainly the primary function of the studio in an institution is to manufacture the work.

1.2 Physical Structure of the Space Linked to Process and Outcomes. The Undergraduate and Graduates Needs are Different.

The undergraduate painting studios are located on the second floor of a vast industrial warehouse bordering Dodd Street, Grant Street and Sturt Street, in Southbank, Melbourne. Along Grant Street, an expanse of windows face south, permitting a vast panoramic view of neighbouring sites but also allowing southern light to infiltrate this section of the building. 16

In this document, the studio design specifications for painting and sculpture in the School of Art were identified as: “Studios should be well-lit (natural south light and daylight-type artificial light).” The need for southern light in the painting studios is not often mentioned. Historically, it seems to stem from the knowledge that southern light in the southern hemisphere is the least variable. Conversely and historically documented, in the northern hemisphere, lighting from a northern orientation is preferred.


See also Leonardo Da Vinci, Treatise on Painting: (Codex ubina's latinus 1270). Translated and annotated by A. Philip McMahon. Princeton, N. J.: Princeton University Press, 1956, 69: "129. How the light should be high in drawing from nature. The light for drawing from nature should be from the north, in order not to have it vary, and if you
The studios in the art school at VCA are like a chrysalis. Every year in November - at the end of the academic year - the studios undergo a transformation where the working spaces are completely dismantled to form an exhibition space. In the Art School, all studios from painting, photography, sculpture, drawing and printmaking are cleared of furniture and equipment. Portable cupboards and tables are deconstructed with furniture and equipment stored, all student work is removed, the space is cleaned and swept, de-cluttered from the years’ hive of activities in order to become a neutral space where the graduating students can hang their final years work. The singular individual spaces have been converted into a huge gallery space that becomes open to the public.

draw with the light from the south, keep the window screened, so that even with the sun shining all day, it will not vary.”
In February, when the undergraduate painting studios are remade for the academic year, the space is rebuilt into 10 isles which comprise approximately 12 three sided, semi-private studios, partially open to passers by and roughly measure 3x2 meters. This size allows an artist a space in which they can withdraw, but they are not completely shut off, other students can walk past, look in or stop for conversations. The high industrial ceilings and open framework also permits conversations, music and noise to drift across the spaces. What is the effect of this spatial arrangement? How does this impact on the student artist and the teaching and learning in the space? Stephen answers:

It's not a bad thing actually, at undergrad level at least. It also develops a bit of a thick skin and they've got to learn that you can't hide away entirely.
Figure 4. School of Art, Painting Studios

Because the studios are semi-open and work in the space is ‘on show’, this transparency can also play a part in the artworks’ reception and development. For instance, Stephen suggests:

the work develops over time and you’ve got to get used to the idea that people will make comments during its development and develop a bit of psychic toughness towards that.

The very high ceilings allow for conversations to flow across boundaries. Stephen asserts:

There’s that openness, like the literal openness of the architecture, the fact that there’s only three sides does allow for interactions . . . And, there’s a lot of across the wall chitchat. You do get vibrations and that ‘Greatest Hits Mob’, those three guys, they all hung around at art school, they had studios separately from each other but they could simply walk in and out of each other’s space all the time. And I think in the end they arranged to be close together.
If, as Stephen says, the primary function of the studio is to ‘manufacture the work’ then how is the manufacturing managed? Is the space used to manufacture and then show and exhibit, or manufacture and then stand back and look? Are critiques formally given in the space, individually or in groups or, is there a sharing experience that goes on with other students? Stephen covers these bases with the following reflections:

"Look, very much . . . so, you've got to dwell with the work for a while. I mean, again, I'm talking from a painters' point of view, so you make the thing and exactly when it's finished is uncertain. And so in that, it's a medium that is essentially, outside of time, that arrests in images and it dwells, it's slow to make and it's slow to appreciate and it hangs around for a long time. So all those things mean it has to sit in the studio and be contemplated over a long period of time in order to understand . . . and for others to figure out what's going on, what needs to be done to it and so forth. But those other areas too, I mean, the students use it for all sorts of reasons and crits do happen in it. There's also informal crits where the adjacent studios students see what other work is being done and what other students are doing, and they'll often offer a comment or constructive critique or whatever. That's quite important actually because there's a kind of frisson that happens which ramps up ambition I think. Where somebody is doing something really good and you think, how? And you see it while they're doing it, so it's not revealed at the end, and so with people it tends to, you know, raise people's ambitions . . . A lot of students come with quite fixed prejudices, so access to variation and different practices is important.

In relation to critiques and learning via group tutorials in the studio, Stephen advocates:

I always say to students, it's fine to say you like something but it's not very useful, go on to say what you mean and what do you like about it. Just the expression of a preference isn't particularly interesting. I like blue. Oh well! It's not interesting.

In regards to privacy and noise, Stephen reveals:

Every studio I've ever been in has policy about noise. Like music and so forth, a lot of artists use music and listen to the talking while others are working. For somebody else it's a real pain.
In an ideal world, Stephen suggests:

It’s my experience and mainly for painting too, that it is quite a solitary, insular activity. I’m sure most of the students would like individual studios that blocked off from the world altogether, if they could get it.

Recently, the redesigned studio spaces in the Elizabeth Murdoch Building on St Kilda Road have been allocated to the Graduate students in the MFA research program. This building is on the other side of the VCA campus, so it is not within the Art School precinct as such, and the studios are on the second level with swipe card access. With the masters research students, tucked away and their work not as viewable to other students, as in the past, was there a different experience for those students and the art school cohort with them not being as visible? Stephen outlined the various arguments suggesting:

They’re not as tucked away as they would like to be actually, because the studio is still quite open and in fact I designed the graduate studios to have more doorways to maximize wall space and privacy. But, architects don’t like that; they’ve opened
it up so they’re actually more public to each other than is good actually, at that level. Because the Masters students they really know what’s going on. And there are those interactions between the students but it’s kind of invited in interaction, you don’t want them just walking past and peering in. They’re a bit beyond that point. It’s quite useful in undergrad though. But the undergrads would always want a private studio I think, there’s very few of them that kind of do otherwise. Actually a couple of years ago there were a couple of students who took the dividing wall out between their spaces and started working together, but that’s rare.

There are also high demands placed on the use of the space:

Increasingly there’s pressure on the studios and at Masters level. The Head of School demands that if they’re not in there using them all the time they’ll take it away from them, which is unfortunate for those students that do work in that kind of ephemeral way because they often do use the studio but there’s not so many markers of it … not like the painters you know, eight hours a day, plodding along.

1.3 The Difference Between a Studio and an Office

What is particular about the studio that allows conversation or critique to develop, that couldn’t happen in another location for instance, like an office or a space that was more conventional? Stephen reveals:

My experience of offices is that there isn’t much talk except for around the water cooler, but you know, that’s a different demand, because they’re meant to be there working, solitarily on whatever they’re working on for the company. But, put it this way, the way it is arranged allows all those activities.

And they’re quite crucial. It (art practice) couldn’t work in an office because apart from anything else, it’s the materiality of the thing. You know. A few years ago, RMIT in one of their expansionist moves relocated some of the studios to an office space in Swanston St, for the postgrads and it was actually an office space, kind of like this space with partitions and glass walls and things like that. And it was an unmitigated disaster.
There are a number of problems with that, health and safety were pretty key because it had an internal air-conditioning system so whatever nasties you were using were hanging around and recycled through the building. But you know carpet on the floors, you can’t get the carpet dirty, you can’t nail into the walls certainly not into the glass, it was just so restrictive for the poor students. And, and it felt like an office, I mean, just kind of clamped up, the poor things.

In trying to further extract the qualities of the studio that differentiate it from another kind of space, Stephen suggests:

Well look there’s a number of them . . . (that have been ongoing) for thousands of years pretty much. There’s a reason why the studio has evolved to what it is and it’s simply because it serves the purposes that are needed best. It’s as simple as that. I mean in the same way that an office space serves its function.

I think the key things that it provides are that materiality, it allows for the material experiment and play and mess. Because it’s a messy business often. It’s a contemplative space that’s isolated and allows withdrawal from the world if necessary. But it’s also flexible enough to invite people in, you can have shows in there you can have people come in and a chit chat about the work. All those sorts of things. It’s a limited space, it’s not an open-ended space so you’ve got constraints there but they’re ultimately often very useful. But it’s also just the way that artists have chosen to practice and I think that has to be respected. I mean it’s not like people are coming to art school and being told that they must have a studio, it’s the way they get about it and most of the kids who have come through high schools or whatever, they come through art rooms or maybe they work in their bedroom at home or something but ultimately they’re going to get a studio because that’s what best serves their practice.

In asking if there was ever a possibility of online studios replacing the physical space, Stephen notes:

So if you’re working immaterially and online and so forth, then sure maybe you don’t need a studio. There are plenty of people who don’t. They’re not most artists, they’re graphic designers . . . I can’t think of anyone who actually works in that way as an artist, off the top of my head. Because, well in the case of Fine Art it’s
usually got a material expression, if it's simply online then it's something else. It's an online form of communication, but not necessarily art. Not Fine Art."

It seems particular in painting and drawing that a quality of isolation and an experience of being able to dwell in your own space without interference is important. The way the studio is used in Visual Art is very different from Dance and Music or even Sculpture and Photography. The studio in Photography at VCA has a unique history too. (See Lou Hubbard’s academic Studio Perspective in appendix D). The allocation of a space in Photography has developed so that each student has their own working area where the spaces are very open; students have a desk to work on and conversation can flow freely between them. So in Photography, while there is respect for individual spaces, the quality of isolation for student and practice is not the same as in Painting. Commenting on this difference Stephen considers the differences between the practices and notes:

So photography is a shared facility because everyone needs access to the dark room, to the developers all that sort of stuff, it’s mechanical. You know, ultimately, originally an industrial process. So you can share those things and that leads to a kind of shared, open thing. Also the kind of traditional photographer that has been around for a while now, one that does a shoot and doesn’t necessarily require a studio, I would say they’re the least interesting photographers in the world at the moment . . . but the kind of post-photographic practice, where people are playing with the materiality of photography and its logic and so forth, and here I’m think of Andreas Gursky and Thomas Demand, or someone like that, absolutely requires a studio. That’s on their own as well, not shared with a whole bunch of other people. But yeah, it’s particular because of the materiality. People develop their own mode of practice so they’ve got their own requirements for materials and tools. They’re not shared, you can’t share paint brushes.

On asking Stephen to comment on the practice of contemporary Danish –Icelandic artist, Olafur Eliasson, who terms his studio, Olafur Eliasson & Werkstatt & Büro, (Olafur Eliasson Workshop & Office) Stephen comments:

Well that's got little connection with art as practice at art school, or indeed for most artists really, that sort of artist who is now completely at the top of the game and operates much like the old school Renaissance masters in some ways, the master/apprentice relationship, is still pretty rare. But you know, it varies too. I remember reading, an *Art Forum or Art in America* article which had interviews with studio assistants. And it really varied from people like, Jasper John's studio assistant that basically just made the coffee and opened his mail in the morning and sorted it into piles that he should look at and others that he shouldn't, while he did everything by himself, like the making stuff; to Jeff Koons, who even outsourced the design, you know, I've met those assistants, who, basically get a scrawl on the back of an envelope and from there, make the whole thing. So that’s okay, but let’s keep in mind that actually, it's the assistants making the work, they’re the real artists in many ways, except for this designer joker, and because they’re a designer they're operating like a designer, they need a design studio, like an office basically . . . But the real artists, people actually making it, still require their studios and they have studios and they carry on as artists always have.

But, the point there is that the studio remains, even with these high end artist characters, well they may not have a studio, but everyone who works for them, all the artists, have studios. And surely you do get them. I can remember reading an article too about Collin McCullough . . . he was saying the only time he gets to do any drawing or thinking now is when he’s on an airplane and going to a hotel room somewhere . . . that’s when he does his creative work, and then he sends the sketches and ideas back to his studio of millions, who set about making it all.

2. On Critiquing Teaching and Learning in the Art Studio

2.1 On Skills and Learning Structures:

- The Past – The Present

If skills are not specifically taught and passed down by a master apprentice model, how do students acquire skills in the studio today? In some ways, as Stephen suggested, the Renaissance model continues today when a single artist employs many people in large studios and outsource their work, for instance in the studios of Olafur Eliasson or Jeff Koons. But the difference and the reasons why Old Masters used assistants and the way
in which assistants are used today is quite different. Structurally it might appear similar, but today, as an assistant, there is little tuition and no graduating to be a ‘master’ in the profession as a result of that tuition. In an article debating the use of artists to produce another artist’s work, author Brian Sherwin writes:

Old Masters tended to be very open about the identity of their artist assistants. Having a highly skilled art assistant in your studio meant that you, the master artist, had trained the assistant well. One can imagine the bragging rights an Old Master had when his relationship with a pupil came full circle – his methods and teaching lived on in the pupil . . . who was now a master in his own right. Today we rarely see that kind of transparency in regard to the use of assistants in general. Today artists who utilize artist assistants, such as Damien Hirst, tend to keep said information a tightly guarded secret . . . In other words Old Masters viewed their assistants as pupils – a point of pride – whereas Hirst and others view their assistants as mere employees. The artist working for Hirst is providing a service that has been paid for rather than being a student who is learning from his or her teacher.18

- Master – Apprentice / Artist – Studio Assistants

In the New York Times, 2006, Mia Fineman traces the recent changes and tropes artists have played with in questioning the use of assistants, either deliberately or not and bringing into question the value of hand skills and the ‘masters’ capacity to outsource this work. Fineman writes:

ARTISTS have relied on the aid of apprentices, artisans and studio assistants for centuries. Raphael, Titian, Rubens and Rembrandt all presided over busy workshops where apprentices churned out paintings to which the master would add finishing touches — and his signature. What has changed is the expectation that artists actually possess the skills to produce their own work.

It wasn't until the early 20th century that the avant-garde challenged the popular notion of the artist as a skilled artisan. In 1917, Duchamp famously displayed a factory-made urinal as a readymade; in 1923 Laszlo Moholy-Nagy picked up the phone and placed an order for five enamel-on-steel pictures to be produced by a sign company in Berlin, making the point that the hand of the artist no longer mattered.

By the 1960's, Andy Warhol had called his studio the Factory and employed a team of assistants to turn out silk-screened canvases that intentionally bore little or no trace of the artist's hand. With Conceptualism, some artists refrained from making objects altogether, insisting, as Sol LeWitt put it, that "the idea itself, even if not made visual, is as much a work of art as any finished product." But in the 90's, a new generation of artists, including Mr Koons, Damien Hirst and Takashi Murakami, decided they could have it both ways: they could be Conceptualists who also created big, beautiful, expertly made objects — and they could commission others to produce them.

"We're in a post-Conceptual era where it's really the artist's idea and vision that are prized, rather than the ability to master the crafts that support the work," said Jeffrey Deitch, whose SoHo gallery specializes in large-scale productions by contemporary artists. "Today our understanding of an artist is closer to a philosopher than to a craftsman."

But if artists no longer possess the technical skills to produce their own work, who does? Katy Siegel, a critic and professor of contemporary art history at Hunter College, points out that while some art schools train students to philosophize, others concentrate on more traditional skills like carpentry, welding, stone carving and metalwork. "Places like Ohio State versus, say, the Whitney program, still teach manual labour skills in addition to — or as opposed to — conceptual problem solving and networking," she said, "and there is a real class divide in the art world between the art workers and the art thinkers.

Patrick Barth, a Brooklyn art fabricator with a graduate degree in sculpture from Ohio State University, agrees that ideas are more highly valued than the technical skills required to execute them. "You come out of these schools knowing how to build things," he said, "then you get to New York and find out
that that has nothing to do with your success as an artist. I have no problem with that now, but I was upset for a while that no one had told me how things work."

"We have a prosperous art market that can support ambitious fabrication that couldn't be supported 10 years ago," Mr Deitch said. "But even in the most prosperous market, there's no way that the majority of young artists are going to make a living just from their own art."19

The notion of the master artist in full control is part of the myth and legacy of art practice and history . . . Stuart Jeffries writes in The Guardian, March 2013 on the Chapman Brother's experience as assistants to Gilbert and George, quoting them as saying "we did our daily penance" and reflecting on the artist-assistant position as:

But what's most striking about the artist-assistant relationship is how it is airbrushed from public consciousness. Behind every great artist might well be a highly skilled team of assistants, but that truth is suppressed for fear of shattering our illusions: the lone-genius myth helps sales, and is partly what gives an artwork its mystique.20

So, how do the students learn in the studio? Is there a model by which they learn? Stephen discusses the university model from his perspective and considers future possibilities:

They learn by their own practice. I think that's an enormous problem one that needs severe reconsideration. Here's the thing, in other areas in the university, especially sciences, I think we are comparable, much more so than the humanities

which is reflexive of the practice on pre-existing things, we make stuff and we investigate things directly, much like the sciences do. In their model, they've stolen the master-apprentice art model from us. So you have something similar to those high end artists in a sense because you get people that run labs, who don't end up doing much of the work themselves, but are having the key ideas and then getting doctorates and post docs to work on their schemes, their research projects and eventually publish all together. So they dictate quite directly what the younger researchers are going to do and if they prove themselves long enough they will maybe one day grow up running their own lab. That's not a good model for us, okay, I don't think, not at all.

But, the current model we have is the reverse. You know, you get good at something you become quite well recognised and you give it up and spend all your time teaching people who don't know what they're doing, and 90 to 95% will disappear without a trace. It seems like an enormous waste of resources to me, and completely the wrong way around. Somewhere between the two would be ideal.

I think students largely despise staff. They may admire them and like them and so forth, but where they see them faltering and not making work anymore it's a bad example. And they're right to kind of have the scepticism about staff I think, in that case. I think you could do it around kind of research clusters where you have people who've got a particular interest and then are much more collaborative or at least in a synergistic kind of relationship with grad students that could develop and so, you're all kind of making work around the same thing, you're not dictating to them what they have to do, there's already those sympathies there. And, undergrads can then see it, they can go, 'Oh this things happening, do I gravitate to that? Or do I gravitate to this?' It's more like the European model in some ways, although that's quite dictatorial as well, where you have Gerhard Richter handpicking his grad students.

2.2 On Supervision and the Many Ways it Operates

Richter doesn’t dictate what they do, but they’re already doing something, which has a sympathy. Which is the way, it ought to run here too, people apply to do their degree to the supervisor and the supervisor takes them on if they think they
have something to offer, both ways. Here it's been a lot more reluctant for people to supervise, they see it as an add on to their already large teaching load and so they don’t want to do it, but in fact, as we become a part of the university, if we don’t do this we are… [pathetic].

2.3 On Criticism and a Changing Artistic Identity

The role of the artist critic is almost disappeared now… They’re gone, who reads critics? Look at the magazines, they’re so obviously trade mags, the most popular and important art mag in Australia during the naughties was Art Collector. It just had jump aboard men writing puff pieces from bloody PR things.

Everyone’s lost interest in those as well (90’s critical theory). And especially because so many of those characters wanted to be artists and tried to be and they did hideous work, that bored the stripes out of everyone. But you know that just didn’t wash in the end. There’s a bit of a return to the idiot savant, but it doesn’t wash much anymore. I think, there’s a kind of expressionist wave that’s always threatened to break again that never quite gets to swell up actually, because I just don’t think, well, it’s too tedious a story these days. I don’t think anyone is interested or believes it. You know, and that’s the other thing with critics is that no one believes them either, with this thing so incredibly complicated and they feel patronized and they’ve got a lot more access to the thing, they can see it online, hear artists speak, you know…

Commenting on the history and legacy of the artistic institution, and impact on the way artists can now work Stephen suggests it is perhaps the time for “the academy [to] strike back.” Further, he states,

I think the game is lifting again. You know, the stakes are higher, you can’t just be a fluff head and get away with it. People are more critical, more aware, and so, you know if you can make impressive work and be articulate about it, I think that actually, has credence now. Much more so now than it did. And also I think there’s also been a reverse of that idea that you should be poor forever. I’ve noticed that even in my time in the game. So when I started in the 90s, there was no economic collapse, there was no commercial realm. But even before that it was seen to be
very poor form, to be making money from your art. You know, it was actually counter revolutionary, you’re a traitor to your class.

There was an expectation ten years ago, that art school was a place to make students that they were actually entering a profession. There’d be some sort of mysterious job at the end of it, called being an artist and getting a weekly wage. I don’t know.

Today, there is also that interest in being an artist. More and more people want to be artists. But I think that’s a good thing because the more and more they realize that it’s quite fucking difficult and they’re not much good at it . . . they begin to develop an appreciation for art. What I think is lacking is that there is no set criteria by which to judge art. The most recent candidate for that was just simple commercial success and that’s the art collector’s sort of thing. If you were selling well, I mean the thing it flipped over from, “Sorry, I sold a painting,” to, “Woo Hoo, sold it, the whole god damn show and fuck you!” So, you know, that was the measure of success. Prior to that there was all that kind of, theory period where the work’s success was judged by largely its kind of theoretical merits. But, then it just simply became commercial and I don’t think there is a ground at the moment. But I think it’s developing.

I think there’s a growing kind of understanding about it. Also, that it’s still a very controlled game, that’s the other thing. But that’s kind of here, which is a bit of a hick, backwater, Melbourne . . . There’s certain cabals that are running things, and you know, their criteria for judgment of merit is simply their own taste, it’s a self evident truth of, I like it, it’s good. But there’s no criticality there, there’s no, you know, . . . (real understanding).

3. On the Future of the Studio Art Space

3.1 Funding

Stephen gives an appraisal for understanding how the arts are funded in comparison with sciences and links it to outputs. What do the arts give us and how are they valued? Stephen discusses the situation.
There's only been one ARC grant which actually has a material component in it. And that's only one part of it, so basically, the (art) research is not recognised as research per say. Also it's not going to make any money. The university is being driven by funding because they're not getting any from the government, so they're going to have to come up with their own resources and that is (finding) an area where you can make money. You know, selling drugs to pharmaceutical companies or whatever, you can't make it selling art. And also, we do make money actually, not a huge amount, but if you look at the input to result, it's quite extraordinary actually.

It is a problem that needs to be resolved, and I don't see any way, without giving up the culture without becoming something else entirely, I can't see it doing it. And even if we did that, I just think it's a waste of time because you're not going to be pulling in ARC grants, million dollar research funds, it's just not going to happen, it's pie in the sky. The university is just going to have to accept that there's a certain value in the thing and it's going to cost them money. And whether they will or not, I don't know. I would say in this day in age that there's a certain amount of good will. God save us when Glyn Davis retires, I reckon we'll be shot. But I tell my colleagues this and they don't believe me. The university has shut down departments before, without a moment's hesitation. There's no English Lit department anymore, and that's Shakespeare for god's sake, I actually like Shakespeare!

I can tell you this, because I do research mentoring up at Melbourne Uni, [Parkville]. And so, they're all the top researchers at the university, and I'm only there because I'm from the VCA and they felt sorry for us. Because everyone else was like the Chief Surgeon of the Children's Hospital, and so forth, and they're all ASPROS and professors and I'm a humble Level B . . . so it's very enlightening because it's such a different career path to ours, it's just completely different. And the career path through the university itself, like the degrees, undergrads, Honours, Masters, PhD, Post Doc and then you start working, that's kind of automatic. Where with us, it's like get the hell out of the place after Undergrad come back in a few years, do Honours, come back in a few years, do Masters and don't even bother with a PhD unless you've got a particularly good reason to do it. It's very strange to watch but they would be scandalized, if I, now I'm going to tell them, that I don't have a studio on campus, they'd go, 'Oh, how can you do your
research? How can you, you know, you need a studio.’ So, you say you have to get
one, and they would say, ‘What? You take your research days and go off campus
like, what the, what the hell!’ . . . And you pay for it out of your own money!

3.2 Space and Materiality, Immateriality and Dematerialization

Could the studio space ever not be necessary? Given the link between the studio and
materiality, Stephen rationalizes:

Not really. With all the dematerialization kind of arguments and what not, we
haven't developed that much from cavemen really. We were making rags on walls
and that kind of fundamental thing, and again, I have an incredible painting bias
when I say . . . it is unlikely that it will go away. It just keeps reinventing itself and
has been around for a god damn long time. And it's valued by people, not all
people, and obviously there will be, you know, shifts, but I think, I sometimes
think about this in terms of the digital thing and I've got an interest in digital
things becoming analogue which I think actually, is much more interesting, the
results are much more interesting and artists are engaged with that. But, there's
always the kind of suspicion that maybe painting and other kind of material based
practices will go the way of tapestry.

Tapestry was huge, it was major, incredible! Paid a fortune for a good tapestry in
the middle ages, and then oil paint was invented, and goodbye tapestry. So, maybe
the digital will do that to painting and all these other things, maybe we’ll just wind
them up. But, I suspect not. And there's a lot of reasons for that, one is simply
commercial, because as things become increasingly dematerialized, material
things become worth more, potentially, if you've got an object, it's like the gold
stand, you know, gold is at record prices at the moment. In a world where you can
buy future shares, so what's going on there? There's a trust in physicality that in
all that dematerialization of the world, there's still the material. I mean within the
digital it is analogue. Its logics and so forth may be digital, but it is a box, on a table
in the world . . . forever. We are not going to transcend physical space . . . it's all
physical.
3.3 There is No Transcendence

So with our physical reality grounded in materiality, despite online, virtual communication, Stephen asserts:

It’s all physical, mechanical . . . You know the rhetoric that suggests otherwise is justuffyuffynever-never-land. It’s a bit like that book by Margaret Wertheim, The Pearly Gates of Cyber Space, it is, that kind of thinking, that magical other realm that she compares the digital kind of hysteria with those sort of medieval ideas of heaven, purgatory and so forth and it’s still rampant. People still go, yeah! Digital! It’s this kind of transcendent hope that’s completely misplaced. And sure you can have mediated, apparently, immaterial connections, but they’re material. Skype isn’t a magic ghost appearing in front of you it’s electrons travelling through a bloody cable that’s connected to other cables that eventually go across the sea in cables that somebody had to lay off the back of a ship and da da, you know?

Terrie: So, we can’t beam me up Scotty yet?
Stephen: Still need a spaceship to land in don’t you?

It’s all material. So that’s why I think the studio is not going to disappear, I mean no, it can’t. Not unless we actually, it’s the rapture, and we actually do transcend our earthly souls and fly into the ether . . . which goes on forever . . .

So just remember, they are important, those material things!

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Dr Stephen Haley
Postgraduate MFA Coordinator. School of Art, Victorian College of the Arts.
Interview conducted on April 1, 2014.

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The Studio Space in Art
Teaching in the University Art Space
Drawing

Academic Perspectives
Sue Stamp

How can you be an artist if you’re not living with your work? The studio is not a space to wallpaper. It’s a space to put work up . . . to reference material, whatever you want to do. You need to be able to walk into that space each day and be looking at your work, and subconsciously or consciously analysing it all the time.

If I’m having a life drawing session, you cannot do it unless you’re in a studio.

That space where students are collectively there, engaged in an exercise or a notion of education I’m trying to put across about drawing can’t be done in any other way except in a large space. And I think the students learn from each other, seeing how each other tackle that.

Why would an institution that is an educational institution not have big studio spaces to teach and get points across to a group . . . I don’t think we can survive without them.

Sue Stamp
Lecturer in Drawing, VCA
Interview conducted on March 10, 2014.
Introduction

Sue Stamp is an artist, animator, filmmaker and lecturer in Drawing in the School of Art at VCA, primarily teaching first year undergraduates. Sue’s interview focuses on teaching in the Jim Mark’s Studio, a large multi purpose studio space used for teaching classes such as figure drawing, related studies and central teaching subjects. This interview refers to that large communal space, rather than the individual studio space. It is where students come together via drawing in a group activity – life and figure drawing. As a group, the work is then discussed by spreading it out and viewing what has been done in a given session or sometimes work may come from a class conducted in a different outside location.

Sue advocates for the necessity of large studio spaces in an educational institution as well as individual studio spaces to develop independently driven work. Large spaces enable teacher demonstrations and group work. Both kinds of spaces are essential.

Themes

1. Teaching Drawing in the Drawing Studio: The Jim Marks Studio Space
   1.1 Essential Attributes
   1.2 Issues, Difficulties and Considerations

2. Teaching and Learning: Methods and Process in the Studio
   2.1 The Importance of Student Centered Learning: Being Together and Learning from Each Other
   2.2 Making and Discussing: A Physical and Intellectual Activity
   2.3 Skills and Materials
   2.4 The Studio is Other Spaces: Inside/Outside/Technology
   2.5 Studio Metaphor
   2.6 Future of the Studio
   2.7 Conclusion

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1. Teaching Drawing in the Drawing Studio: The Jim Marks Studio Space

This interview focuses on Sue’s teaching practice in the Jim Marks Studio, Drawing department, a room Sue frequently uses for life and figure drawing. Sue argues for the necessity of the studio from various points of view. In life drawing, a naked figure is set up to observe and draw. The conditions obviously have to be private and warm and the ability to control light for the observation of form is essential. Sue states, “If I’m having life a drawing session, you cannot do it unless you’re in a studio.”

1.1 Essential Attributes

Sue’s classes need a large room, lighting and temperature control, the organisation of drawing equipment such as easels and model props and, storage facilities. Teaching involves large groups of students so a spacious room is fundamental. Sue explains:

I have at the moment, 15 students [in] two different groups. Sometimes there’s 23 [in a group]. It's a large space, it needs easels, it needs drawing boards, a variety of sizes of drawing boards. It needs plan presses to store the paper and the drawings, I store reference drawings and it needs good cupboard space for heaters, extension leads, materials, sinks, water, and if I'm honest I think the Jim Marks studio is appalling. It's not good enough.

We now have a roof [ceiling]. We had light coming from the rafters and light coming from the window [two conflicting sources]. So I now do have blinds, so I can use lights, with the model for dark and light etcetera. So that's a really big improvement. That space where students are collectively engaged in exercise or a notion of education I’m trying to put across about drawing, can’t be done in any other way except in a large space.

A large space is essential for Sue’s methods of practice and knowledge dissemination via individual tuition and group learning. As students practice observation and drawing skills at their easel, they also come together for group tutorials at various times throughout the class. Sue suggests:

I think the students learn from each other, seeing how each other tackle [a drawing issue]. They’re walking around looking at each other’s work; we put work
on the wall at intervals to discuss. A lot of what I’m doing is repetition as I go to each student, but I’m then dealing with how each individual is tackling that problem.

While the room directly impacts on the teaching methodology, some classes, such as ‘Related Studies’ are on location and students return to the studio to lay work out, observe and discuss. Sue declares:

You need somewhere to return to, to bring all that work back, that immediate work that has been done at an [outside] environment they need to be able to spread that out, look at it and edit it.

It’s almost like a group tutorial. So they again need to see what the others are doing, see their own work . . . and I need that freedom when I can see that things might need to zone in, [or] bring the students back as a group. I have that space to then illustrate a point I might need to get across. I can’t see why, an institution that is an educational institution [would] not have big studio spaces to teach and get points across, you do want to [engage in this way] as a group.

I don’t think we can survive without them. What is the point of having an art school if you can’t get into that environment where I can demonstrate?

Students need a space to:

Stand at an easel; they need to be able to walk back from their work, they need to be able to turn the easel around and just stand back. They need to be in a physically good posture to be drawing; they need to have good visuals to what they’re drawing from. They need space to put their gear . . . it needs to be functional and common sense and the reality is you’re putting [perhaps] 15 people in an environment where they’re drawing from a model. Obviously they’ve got inks, charcoals . . . you need easels with good functional shelves to place those things. I don’t really think the studio needs chairs, I think that can make students sit down and be a bit complacent, in that they walk in and they’re mindlessly looking at their page and not standing back and looking at what they’re doing.

Light too is an essential attribute. Sue declares:
I come from a linear [style]; what I do personally, I’m always about lines, so for me, the light in that room [is different for a] painter [who] would probably find it more difficult I think. I don’t know how they as painters work in that big area down there, because they’ve got light coming from everywhere; if you’re a painter that’s about light.

The only way I can do that with the students, is I have to blacken the room out and use light, so then the students are drawing in the dark with lights on the model because there is too much light coming in all over the place, and I can’t make light turn over the form because it's bouncing.

1.2 Issues, Difficulties and Considerations

Controlling and understanding how light falls on an object in any space is one issue facing the figure drawing class in this room. Another is a recently installed wall or partition that affects temperature and air flow. The room designates what is possible. Sue elaborates:

So what we’ve got is very hot in summer and very cold in winter. We’ve got an air conditioner but that’s very noisy, the new one, the other one blew up, is better. I need to keep . . . the life model needs heaters, and even on a warmish day they do need that. So there’s been things that haven’t been considered and I think by too many people who don’t use the studio, or understand that kind of teaching.

Sue suggests the Jim Marks studio could be better organized. Essential equipment is absent such as:

No proper racks to hang easels so they’re getting damaged and the sink is just atrocious it’s so filthy . . . [a] bench, a stainless steel bench and a couple of sinks so that you can wash something then put it somewhere to drain. It's, you know, like in your kitchen, you [have a] sink [for] washing up [and] keeping water . . .

2. Teaching and Learning: Methods and Process in the Studio

Sue observes the studio is an individual and communal space. It is important for the individual student experience as a place to be with one’s work, to learn about processes,
motivations and making art while it is so important to observe and discuss with others; much learning takes place in proximity to other’s work through observation, discussion and articulation. Sue confirms:

Well it’s their studio; their drawings, they’re putting their work up which is immediate to what they’re working on at the time, and they have to have that space. How can you be an artist if you’re not living with your work, it’s not a space to wallpaper. It’s a space to put work up that you’re working from, and well, you know, even reference material whatever you want to do. But you need to be able to walk into that space each day and be looking at your work. And subconsciously or consciously analysing it all the time.

As educators, Sue suggests this way of using open studio spaces “allows us to see things a student might not be able to see. So we’re responding, guiding, communicating.” The space is used in very particular ways for making but also for observing one’s process and coming to terms with what is happening in the work. For instance Sue states:

If they’re making things, it’s in their space. They reference their own drawings on the wall, [and] it is changing, otherwise they’re not challenging themselves enough. There is a space [where] that needs [exposure], where work needs to be put up and pulled down. And sometimes it needs to all be taken down and you have nice white walls and you need to, you know, take it away and move on to something else, or you know, edit it out. It’s difficult looking at your own work. And so you need to be able to come and go to it . . . so, being able to pin work up and walk into an environment where work is in progress or whatever. It’s when you go away and you come back and it might, you know, might take weeks till you see what you’re doing.

For the student, Sue suggests, it’s about identifying what I’m trying to say. The process of putting things up and taking them down is extremely important. Sue confirms the importance of a space to be able to enter into that thought and physical process:

Well you can’t see those things unless you’re doing that. I don’t know how to explain it, but it’s how can you work out where, you know, even if something is resolved unless you live with it. You know, you need to make it, live with it and be able to change it and work from it. Question it. So it does, it needs to be up and
down and you need to be able to be physically confronted with it. You go home, you go to sleep, you come back to your studio. It’s like [P] said to me once, you know she can’t wait to get up in the morning to go and see what she’s done in the studio from the day before, and usually it’s terrible.

I think a lot of the time in the studio it’s serious hard work. It’s terrifying and it can be agony, but then when things start working and you start to see it, it’s just magic!

Constant learning is part of the studio discipline. Sue suggests,

When you are getting tired and you’ve been drawing really hard all day, suddenly things start to come because you've put in the hard yards . . .

It evolves and you've got the rhythm or . . . it’s what you've been trying to say all day or for weeks and something happens at that time . . . it can . . . be awful too because you’re too tired.

You are constantly learning and you’re constantly trying to find out what you’re trying to say, you’re trying to sort of learn how to do the new skill . . .

You don’t know when it’s going to happen; [but if] you put in the hard work, it happens.

2.1 The Importance of Student Centered Learning: Being Together and Learning from Each Other

Being able to observe and professionally discuss the work of others enables rich communication and networks to form. This is enhanced through the group’s interaction over time and the development of a trusting environment, guided by the teacher’s capacity. Sue acknowledges:

They’re seeing each other work and as long as you’re not plagiarising somebody, you learn from seeing what others are doing. You’re learning where someone’s been inventive, creative, testing something out, or in their work process, I think that can then communicate to someone else, "Oh I’ve got to think outside the
square a bit with my work, or whatever.” I think … you do learn from seeing what others are doing.

2.2 Making and Discussing: A Physical and Intellectual Activity

Sue highlights physical and intellectual activity underpins working in the studio. She suggests, “it is very physical, it is a place to make and a place to discuss, but mostly a place to make.” With group tutorials Sue asserts:

you need a space . . . when you've got 10 students and 4 put their work up over a morning or a day . . . you need space to put that up, you need students to be able to sit around and view it and move around and talk, or stand up. You still need a large space, like a gallery space to do that.

Sue notes the importance of dialogue and critical conversation between students and teachers. Sue describes the learning:

As first years get used to each other, you've got to build and encourage that dialogue between them, because that's how they learn they're constantly having to talk and they have to become comfortable to challenge one another. Me, [I have] to be able to challenge them; but for them, to also talk to one another because it leads into the group tutorial. A trust has to develop between the students and they need that. Because they're not going to learn, I don't know how to explain this, artists need to be talking to each other, sharing those ideas and debating.

Physical attributes that assist in good studio critiques are:

[Students] need to be comfortable; they do need chairs and good viewing ability of their work.

2.3 Skills and Materials

The studio is also important for the acquisition of material skills. Sue explains:

But I see the studio, I see it's a place to make and work . . . You can't materialise your ideas unless you have some understanding of how to execute them. So
whether students go through . . . a process of learning fundamentals of drawing and techniques of drawing . . . I don’t think you can reject those notions until you understand them. So whether students want to value [that] . . . I probably come at the fundamentals of techniques of drawings. I also feel the students should come in and be, have the ability to come and respond personally with their experience as well. So I can say okay, well today we’re going to learn about contour drawing. That is, contour drawing makes students start to think about unifying, so if I can bring up that we’re talking about – unifying – maybe in the afternoon when we’re doing a longer study, maybe . . . I’ll go through a process of the exercises presenting that notion [when] we might have a long 3 hour study. I don’t want to go back and [teach] those nitty gritty drawing [exercises] on the nose and then they draw the ear, you know? I want them to think about how they’re responding to the figure, how they’re seeing it, sculpturally as a form on the page or conceptually how they might be feeling.

What kinds of skills are encouraged? Are they communication skills or material skills or both? Sue recalls when she went to art school, she figure drew for 2 days per week. Today however,

those opportunities to draw over a long period of time are going. The onus is put onto them to develop their own work. They’re learning to have their own visual language. There’s probably more chance of them leaving this environment and continuing as an artist and knowing what continuing as an artist or rejecting it [might mean] than when I went through where it was all studio based [and] we didn’t have our own individual spaces, you know? [It was all] in the big studio and that’s how the teaching was presented, but then, I’m really grateful that I got that teaching.

Because they [those skills] are with you for life. [It’s] something [G] said, being able to materialise your ideas . . . you’ve got to have the means to be able to do that . . . And know what you’re rejecting, if you’re wanting to reject space or something like that, you need to understand it to know what you’re rejecting because then you’ll be better at whatever you go off to do, if you understand what you’re choosing not to use.
Today, with the TAFE system in demise, the student intake is mostly from VCE and Sue suggests this cohort does not have the material skills and,

we can’t make the assumption that they understand . . . the last two years most students are 18 year olds . . . very few people bring in serious sequential body of work that they've made. [It is] this folio stuff, like a project.

2.4 The Studio is Other Spaces: Inside/Outside/Technology

The studio can be a variety of places particularly as Sue teaches off campus; the landscape is the studio too. It is a state of mind, a way of questioning, a way of being in the world in relation to oneself and others, objects, experiences and phenomena. Sue articulates:

I’m doing exactly the same as what I’d be doing in a big room out on location when I’m talking about drawing . . . For me [the landscape] is the studio too.

But the physical space is important as a part of the toing and froing process, the inside and the outside experience.

I need somewhere to introduce what we’re going to do, then we’ll go out and then we need to bring it back and look at it, you know, there’s no point in shoving it in a draw, the learning happens, probably tomorrow, when they come back and look at their drawings . . .

Today we went out drawing . . . up around the Art Centre . . . [then] they had to photocopy all their drawings, they had to . . . zoom in [and] out so that they could then chop up and collage the photocopies, so their drawing stayed intact, like the negative of their movie, and with their beautiful white boxes they then readdressed the composition and assembly and . . . [they learn] if I [the student] can find what I’m trying to say, it doesn't matter if the drawings not so great.

So, what the work wants to say and the power of the medium come together.

Technology too offers another space. Sue mentions IPads, IPhones, Pencils and Stylus as other ways to teach and inhabit another kind of space. Sue mentions the use of this
technology in relation to performance drawing and arousing curiosity via recording public events and setting up a framework where that can occur. Sue cites an example such as:

Myself and three students at our department party on Friday night, we’ve got iPads [and] I’ve booked the projectors, we’re going to be performance drawing hidden away on our iPads, but the projectors are going to projecting around the walls . . . we’re not telling the students, only us four know and the staff who have helped me to get the equipment . . . we’re going to draw the figures . . . standing around eating [or with their] glass of wine.

This idea started as a result of a figure drawing class. Sue explains:

So they [second years] had a one off figure drawing session in the afternoon, I started talking about an artist Kellie O’Dempsey, she does performance drawing. So she’s got a contraption where she’s drawing and its immediately projected, and I was like, we should be doing that, you know in the 21st century. In the drawing department, if we want to challenge drawing, and ways of thinking about drawing, we need to get a little bit more updated. And this has been a fantasy of mine, have never done it myself, but . . .

So this experience brings together technology, drawing, performance, and Sue’s love of movement and animation. Sue further reports:

[It] means every single one of those students who come, have an opportunity to go, “Oh wow, I’d like to do that”. And now we have the equipment to do it!

I’m hoping that even if one student takes it on board to research and become their practice of performance drawing . . . then they’ve gone and felt the conceptual idea for it, like . . . you can’t just go and look clever, that would be as boring as anything too. You need something to say. But hopefully the technology is now there in the department over a very simple spontaneous conversation.
2.5 Studio Metaphor

Sue reflected on a friend’s description,

I hear [G] say it’s her favorite place in the house.

But for herself, Sue suggested:

It should be a place that you are excited to go to each day . . . it’s your space where you’re being inventive, you’re being creative, it should be a wonderful space.

2.6 Future of the Studio

For Sue the physical studio space continues to be vitally important for teaching and her own practice. She confirms, “it’s the way I like to teach. And it’s in that environment; it’s what I’m comfortable with.

A virtual studio space is not on her radar. Sue asserts:

Look it’s about the touch, the feel, the sound, you know . . . that [technology] probably has a place, but you won’t catch me trying to do that. I like to be able to . . . like this morning I went into my studio and I find things jump out at me, and I said, nope, it’s Beckman [for today’s class example].

Or [it might be] something I need. Somebody is doing something and I think, No! You’ve got to be using this material for the wooden house you’re drawing. You can’t do that [in a virtual space] can you?

So if you’re looking in a Skype situation of what people are doing, you’re not really, I don’t think you can really sense . . . the work, you know [it] has an intensity of, of space or feel, or . . . [texture].

I couldn’t do without it. If they want me to communicate . . . what I’ve learnt as a teacher . . . it’s . . . to talk about drawing and try and demonstrate and illustrate to students the means to draw, I do, I like that, I like to be showing them the reference, showing them what I’m trying to do and looking at working, the actual doing, the processes of actually making something.
Sue maintains the teacher contacts she made as a student. This reinforces the idea that a good studio education can perpetuate a professional life as an artist and networks can set one up for life. Sue explains:

I have still my original teachers that I’m in contact with. [G] will come to my shed and there’s still that discussion, “what are you trying to do?” My work is very immediate and mostly on location, how can I use the studio better to push my work further, because…otherwise I’m just bouncing on the same spot, I can draw really fast and accumulate a lot of work in a short amount of time, but where is the next level I’ve got to go to? So in the studio it has tools in it to challenge that.

2.7 Conclusion

Sue suggests the force to create is a powerful one for the artist. She concludes:

When there’s that drive to make something or communicate something you will do it no matter what.

You do what you need to do, to teach yourself something. And that’s what a studio is for.

Sue Stamp

Lecturer in Drawing, School of Art, Victorian College of the Arts
Interview conducted on March 10, 2014.
The Studio Space in Art

Teaching in the University Art Space

Critical And Theoretical Studies

Academic Perspectives
Norbert Loeffler

A studio method of teaching is still the making of art except that doesn't necessarily mean a conventional artistic form, an object form. Now it can be a short film, it can be photographs, it can be installation, it can be an event, it can be performance, any number of things . . . most people are doing a combination of those . . . So what then is a studio?

Is it like Bruce Nauman and you start with an empty room
Or

Tino Sehgal with the rehearsing of groups of people
Or

A staging, as in the Biennales, where the work is in one's bag
Or

In the computer where perhaps a note is sent, like in the case of Sol Le Witt's notion that the idea is the art and the rest incidental
Or

Like Donald Judd with his house in New York where . . . cubes and shapes . . . elementary forms that he worked with . . . became the table that became the chair he sat on . . . but also a demonstration of his art. The windows are transparent, so you can look inside . . . now it's become a display box
Or

Brancusi, who actually started that [way of working] but did something old and new by going back to a kind of craft and vernacular tradition . . . setting up a studio in this sort of old factory space where the things he made . . . were base . . . but they were also part of the sculpture . . . that could also be his kitchen chair, or the table he worked on, or the table he made the next work on; that also was a part of another sculpture when he wanted it to be . . .
Or

You could say, the real studio is the artist's mind.

Norbert Loeffler
Art Historian, Critical and Theoretical Studies, VCA.
Interview conducted on April 14, 2014.
Introduction

Norbert Loeffler has been a lecturer in Art History, Critical and Theoretical Studies for many years at VCA. He has conducted numerous art study tours for students in Europe and Asia and is considered part of the foundational fabric of the history department in the Art School. Norbert has the capacity to unravel a topic by linking labyrinthine insights from his extensive knowledge and experience in arts and culture, his personal and theoretical perspectives and the critical observations and reflections he has developed over many years of lecturing and tutoring in the arts.

This Studio Perspective covers an overview of historical and contemporary reflections on the institution of art as it relates to the studio. In this conversation, the institution refers to the business of art, the art market and their relative systems as they impact on the education of artists and teaching and learning in the studio. Norbert alludes to ways in which the institution may be critiqued from in and outside the system.

Beginning with the effects of change in the 1960s, Norbert suggests the forces responsible for the shifts affecting the studio and art education were the changing nature of art practices in every quarter. Issues of power, knowledge, truth, the business of art, the art market, and art world relationships between artist, dealer, gallery and critic, all contributed to the changing conditions of the studio and the education of artists in the academy. From these historical conditions, reactionary cultural movements, philosophical and subjective drives, Norbert presents a broad historical sweep to position the studio in a contemporary context as diverse and fluid, a workspace that embraces the needs of individual, hybrid and collaborative practices.

Themes

1. Forces of Change
   1.1 Mass Education
   1.2 Artists Responses to Art’s Institutionalization
   1.3 Systems in Play

2. The Institution of ART / Institutional Critique
   2.1 Inside /Outside
   2.2 The Value of an Art Education, What Does it Offer?
3. The Teaching of Art / Studio Configurations: A Response to Ways of Practicing

3.1 The Nature of Art Practice
3.2 Materiality: Working with Materials as the Basis of an Art Practice
3.3 Artists and Assistants: Past Practices / Present Considerations
3.4 The Importance of the Studio in an Art School
3.5 The Studio Now: Diversification and Hybrid Practices
3.6 Art /Life/Social Position
3.7 What Makes a Good Artist?

4. The Business of Art: Time and the Artist, the Dealer, the Gallery and the Critic

4.1 The Art World / The Art Market
4.2 Effects of the Seventies and Eighties Art Market
4.3 The Critic’s Connection

5. Educating the Artist in the Institution Now

5.1 Do You Need an Art Education to be an Artist?
5.2 Instruction: How Studio Art is Taught / Ateliers, Skills and Student Directed-Learning
5.3 Loss of Material Skills in Upcoming Students

6. Reflections on the Myth of the Artist as Hero and Genius

6.1 To do the Work: Remarks on Past VCA Artists and Teachers: Peter Booth, Roger Kemp and Paul Cox

7. Conclusion

1. Forces of Change

1.1 Mass Education

In *The Dawkins Revolution: 25 Years On*, Richard James, Tom Karmel and Emmaline Bexley write that "at the time of Federation, less than 0.07 per cent of the population attended university and by the outbreak of World War II the figure was only 0.2 per
Jim Breen confirms the Higher Education sector in Australia had 14,000 university enrolments in 1939. Post World War II and by 1948, this figure was raised to 32,000 aided by the Commonwealth paying for places for ex-serviceman. By 1960, student numbers had reached 53,000 and there was a large parallel growth in state funded post-secondary institutions: technical and agricultural colleges, teacher training colleges and institutes of technology. James, Karmel and Bexley further state, that “[o]ver the last sixty years, the growth in tertiary education has been dramatic with student numbers growing to . . . 180,000 in 1984 . . . and to 600,00 in 1995.”

In light of this growth, Norbert outlines some of the conditions that directly impacted on art, art practice and art education during these times:

In the Post War period there was mass education [with] the vast increase in art schools and art students; simultaneously with the huge development in galleries and museums, art [became] part of the entertainment industry, the new audience [and] international art tourism . . .

In all kinds of directions . . . the changing nature of art practices . . . came through new media and [these] new possibilities. The artist moved outside the white box . . . On the one hand the white box became the new absolute [yet] on the other hand the artist simultaneously wanted to escape it. The more you became enclosed the more you wanted to also break out, you know, the so-called institutional critique as art suddenly became institutionalized, the way it had never been before, well that's European art . . .

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25 James, et al., 128-30.
1.2 Artists Response to Art’s Institutionalization

Suddenly by the mid 60s and even early 60s artists wanted to break out of the institution because the institution was an enclosure. It was increasingly directing art... it’s a criticism about institutions: the coming of the hospital, the prison, the prison house, and things like that. ... On the one hand here’s Enlightenment and we’re all going to make it sober and rational, but in fact of course the minute you do that you also enclose things. And you channel things, and contain things...

1.3 Systems in Play

The consequences of institutionalizing major organisations had far reaching consequences and particularly affected the

... lives of the middle class and mass education. [These systems] channel you increasingly from the time you enter kindergarten to the time you end up in the institution. And you think you’re free, I’m going wherever I want to go, but you’re really only going where they want you to go. It’s a sort of process of socialization and putting you ... in line with the economic order and consequences of ... the society.

2. The Institution of ART / Institutional Critique

2.1 Inside /Outside

Institutional critique not only refers to critique and activism within the system but also commentary pitched from the outside, especially as art training entered the educational establishment and became under closer scrutiny with government funding, curriculum transparency and research audits. Today, this outside criticism continues despite the benefits of an art education. Norbert cites a recent article by Sun Herald journalist, Rita Panahi, who debunks university degrees that don’t lead directly to employment and illustrates this with the futility of an art education, suggesting it is ‘a pile of junk’. Panahi writes:
These junk degrees, that qualify the graduate for nothing more than waiting on tables or filling out unemployment forms, see students leave university with little prospect of obtaining work that is in any way connected with their fields of study. In universities across the country, you can now study a Bachelor of Creative Arts majoring in dance or a graduate degree in cultural heritage or an Arts degree majoring in gender studies where you can study romantics, feminism and sexual politics. And there is no shortage of visual arts degrees on offer despite a University of Canberra study showing that the qualification had no intrinsic value—indeed, graduates were worse off with a net financial loss of $20,000.26 In comparison, a dentistry degree saw a healthy rate of return with graduates better off by $860,000 for men and $530,000 for women. It’s not just the number of worthless degrees but the lowering of standards that sees university education so cheapened...”

Norbert proposes this kind of ‘reactionary,’ tabloid journalism completely missed the point of what an art education has to offer. He suggests the journalist lacks critical judgment, in-depth research, and is part of the sensational reporting environment fueled by personal opinion. Norbert observes:

[This reporter] was going on about art schools, what a waste of time, these people are near illiterate, there’s no real learning taking place, and we really should close down most of it... she was looking at it purely from a sort of... new reactionary, practical sort of thing, and you know, that education must lead to jobs and income and real jobs and things like that and... everybody else should... go to other places... she made a major part of [her argument] featuring art schools.

This is the reactionary vanguard, notice it’s pretty unrepresented for Australia as a whole, but they’ve appointed themselves as this sort of juggernaut vanguard to give themselves [the] space to broadcast their views to 70% of the Australia media. So their point of view, particularly given the collective thrust of what they’re rating becomes the paradigm. And then others feed off [this] who are too lazy to think or do the research, they feed off it. Notice with talkback, what they

do... their research is – they go through the morning newspapers at 4 or 5 in the morning, use the highlighter for a few sentences and then they just... repeat [it]... And they do it in an aggressive sort of way hoping to achieve a polarisation because the audience will, some of them will phone up and say, ‘Oh I agree with you’, and others are like, ‘Oh I disagree with you’. It's theatre!

And there's no research involved. No thinking it through, they don't have time. It's all just instant, creating an instant little storm... and it's all divisive, good, bad, right, wrong, you know that kind of thing... Look at this woman [the reporter, Rita Panahi,]... she does no research, she's just sort of espousing her own prejudices, she knows the price of everything and the value of nothing. But that's like Bolt, and people like her and the whole brigade that writes for News Limited. You know, that's what they're hired for and they become this collective sort of vanguard.

2.2 The Value of an Art Education, What Does it Offer?

I asked Norbert what he thought was the value of an artist education. He explores the ramifications of pursuing this choice.

It does lead to a kind of artistic vocation, not a career because there is no such career really. It's an artistic vocation and most of the people who get involved with that, who really commit themselves to that, whether they, in the long term, really achieve some distinguishing sort of thing or not, is they don't know they will be ‘punished’ for it. You have less income, less security, or if you’re going to do it, you have to keep earning money by other means to support your art vocation. That’s understood, I mean the actors know that, the musicians know that, the dancers know that. And the dancers even know they have a very short shelf life.

Norbert outlined a number of directions available to a graduate Fine Art student, such as:

Teaching, art therapy, framing businesses, art management, curatorship, conservation; they can work in public art, for local councils or in private galleries. In fact if you look at it, part of the new service industry culture is mostly art jobs for people who can operate in this sort of more free kind of field... their sort of creative field...
An art education is] less secure because you haven’t got exactly a specific job to step into at the end. Except maybe secondary teaching, art teaching. But then again, not that many get into that or want to get into that or have necessarily the skill or the aptitude for that.

Pursuing and relying on one’s own practice for an income is arduous. Norbert suggests,

that it’s difficult. You know, you’re not going to get a direct income and, even over years, the smaller number that do pursue that are still getting on the whole, a low income. And the only way you’re going to survive is with difficulty and by supporting yourself through other work. Whether you’re doing waitressing or school teaching.

Most of our staff do not earn enough to live from what they make from their art [so] they’re teaching half time or full time . . . And some of them are . . . excellent artist[s], but . . . even by the time [they] die, they’ll never make enough – money from [their] art – to live at the level they can live at by having a full time job, or even a part time job at an art school. I mean . . . I don’t think that’s new it’s always been so. And not entirely, but you can see changes over the decades and the last couple of hundred years, but generally it’s been true.

Artists will always struggle and for many careers time is a limiting factor, particularly in the performing arts. Norbert reports,

Yeah, it’s true. But it’s the same if you chose acting, or being a muso, or a dancer who, [lasts] 5 years, 10 years? Who lasts more than 10 years in dancing?

So the value of an art education may lie in recognizing it as a form of intelligence. Norbert speculates that,

this is what all the research has clearly indicated . . . [We ask students to] look at the art and try to make sense of that. And make sense of that in terms of [their] own practice . . . And [with that] there’s an imaginative leap [which is] inventive [rather than] academic . . . We want our students to fly if possible . . . [to] relate to practice because that’s what they’re here for, for practice . . . we’re more and more
talking of academic literacy . . . But, in the end we really . . . focus on the practice because that’s the basis of what we’re here for.

3. The Teaching of Art / Studio Configurations: A Response to Ways of Practicing

3.1 The Nature of Art Practice

In focusing on art practice, Norbert suggests the studio method of teaching is still about making art, but not necessarily producing a conventional artistic form – an object form. Norbert expands on what the notion of an art practice might be today stating:

[Today] it can be a short film, it can be photographs, it can be installation, it can be an event, it can be . . . performances, any number of things.

. . . If you’re doing [this] or a combination . . . which most people actually are, well what then is a studio? Do you do a Bruce Nauman and start with an empty room? Or a Tino Sehgal with the sort of rehearsing of groups of people [with] reactions [and] momentary . . . encounters? Or notice some of the international artists who travel from one Biennale event to another and when they arrive they stage their work. Their work is really, sort of in their bag or in their . . . computer. And then when they get there, well okay, [they might say to an assistant] I sent you that note a little while ago, have you got the stack of material that I require and they put it together . . . Sol Le Witt’s notion [that] the idea is the art and the rest [that] can be done is incidental to the idea. The artist generates the idea but the execution, the form or the momentary demonstration of the idea, that can be done by others, whether the artist ever arrives or the artist is there or you temporarily display it and wash it off the wall and put it back on the wall when you open the envelope and get the instructions again. Now, to what degree does Sol LeWitt have a studio?

Well of course he had a studio, but the studio is more a kind of working space, maybe a desk and few other things around him. Or Donald Judd with his house in New York; their house became a sort of coming together of a particular kind of structure and the bits and pieces . . . of these cubes and shapes . . . these very elementary forms that he worked with. That became the table that became the chair he sat on, but it also became a demonstration of his art. If you go to the Donald Judd house . . . the windows are transparent, you can look in because it’s
now become a display box. Nobody actually lives in it. Brancusi actually started that.

But what Brancusi did was really something old and something new. Because what he did was in a sense go back to a kind of craft and vernacular tradition where people made their own things, like furniture and beds, and then sat on it and lived on the things they made. But of course, and it also kind of went to Paris where people make unique artworks, not the peasant history of Romania or the east of Europe, he went to Paris and there of course, he actually wanted to make something more unique in a modern sort of sense. And he made these marvellous sculptures. You know, created out of various traditions, what he brought with him, this kind of peasant craft tradition, but also so called primitivism. He was aware of the tribal sculptures and... at the same time he was totally enamoured with modernity. You know, the streamline stainless steel forms, polished bronze forms, these ovoid kinds of forms that he made. And he really put together different cultures, different traditions in these works. But somehow he stayed true to the aspects of all these traditions he brought together. But it’s interesting, he was an ambiguous character, because on the one hand he looked like a messy, (as he got older) Romanian peasant with his beard and things like that, and on the other hand he was highly sophisticated. His closest friend was Duchamp. They used to go romping around Paris and doing naughty things, across days and night. But an interesting thing... [in relation to] the relative poverty, he set up a studio in this sort of old factory space and then you know the things he made... they were base but they were also part of the sculpture... a part of the sculpture that could also be his kitchen chair, or the table he worked on, or the table he made the next work on; that also was a part of another sculpture when he wanted it to be.

Of course... he played a couple of musical instruments, you know traditional sort of folk type instruments, he was a good cook, he seduced an endless number of women. Society women and things like that, he was this avuncular, nice sort of peasant traditional guy but at the same time super smart. Look at his photographs, his writings and other things he did. So, he maintained something of the identity from where he came from, at the same time he was a very smart operator in terms of the new reality he had to adapt to.27

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27 See also Frank Reijnders, (2013), “The Studio as Metaphor,” in Hiding Making Showing Creation: The Studio From Turner to Tacita Dean, edited by Rachel Esner, Sandra Kisters,
3.2 Materiality: Working With Materials as the Basis of an Art Practice.

Given Brancusi's take on materiality, where does this aspect of practice sit today? Material thinking, material skills, knowledge and reverence for materials, once formed the basis of an artists’ practice and skill repertoire. As the teaching and learning of material skills are not the main focus of training in contemporary arts practice, particularly in the visual arts, where do material skills and an appreciation of materiality fit in an art education and an appreciation of art today? Norbert concludes:

Given the increasingly slick and readymade world we live in . . . cold and sort of sterile and it’s glossy sort of forms, you can see there’s an interest in materiality, there’s an interest in touch, there’s an interest in . . . so called slow art making . . . crafting and touch. And that’s often done with materials that are opposite to the slick sort of glossy materials that we are otherwise surrounded by . . . the slick plastics, or the slick glassy stainless steel type of materials. All the glossy sort of stuff that is harsh, that is really smooth and cold . . . you don’t want to wrap yourself around the things. So . . . Ricky Swallow or . . . people who make peculiar little handcrafted things, sew things and so on . . . they’re orientated towards something that’s warmer, human, involving touch and . . . creating and crafting and things like that . . . in the context of our world, it’s something that’s missing. But of course that can easily be fetishized because people who live in empty, sterile boxes, the nouveau riche houses like nothing better than a bit of tribal sculpture in the corner to offset the stark, clinical whiteness or the cutting edge, you know in a near empty furnished room. So a bit of tribal stuff sort of goes well in there, something that sort of warms things up a little bit.

Some of the craft markets work directly towards [supplying that market, but] the better artists do something much more, they’re aware that they just don’t become . . . nostalgic sort of craft artists providing superficial . . . furnishing like airport kitsch and airport tribal art.

and Ann-Sophie Lehmann, 136-156. (Amsterdam: Amsterdam University Press, 2013), 144-5. Reijnders writes Brancusi’s studios, beginning in the 1920s took on a life of their own: “Hundreds of photographs, shot by the artist himself, document this process and reveal a studio that over time came to look less and less and like a workshop, with its tools, blocks of wood and stone, and dust. Around 1930, every finished work was given a permanent place in the studio space, forming an “installation” that might be seen as a work of art in itself.”
3.3 Artists and Assistants: Past Practices /Present Considerations

You use what you can and in our time it’s a given that artists have got more money, or the availability of special crafts people; specialists for this or that function, or special engineering shops and other sort of similar things available. Yes, why doesn’t one hire somebody? Why not? And you know look in the past that was done, Bernini surrounded himself with dozens of workers, Rodin did [too]. And Rodin made in his studio but then also his foundry.

They worked almost in what we call a sort of factory mode these days. Rodin would open up shelves where he had all the hands, arms or legs and . . . he’d suggest what needed to be done and pass it on to the workers. Or he’d make the initial sort of plaster cast and somebody else would . . . do the bronze casting or somebody else would do the carving. He would supervise and join in, but the more he went along the more he had 20 people employed, he was more interested in the idea of sort of setting the thing up in the first place. And then he’d get the others to do the multiples and the smaller version . . . But you could always see he was at the centre of it; he was the enterprising creative sort of force. But he had these specialists, you know, assistants available. Now some people don’t need that, depending on the kind of artist [and] the art you make, [but] others do need it.

3.4 The Importance of the Studio in an Art School

Is the studio a vital ingredient to the learning that takes place in an art school? Norbert comments:

Whether you call it a workshop or an office or a studio, whatever kind of artist you are, you need some space where you can do your planning, your work, your management of the project. Whether you actually build or construct things, or paint things yourself or you farm it out or you do the work when you get there, or you plan something and then . . . the event finally happens, if it’s a performance or whatever . . . you could say, the real studio is the artists mind.

That’s the basic the most fundamental form of the studio. And some people then need an actual workshop, and they need this or that tool, an assistant or whatever, or they just need an easel in the corner, and then others maybe their
workshop is just their computer where they walk around and sit in a coffee shop for three hours every morning.

For example, people who stage events like Tino Sehgal, now he carefully plots things out, but I think he would sit at his writing desk and the studio is really his head but then he plans things and he arranges things. For example that big thing he did at the Tate Gallery, they got the volunteers to be the storytellers and he went off with them for a couple of weekends and he showed them what he wanted, he helped to sort of, kind of develop their stories, they each had their own story and how they could put it across in a fairly relaxed way that was not a sort of very self conscious enterprise. And then eventually they would let loose and that became the work there. And the artist was totally absent. Or he might have been there for five minutes on and off but he didn’t need to be there after that. And it was a superb work when you think of it. But we know, I mean I’ve seen photographs, he lives in Berlin, he’s got an office that he works from. And I’m sure he’s got a computer too, and travelling sort of little tablet or whatever he also might use.

3.5 The Studio Now: Diversification and Hybrid Practices

The price of a studio is often debilitating once leaving the institution. Norbert comments on this in relation to how the studio functions in response to the transdisciplinary nature of contemporary practices:

...You know you have to work in some back room somewhere or in a shed somewhere or they share a space with two or three other artists that’s the only way... They can rent things or they've got a studio at St. Kilda bowling green, a little studio there and they pay their $50 or $80 if they manage to get a subsidized place, and they still work in the studio. But then they may also have their computer in the studio and do half the stuff on the computer...if they're video artists or they're photographers or something like that...of course they may not even have a camera if they're photographers; they just do it...by morphing images off the screen. And then printing them out, they take their computer down to a printer...if they haven't got their own printer and print it out. [Or] they come in here [VCA] and print their photographs. . . . So to me all that's happened is there's been this diversification. And that's come [from]
the fact that there are new artistic processes involving new technology or even old technology, and there are crossovers, or hybrid works between trans-media hybrid sort of productions.

And it means your office can be a computer, it can be a work-room at home, it can be a library . . . Maybe a small space, and you take your things down to the foundry. There’s still people making bronze works occasionally and things of that kind.

3.6 Art /Life/Social Position

Pascale Gielen citing Nathalie Heinich, traces the sociology of the artist and links to political systems of power, Fordism and Post Fordism. He writes,

"The avant-garde shared the Romantic view that an artists’ poverty is proof of quality, and marginality is a sign of exceptionality. This is exactly what is controversial about Heinrich’s vision. Where as ‘official’ art history says that the historical avant-garde did away with the Romantic artist, Heinrich argues that it clung onto key Romantic values. On the one hand, the avant-garde’s resistance to bourgeois art constituted an artistic rift. On the other hand, they took over and even radicalized the individualist regime set up by the Romantic artist."

I asked Norbert to elaborate on his earlier statement that artists would be punished for this choice of vacation. Given not many people make a reasonable living from their art ‘object’s and performances or installations, does the committed choice to be an artist, destine one to a life of poverty?

Well that’s true for most artists particularly the ones who are actually really committed and are determined to go on with it, and maybe after a period of time they say they’re likely to do it all their life. You know, whereas initially when you leave art school, even the most committed ones...a few of them are going to pass away fairly quickly because other attractions happen, other job opportunities, they get married or whatever and they’ve got other responsibilities and you know they can’t afford to be artists or other things happen that are equally good or maybe better for them. But the ones who go on with it, look, they accept a limited
life in a material sense. But then of course there’s cultural capital, it’s not just financial capital, the satisfaction, the friendship, the camaraderie that comes from this that you may get, that you will probably not get in a law office where they kill each other for the promotion and whatever else, and the bonuses and things like that. You know and, so you could actually maybe have a better quality of life as an artist but you’re going to have less money, you’re going to have to support yourself by additional means.

3.7 What Makes a Good Artist?

What then makes a good artist? Norbert defines this as:

In the end it’s just the art you make. You can be respected and maybe not do the best possible work or . . . by consensus . . . what other way have you got of evaluating it. There’s only the consensus . . . there’s no other litmus test that says good or bad. And sometimes there’s things that are seen as good in the short term and in the long term turn out to be pretty average or absurd. And then there are things that are often . . . hardly understood or hardly appreciated in the short term and the long term they suddenly become very important, or the start of something important. And if the person hadn’t started or hadn’t carried it through for 20 years it would have never been the important work. So it’s no good saying after 5, 10 years, ‘oh you’re not getting anywhere’ and you’re still doing these weird little things . . . because you may never have arrived at the later things.

To continue as an artist for a life time there is a commitment to a vocation, a calling. Norbert suggests further qualities and uses the life of Cezanne as an example:

You have to have a belief in your own art . . . Look at Cezanne; you know Cezanne had this very problematic place in the Paris art world. And he was seen generally as a bit of a stumblebum peasant and he was self-conscious, he hardly spoke.

He was actually a very smooth operator, very clever, cleverer than most of the others. When he met Manet for the first time Cezanne was sort of shuffling along and when he met the really dandyish Manet, Cezanne refused to shake his hand, because he said, I’ve got cow shit on my hand. Now he didn’t, he didn’t come from that kind of background but that’s how he felt obviously. And Manet was this
beautifully polished dandy. But they were both very good artists but Cezanne for a long time was seen as, somebody weird and troubled and violent in his work, if you look at early works of his, I think they're terrific. People could see, this guy could explode any time or, he might . . . nobody could imagine what he could actually come up with, he out distanced all of them in the end. He's the most important European artist of the late 19th century. He crawled away for 20 years, hardly saw anybody except for a small circle of friends and then suddenly in the 1890s those things he did on the quiet after years of struggle started to emerge.

And very quickly people like the Matisse's and others recognized he had gone further than anybody else. He really created the new kind of art. But look, by 1880 or in the late 1870s most people gave him up as going nowhere, including his friend Emile Zola that's why he got into hostilities, his life time friend Emile Zola, wrote that book The Masterpiece, you know about an artist who was very ambitious and tries to do great things and finally commits suicide in despair because he's not getting anywhere. I mean, Cezanne was deeply offended. Cezanne thought Zola was pointing at him, or somebody like him or close enough that . . . Cezanne never spoke to Zola again. You know, they grew up as childhood friends . . . in the hills outside Marseilles where they went swimming when they were 13, 14 years old and they were both very bright boys.

4. The Business of Art: Time and the Artist, the Dealer, the Gallery and the Critic

4.1 The Art World / The Art Market

While painting has seen many shifts since Cezanne, Norbert suggests there are still dedicated painters who work with the tradition of painting, but art practices echo the times and materials of their age. Norbert reflects on painting and the heady art market in the sixties, seventies and eighties, particularly as it relates to the business of mass production when artists became a machine for making art.

Painters . . . of course they are now a minority, they used to be absolutely dominant. [Today] you [can] do these other things and use contemporary tools or processes, all very elementary tools, without needing the ballast of tools and studios and the whole lot. For example, if you do performance art, you don’t need a brush, you don’t need a big studio, you don’t need a whole lot of things. You can
operate maybe with just a little minicomputer or something, or pad with a biro. That’s all you need, and then you stage your performances.

So, it’s almost like the first artist. Before you needed studios, before you needed brushes, oil paints, canvases, before you needed a production system, before you had studios, market place, galleys, and a whole lot of people, you know that you didn’t manage this complex business, that wore you out and drives you crazy. It does happen with artists who are beset by their dealers and customers and everybody grabbing at them and they’ve got this incredibly complex business with employees and whatever else . . . keeping alive various galleries around the world. You know . . . they’re like . . . some medium sized . . . industrial producer. And they’re being chased, and they go bankrupt and things, because of this extensive business they’re running, [and] it runs away from them. And they lose control of it, and often with disastrous consequences to the art at times.

Look at David Salle and various people, particularly from the 60s when suddenly so much money started pouring into a part of the art world, not every part of the art world of course. And you know, if somebody looked like the next hot thing in New York, the dealers would come up to you and say, okay . . . [what about] $200,000 a year for the next five years, [and] they’ll sign you up to an exclusive contract, they take all your work, they put you in a studio, [with] one or two assistants and your job is just to turn out the product, turn out the product, turn out the product.

And they ensure that you get an image on the front page of an art magazine, they would put your shows on, they would transfer some of your work to various European galleries, Asian galleries, they would get your work into various group shows, you know, it was a whole managerial activity. And don’t you worry about anything, you just go to the studio and if you like working in the day time, well the assistants will be in overnight to clean up for you, and if you like working at night they will be in during the daytime. So you do your stuff and the next day you turn up again, clean canvases will be there, the brushes would be cleaned, buckets of paint would be waiting for you but you’d be expected to churn it out, and it all belongs to the dealer. And you’d be up on a five year contract getting “x” amount of money. But you better churn it out because otherwise they cut you off and you’ll be gone forever.
Yeah, they did it, I mean I know, I’ve seen the contracts, I’ve been in the people’s studios and things. A lot of those people were instant one-day-wonders and they disappeared again. And some held on, but they really struggled, it was overwhelming what was happening to them.

They became machines for making art. Literally, like, you innovate some kind of product and then you churn it out while your manager and your agents sort of sell the stuff and disseminate it across the world. But they owned you completely. And in some cases the artists then became very successful and they tried to buy their way out of the contract and things like that because their dealer took everything. And you said ‘Hey I’m getting $150,000 a year, this is great after having nothing the years before,’ and then you realize your work was actually worth eventually 4 or 5 times as much and the dealer was getting everything.

4.2 Effects of the Seventies and Eighties Art Market

Norbert comments on the pressure placed on the artist and the work as the deals became difficult to negotiate.

Often some other important dealer would come around; this is when Gagosian came along and said, “I’ll give you 1 million a year, and set you up in an even bigger studio with even more assistants, but I’ll buy you out of the previous contract.” Or Gagosian was said to send muscle men around to get certain people out of the contract. There’d be death threats and things like that... or... you get a contract and the agent or the gallery would take 80% and you’d get 20% of everything that’s sold. And then of course if you become a seller and your income and your contract comes to an end you might go to another gallery and say well now I will only allow you to take 50% and I will take 50%, making a new contract with you. Or you go back to the same gallery and you go, look you’ve had 80% of everything I’ve sold so far at whatever price you manage to sell it, and I know we’re going well, you know, I’m only going to give you 20% from now on, because you bet your bottom dollar Jasper John’s is not paying the gallery 80%. They might be getting 15, 20% from him 30 at the most... for certain guaranteed sales... but increasing in the ’70s there was all this really sharp dealing and mass production going on... it started with the colour field painters.
It wasn’t so much Kenneth Noland and Helen Frankenthaler but it was the next generation that mass produced, you know superficial decorative artworks. And there was a market for that sort of stuff, but that just made all that kind of art so notorious. [And] more and more the artists were doing masters degrees, not just [BA] degrees but masters degree so the artist were sort of more cunning and more theoretically [driven], they saw themselves as professional business people because it became obviously a business.

4.3 The Critic’s Connection

Critics too were subject to pressure and profiteering. Norbert explains:

Critics were increasingly allied with certain artists and certain galleries. And that way they got a free work or two, or there were extra bonuses for writing the essay that got you on the front cover of an art magazine; or the catalogue essay for some small catalogue that was a huge endorsement for the great artist. And ‘payola’, it was payola, the critics career depended as much on the market running as the artists and dealers career depended on it.

So, the art world starts to control the production and sales of art more than ever before.

Yeah! But it also then went international, but international meant North America and Western Europe. Notice the way then the big Swiss art dealers got involved in the ’70s or from the late ’60s onwards. And then you had the German art dealers, French, in other words it wasn’t just New York, you know, they extended themselves across various cities and . . . you’d have five shows a year, not just one show a year . . . and of course you had to then fulfil the quota, if you really wanted to be a goer and of course [it was] big money while you could get it, because it may not be there in 2 years time, you know, time [was] worked to the maximum, get it out, get it out, while it’s going hot.

And then you’ve got to put on 5 shows a year, you’re probably producing too much in most cases, the standard slips. And then of course the best work, you might leave for New York, and the next lot of better works, if any works were left over goes to London, and by the time you’re having a show in Vienna, it’s the left over works. That happens from Melbourne to Sydney when somebody puts on a show
in Sydney with the best works, and you know Dale Frank, the works that are left over get shown at Swartz (gallery) or vice versa. Because they really, you know, don't have 30, 40 key works in a year. They might have 10.

Depending on what they're making and how many they can make, you know some painters can do "x" numbers like Andy Warhol with silk screening, you can produce dozens of works in a single week. But then other artists if there's a greater degree of refinement and crafting involved, you can do very few. Ricky Swallow spent six months chiselling a table. You know, you can't say I'll make 6 of them instantly. He probably could, I mean if he made the one model and then hired various labourers and says, use your measurement tools and so on and do an extra, do four copies of the first one I made... But it would be unlikely he would do that.

As that would devalue the first one and also put great question marks over his whole production. So he is that kind of artist, he can't do that. But another artist who is working with fundamental form, like a Donald Judd, Donald Judd would sketch things out on graph paper and then phone up the factory and [say], 'Okay I want 6 of those aluminium boxes, deliver them next week to the gallery' and that's a show. The idea is the art. There's no actually hands on production required, you can produce it by outsourcing it without in any way implying anything about the work. You know, you go to some metal factory or some architectural [firm], some engineering workshop they would know what kind of stainless steel panelling he'd want, they know the size of the boxes, the width of the boxes and things like and they would churn out 6 boxes exactly the way he ordered them over the phone. But he'd have previously met them and would have spoken with them and said look, you know, this is the calibre metal and stainless steel I want, I want the edges bevelled and...things like that. So you know, it's not like it's totally remote, no, no, no, no. You know, but once you've got the model, well then you can do variations on the model without Donald Judd having to go off the factory and negotiate with the foremen all the time. Except when he was doing something different again, he'd occasionally go off and look at what they were doing or say no, no you haven't got the gloss right or something like that.
5. Educating the Artist in the Institution Now

5.1 Do You Need an Art Education to be an Artist?

In terms of these successful artists who were written about and critiqued, I asked Norbert, if one needed an art education to be an artist today? While he believed it was possible to bypass an art education and still be an artist, he drew from the fact that there are now a diversity of practices that draw from skills outside the art arena but that value lies in being able to engage with others and partake in the global conversation that occurs in an art institution. He observes:

No, I think actually in recent years more than ever there’s a way around art schools . . . but you have to be able to engage the creative field. [For instance] people move into the art world from a media background or an I.T background that's offside to art, or just a conventional university background, simply given some of the new tools whether it's video, photography or computer generated imagery or cybernetic art in some form or another, why would you necessarily need to go to an art school? You could do a good I.T degree or you could do a media degree.

[For example, say] from a young age you played around with all these little devices like some of our young friends do or the children of friends do. And they know how to use this stuff and then they do a general arts degree and most of these people if they're going to be successful usually have gone to tertiary education. It's just the people from the right backgrounds, the right families and whatever and the majority of them end up going through university but they might do a maths degree and then do [an art degree].

It's the creatives that make up the new cultural creative world in places like Berlin or even in Melbourne.

So you need to be aware and have that kind of background to enter into that world and be part of that conversation?

Yeah, or you've got to, you know, even if you're sort of from left of field you have to engage that creative field and be part of the creative field. But now the people
are part of the creative field, there’s no distinct art world separate from say the media world, or the I.T world and so on. Because they overlap and people are using similar tools and similar skills.

And so you might have an I.T background because that's the study you did at tertiary institution and because you know how to do things and use your tools, you could end up making little films. Or you collaborate with some other artist who did come from an art school and make things together. And that is happening, you can see people exhibiting who have never been to an art school. But they have got certain skills and intelligence and they're aware of the so called larger sort of world of creation. You know, which also partly includes the art world; or overlaps with the art world. So people come from I.T backgrounds and maybe from general university backgrounds or they're lawyers and they know the use of some of the tools. Or they enter the art world because they know how to play around with sort of, you know computers and so on and then fall into performance work. Do you need to go to an art school to do performance work? You might actually. The background of Tino Sehgal, he studied dance; he’s a big figure in the art world. But he could move back into the dance world as he does. So, you know it’s a much more fluid open ended thing of overlapping change and diversity.

5.2 Instruction: How Studio Art is Taught /Ateliers, Skills and Student Directed-Learning

In What do Artists Know? James Elkins discusses art education in ateliers which are separate from university art schools and a different way of learning, I asked Norbert if he had thoughts on this method of learning, which is not very apparent in Australia?28 Norbert answers this question referring to the core method of teaching at VCA, the ‘student directed learning’ and various curriculum decisions that have to be made to accommodate this.

28 See P. Elaine Sharpe’s comment in James Elkins, ed. What Do Artists Know?(University Park, Pennsylvania: The Pennsylvania State University Press, 2012), 32. When discussing the history of art instruction, studio skills and methods of teaching Sharpe states: “I believe there is a place for these independent academies in today's destabilized university economy: we will see more and more atelier types of learning environments outside of the university precisely because the voice of the master has gone missing.”
Well, there's still certain forms of art where you do need to learn skills and you've got to turn it over for "x" period of time to . . . gain certain skills and knowledge of materials and . . . kind of learn how to paint or sculpt or whatever they are, that still goes on. But the thing is, that won't necessarily be learned in the painting department. For example, if I wanted to be an oil painting specialist these days, and why not? Who in the painting department could teach you? There's not a single person. Or who in the sculpture department could teach you to [sculpt]?

[If] different students in the painting department want to do something . . . whether it's a traditional skill or some kind of new skill, they really have to try to teach themselves.²⁹ Or at best, in the painting department Kate Daw might say, 'Hey you know, you're really into painting with lacquer, let me try to find you somebody who knows about this and put you together and that person will show you a few technical tricks and show you how you yourself will develop the skill.'

But the thing is nobody here can do that, simply we don't know what students need before they actually start finding out for themselves what they need. And every student needs something different. So we can't sort of introduce a lacquer-painting program in first year that all the students have to do or an oil painting program in the first year. We might be able to do something say a workshop for a few weeks on colour. Or a workshop, you know, on material, say . . . art composition or something like that. You know, there are certain things you can teach by . . . [a] painting workshop, that wouldn't matter then whether it's a drawer or whatever [practice]. You know, they might learn about colour; that would be of some value to all of them as an initial sort of process they should go through. Or you know, basic drawing or composition or something like that.

²⁹ See James Elkins, "Histories" in Why art cannot be Taught, A Handbook for Art Students. (Urbana: University of Illinois Press, 2001, 5-40), 38 for an understanding on how students have more control in curriculum direction and how two students in the same course may experience it very differently. Elkins writes: "Many American art schools were reorganized in the sixties and seventies to remove from their names or course rosters such older-sounding terms as "applied art" and to substitute inclusive categories such as "communications" and "art and technology". The tendency to lump subjects continues today. At the same time schools and departments tend to disavow any overarching purpose in favour of pluralism and the independence of different courses or departments. The result is a curiously free “learning environment,” in which students have a large say in what they will learn and when they will learn it. What I want to stress here is not how we are connected to the past but how strongly we are disconnected."
Norbert continues to explore the topic of student direct learning:

Well [intensive material training] may be so for some artists, undoubtedly, but then for many artists, no. For example, you know if you’re an artist like Sol LeWitt do you particularly want to do life drawing? No.

He was certainly one of the smartest artists around Sol Le Witt; but he had no place in his work for, say, life drawing. He did no nudes but he used photographs for those nudes, and he did those with sort of variations on Muybridge and some of those photographic works that he did as part of a sort of conceptual thing. So, you don’t know what the students want before hand; well we do know that there’s always a few people who do want knowledge of traditional practices. Whether ultimately in 20 years time they’ll still be doing it, it’s just a way towards something else. But . . . you don’t have to offer it to them on a one-to-one basis . . . what you would offer maybe the group as a whole in first year is a few basic workshops. Now whether they do it adequately at the moment I know they do, do some stuff, whether they do that adequately at the moment or they do it as well as Phil [Hunter] or maybe Phil’s stuff is too traditional, I don’t know.

But there’s certainly something of value especially in first year and maybe in the first semester of second year, a sort of grounding and a few basics that all the students should know that maybe is not done enough, or they can’t clarify exactly what the students might need. But you could see at the end of third year last year with the graduating group there were only about 4 or 5 painters left out of 30 or 40 people. But that might have also something to do, [with not ] receiving enough knowledge of painting; but then should you pump painting into them or let them freely develop?

We’ve got a student directed program and I’m totally in favour of that, but I still think you know even in a student directed program any modernist art school now has to be based on the few basic skills that would hurt nobody to know for the half of the undergraduate program. Now you don’t make it the bigger part of the program, you make it a kind of workshop and a work experience sort of thing. You know, whether you do that around colour whether then they make colour photographs or work with colour cloth or they paint colour, that wouldn’t matter.
But you do try to sort of introduce them to some fundamental understanding of colour in art, or composition, or space.

Or some basic manual skills, like some basic drawing skills which does not mean necessarily life drawing. Although life drawing is a good way to arrive at certain skills because life drawing involves a certain difficulty.

5.3 Loss of Material Skills in Upcoming Students

Drawing on drawing lecturer Sue Stamp’s\(^{30}\) comments that new student enrolments now show little material skill development in the folios they present at interviews, I asked Norbert to comment on high school art training and the relationship between the conceptual folio and material development before students come to art school. Norbert was not complimentary in the standards he had observed at tuition level nor the interview folios. He comments,

Most of the art teachers would have no clue. I don't know how you get around it, Look I've spoken at art teachers conferences and given you know the annual address at art teachers conferences but you get 200 people turning up [from about] 2,000 art teachers and the ones that really need help or should get a kick in the backside as they don't turn up, they're never going to turn up. They do as little as possible and let the students mess around and the ones that turn up are sort of more the eager ones, well some of them, for others it's just a day they can freely go to conference and do nothing and just sit back. A few of them, a few of them are a bit more enterprising and but I could say look if you've got students who might be thinking about going to art school in 4\(^{th}\) form or 3\(^{rd}\) form or something like that, at least get them to draw and do photographs, but intelligently, not just snapshot away endlessly, mindlessly with the iPhone; but to draw and do collage and things that.

You can do little sculptures that you do out of cardboard, bits of metal and, you know show them sort of what Claes Oldenberg did [with those] those straw things. All little constructions . . . things that you could easily do at home, easily do in an art room, store, carry around cheaply, but . . . I've done first year interviews in recent years again and not just the postgraduate ones and very few come in

\(^{30}\) See appendix D, *Studio Perspective*, School of Art, Drawing, Sue Stamp.
with anything now. I mean it’s really, it’s alarming what they . . . well assume, but you can’t challenge them about that . . . they don’t come and give you a demonstration on doing, you know . . .

What is it the sort of little things they do. I’ve never done one in my life, I wouldn’t go into a video arcade, it’s moronic. And the fact that you know, I was watching some TV program late at night, some news thing or something and there was this 24 year old, he’s absolutely obsessed about video games and he spends thousands a year buying, he’s sitting there in front of the TV doing this all day. And they had some sort of academic coming in going oh it’s good for our hand eye coordination. So is tossing an egg up and down, you know, I mean . . .

It’s moronic. And the computer things, it’s all just these war games; but the companies that make these things, you know they make 500 million a year for some of these games.

6. Reflections on The Myth of the Artist as Hero and Genius

I wanted to bring Australian art historian Bernard Smith into the conversation, particularly his essay, ‘The Death of the Artist as Hero’ so from one historian to another the myth of the artist as hero, genius and greatness might be discussed. While Norbert suggests this myth has been dismantled well and truly, there is still a lot of writing on the post heroic society, for example, the ANZACS and with Hollywood culture. Were there any artists we looked up to now? Ben Quilty for instance? Norbert considers this and the hero myth alongside other complexes such as the Napoleonic complex and the Will to Power, a complex characterized by Dostoevsky in Crime and Punishment and embodied by Hitler and Nazi regime.

One can respect people but in the sense of genius and hero and all this romantic legend of the artist, I mean, you can see why the artist enjoyed some of it, because it was good PR and why shouldn’t the artist be a hero instead of Napoleon be a hero, and so on. And the 19th century was the century about greatness. Europe celebrated greatness, the great countries, the great men, the Napoleonic complex, it was called the Napoleonic complex. I mean even in Crime and Punishment by Dostoevsky, when a silly little student axes the old woman, he’s doing it because he’s got a Napoleonic complex, he says, look I’m a great man. He’s got this received
idea about Napoleon and false idea. But I'm a great man, but I've been frustrated from fulfilling my greatness because I'm poor and I can barely live, I can't finish my studies and there's that useless old woman over there who's got money under her bed, I must kill her . . . she's useless and she's at the end of her life anyway, I'll kill her and I'll use the money to finish my studies to achieve my greatness and my greatness will allow me to pay back what I've done.

That was Dostoevsky's great point. He says if there's no God, in other words no morality any longer then everything, anything is allowed. Then of course what comes in your mind? Well I'm allowed whatever because I'm a great person. But can you see it becomes totally subjective and arbitrary and it becomes this notion of the hero, you know. Which is then an alibi for everything and anything. And you know, our little character in Dostoevsky, because you get the reference, Dostoevsky plants that reference very carefully, that Napoleonic complex, you know the little guy who overnight suddenly was a General by the age of 31, the next moment he was head of France, the next moment he crowned himself Emperor, the next moment, you know 6 million people were dead across Europe as he tried to bring civilization to Europe on his terms. And the Napoleonic Code was an improvement in many ways of things except that he didn't introduce it by persuasion he introduced it just by killing them if they didn't accept the Napoleonic Code.

But the thing is by the end of the 19th century the crimes of Napoleon and the Napoleonic regime were forgotten, nostalgia had taken over and Napoleon by the 1840s, 1850s was again a French hero to the French establishment, who used the hero, hence the Napoleonic tomb in Paris. Built in 1840s, you know. Back in 1810 he was a miserable curt for having killed so many French people and everybody else, because the mother's and father's weren't terribly happy with him or the wives. But by 30 years later he was a hero again. You know, by legend, a bit like the ANZACS. And he then became a model to others wanting to be great, because that's what the 19th century paraded, greatness at every street corner, statue mania . . .

The new God was the self created great man, that you created yourself. There was no morality any longer or nothing except will, the will to power, the will to greatness and remember that's a Nazi thing, if you will it enough you can make it
happen, and if you then fail because your will is inadequate, you deserve to fail and all your people deserve to die with you. That was the Nazi paradigm.

That’s where Hitler went. Look, the war was all over in 44. But 44 was the most murderous year in human history, more people died that year than in any other year in human history . . . But, why didn’t the Nazi’s sort of stop the war then? No, Hitler’s theory was we either win or if we lose then we should all just die. And let’s blow up the whole country, let’s blow up everything when we get kicked out of Paris we will blow up Paris, destroy everything, because we failed in our historical mission. We weren’t great enough, or we were betrayed probably he would think also. Can you see that it’s the will to power? [It] allows you to do everything and if you fail, well then, somehow, you weren’t good enough.

It’s an extreme version of the masculine ethos, or the patriarchal ethos, it doesn’t really mean directly men as we know, but it was the extreme version of that, you know the human being as a god. A kind of god complex. You know the great man complex if you like, and you know you can see it is still around even today, but these days where do you find it? Well it’s a media invention, it’s a media creation.

This background to ‘fame’ underpins media celebrity. Norbert suggests,

You don’t have to do anything you still can be great. Just be seen a lot, you know, be on some studio dance program or on Big Brother, over night you become the most famous person in the country and 6 months later nobody can remember you. Andy Warhol, everybody can have 15 minutes of it.

If you can't get it some conventional way, murder somebody and stand on the footsteps of Flinders Street and have yourself photographed, next day on the front page of every newspaper, on TV and you fulfilled your 15 minutes of greatness. It’s all worth it!

6.1 To Do the Work: Remarks on Past VCA Artist and Teachers: Peter Booth, Roger Kemp and Paul Cox

Where does the artist’s ambition fit in with this ‘fame’ and ‘success’ paradigm now? Norbert alludes to Gerhard Richter, and past VCA lecturers Peter Booth, Roger Kemp
and Paul Cox and suggests their teaching 'greatness' is reflected in their approach to working hard, to just do the work.

I think the artist with some intelligence and common sense and some degree of wisdom, they understand this, they understand it. [For example] Peter Booth doesn't want to know about any of it, he just wants to hide in his mouse hole and get on with his work and says no to interviews, he doesn't want to do a TV documentary, nothing, all go away and just let me be. You know, I'm doing well enough and well enough means if I can sell one or two pictures a year I've got more than enough to live on and everything else just go away, go away, all of you. And there's quite a few other artists . . . even the artist who's more in the limelight like Gerhard Richter you know, Gerhard Richter sort of spits chips, when someone comes on, 'Oh one of your paintings now sold for 20 million', and Gerhard Richter says, 'You're mad. You're mad. Don't even bother me about it, I don't want to know, I didn't sell it for 20 million, I remember selling it for 5,000 back in '69 or 4,000 in 1969, or if he even got that much at the time. More like 2,000 in '69 for the same painting.

When you look at people like that they're just hard working. They don't get drunk, they don't have 25 girlfriends or lovers, they just work a lot. And the one thing you notice is Richter is actually 82 years old, he works his butt off day after day. Now he's very fit, if you watch that film of him from a year or so ago, he's up and down the ladder, working and doing the big thing with the squeegee and he's producing a lot of work and I would think he wouldn't sell that many works, partly because of the high price and partly because he doesn't want to sell many works. So, he's given away quite a few things to Dresden where there's about 20 Richter's that he's given to the major gallery in Dresden, the city where he came from. And he's given various works to other places and I suppose a lot of the rest of it, I don't know, might end up in the Richter museum somewhere.

Until a few years ago he was still teaching, at the art school. And he obviously didn't need the money, but he took long periods off you see, he kept doing his work, but he also came into the art school. And I know, I've read some interviews with students who were taught by him in the '80s and early '90s and they [say], 'He never taught us anything! Just kept asking us questions, why are you doing things?' And so on, with no instructions. You know, like Peter Booth when he was
teaching here with us, you know Peter wouldn’t say much and give no answer saying, ‘Oh yeah that looks okay. Or that doesn’t quite, let me show you’, and he’d do a couple of lines and say it’s more like this, and then he’d just move on. But the students adored him.

He did demonstrate certain things with very few words and no theory at all . . .

These artists also had effective teaching qualities. Norbert comments on two more past lecturers:

Roger Kemp used to be like that, he was way before your time but I remember when I started at Prahran, Roger used to come in, he was in his early 70s at the time. Extraordinary character. You know, mystical, divine ratios, [he’d] demonstrate like that. But he was a superb artist, really superb, much underestimated and sooner or later someone will do a big retrospect, particularly his later work because he suffered for 30 or 40 years. He was a postman here for years. It’s only in the, you know he went overseas for the first time in his life when he was at 60 years old, in the later ’60s, or early ’70s he went overseas for the first time. Couldn’t even dream of going overseas before that. You know, he led a very difficult life, but kept on working from the 1930s through to the 1960s on his stuff.

[There were days in the photography department] Where sometimes it was said, just cancel all classes for a week or two and we’ll go off and make a film. They learned more from making a film with Paul Cox and he had to learn how to make a film also at the same time. And they adored Paul Cox. You know but could you do it now, somebody in painting without saying, you know ten of us lets all go away now and make a big painting, I don’t know up in Mount Macedon or somewhere and stuff classes for a week or two?

You know, if you look at it, some of us go through the motions and in between we concentrate on certain students and certain students come forth and that’s as much as you can do.

7. Conclusion

This studio perspective offers a rich overview on facets affecting the studio, art teaching and art curriculum in the university. It reveals the vagaries and fickleness of the art
market and identifies the difficulties artists face in maintaining ownership of their work and ideas. It points to the rise and fall of art world fortunes that have impacted on the marketing of artists and artworks. Ultimately, Norbert seems to suggest the most successful creative process is very self-contained, with the first studio being the artist’s mind dedicated to the commitment and focus of just doing the work.

Norbert Loeffler
Art Historian, Critical and Theoretical Studies, School of Art, Victorian College of the Arts.
Interview conducted on April 14, 2014.
The Studio Space in Music
Learning in the University Music Space
Interactive Music Composition

Student Perspectives
Maize Wallin

The studio is a catalyst.

The studio is a practical space for learning through experimentation and doing rather than the consumption of information.

Maize Wallin
Third Year Interactive Music Composition Student, VCA and MCM.
Interview conducted February 28, 2014.
Introduction

Maize Wallin is a 3rd year VCA Interactive Music Composition student. As an interdisciplinary artist and composer, Maize’s practice utilizes both her home studio and the VCA music studios to collaboratively work and study in. This interview explores both spaces – their advantages and disadvantages – as each operate and contribute differently to Maize’s cross-disciplinary practice and interactive methods of composing.

Collaboration is very important to Maize’s practice. She declares “it is the foundation of everything.” Maize reveals her music background started out with various “kinds of pop styles.” Later, she attended a high school that was dedicated to the jazz genre, which focused her musical education in jazz, concentrating on the guitar and clarinet. Maize suggests she then felt she had “enough confidence to start looking at other World Music. . . got around to a lot of Greek music . . . and . . . the theatre across the road!”

Maize is inspired by many disciplines especially the visual arts and has a special interest in interdisciplinary collaborations while also suggesting a penchant for installation work. Ever curious to learn about other art forms, their language and processes, Maize is drawn to different disciplines often straying far from her home turf – a practice that combines a real mixture of technology and acoustic instruments – in order to glean insights about other worlds.

In her home studio, Maize also teaches students, alongside working with games and video designers, voice actors and composers. In the VCA studios, Maize suggests, for her, the larger spaces are mostly used for collaborative productions and for meeting up with other artists to discuss and plan performances. The following interview explores how the studio plays a part in the Maize’s interactive music composition practice.

Themes

1. The Importance of the Studio Space for Interactive Music Composition
2. How Studio Spaces In and Outside the University Differ
   2.1 Home Studio and VCA Studios
   2.2 Tangible Qualities
   2.3 Intangible Qualities
   2.4 Are There Other Spaces for Contemplating Your Work?

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3. Relationship Between Student Artist’s Practice, Process and Space
   3.1 How the Student Negotiates the Space for Practice
   3.2 How Time is Structured
   3.3 Solo and Collaborative Practice in the Space
   3.4 The Studio as Metaphor
4. Relationship Between Practice and the Space
   4.1 Is the Space an Instrument for Practice?
5. The Nature of Learning in the Studio Space
6. Skills and Training
7. Studio Method of Inquiry || Scientific Method of Inquiry
8. Art Practice/ Art Research
9. Major Constraints or Challenges Offered by the Studio
10. Conclusion

1. The Importance of the Studio Space for Interactive Music Composition

While studying Interactive Music composition at the Victorian College of the Arts, Maize's work schedule and practice combined the use of a home studio – a room in her flat measuring approximately 3 x 4 meters – and VCA music and performances spaces. Both locations have different characteristics that function to support her creative practice, a field that combines music composition, collaboration, curating, and cross-disciplinary methods of working. Maize finds different spaces support solo and interdisciplinary processes that are required for the production of work. On her home space, Maize remarks: “the most important thing about my studio is that the things in it are mine . . . I’ve personalised them . . . and they’re things that I know . . . books that I know well [and] the room I know very well . . .”

2. How Studio Spaces In and Outside the University Differ

   2.1 The Home Studio and the VCA Studios

Maize refers to the home studio as a “reference space.” Familiarity and proximity to personal equipment and their location in the space is very important to her methods of working and teaching in the studio. The space is a resource. Maize has built up a working library surrounded by electronic and acoustic equipment that she has come to know and trust the limits of what they can deliver. Maize describes the space:
[I have a] bookshelf full of reference books and CD's [and] bits of tech that I'm really used to working with [which] makes working a lot quicker – quite important as a composer – for a quick turn over of work.

Maize also suggests, when teaching in the home studio space it is “especially important with students to be able to have resources close at hand. It’s a space that I can use everything in it as a reference to teach.” As such, the home studio is a rich, supportive base enabling time to be fully utilized to support the teaching and learning exchange with students.

Alongside this connection to familiarity, the type and size of a space required for a composer's studio set up “is crucial.” For Maize, the space needs to be able to house equipment, particularly the surround sound speaker system. The familiarity and reliability of equipment in a space is important to be able to gauge what is possible, to know what the equipment is capable of and to be able to depend on the equipment’s parameters and limitations. Maize suggests knowing how the speakers operate in the space is important “as far as the frequencies work.” Being able to work in this way, Maize suggests:

I know the speakers very well . . . I know they don’t have a lot of bass unless I turn on the sub . . . And that's something about these speakers, if I got another brand, a different brand would be different . . . You can’t do with just the laptop and headphones . . . [that’s] never going to be the same mix as actual speakers . . . [and] listening to the same thing in different settings like a car, or in a classroom – will always ruin your mix.

Advantages of working with the VCA studios are that they offer a range of spaces to work in – from small practice rooms in music to large rehearsal spaces in music and theatre. Maize mostly uses the larger rooms to work:

collaboratively with dancers, production and lighting designers . . . or to measure out a space for a performance. The VCA location is also very central for meeting up with people; it’s close to the city and has easy access from anywhere in Melbourne.
However, as a personal studio is not allocated to music students, the home studio environment cannot be replicated at VCA. Thus Maize suggests difficulties facing the interactive music composition student are:

Off the cuff needs are difficult to cater for in the moment [so one] has to think in advance for what you need. [For instance I may] need to borrow these things [pointing to things in her home studio] from the library or from our tech space . . . but even then there’s not really a room that you can go into for more than a couple of hours and work.

Not enough time in the studio to understand how the space works with the equipment is a limitation. Maize suggests:

[There] is not enough time; by the time you set up . . . [and] if you are booking a large room, [and using it on your own] it’s not fair to use all that space and yet, the tiny practice rooms are not soundproof – you can hear everyone else.

Maize also indicates there is not much opportunity to work collaboratively in the curriculum and when this is built into the program, there is not sufficient time to execute it well:

A problem in the curriculum at VCA is there’s not a lot of chance to work with other departments on something that’s large scale, or kind of long term. You might be given 3 weeks to write a piece of music for a dancer but, you’re going to spend 3 weeks looking for a dancer that you can actually connect with, you know?

2.2 Tangible Qualities

Tangible qualities that are important to Maize’s interactive composition practice include the studio’s size, one that can support technical and acoustic equipment and accommodate a working reference library; enough space to accommodate students and meeting up with collaborative partners. There is the need for the space to store a range of musical instruments such as:

My electronic things: there’s my interfaces, mixing desk, different samplers, a laptop and books; also instruments such as a viola, and then there’s a Baglama which is a
Greek instrument and a clarinet, my other main instrument. There's a tiny violin, an accordion and a maraca.

2.3 Intangible Qualities

Intangible qualities refer to those immaterial yet perceptual qualities that inspire or affect the practitioner or practice. The artist may be aware of projecting qualities into the space or they may emerge as part of *being* in the space. Maize reflects:

The space calms me down . . . I can just be . . . [It's] a place to sort things out . . . [such as] the days meetings . . . And I know it's my space and sorting it out might mean grabbing my books which I know very well and have my notes scribbled over them . . . it gives you a bit of confidence if you have people in your studio, you are definitely the one that's in charge, you know? . . . it's *my* space.

Solitude is also an important aspect of being in the space. Maize interprets this experience as:

The majority of the time, I like to be solo in here . . . When others come in (unannounced) it feels like an intrusion, an interruption . . . If I'm sitting quite intently reading something or thinking really deeply, it's definitely this space I feel is probably one of the few spaces I could do that in – a space to be able to think intensely in . . . If you're at uni and it's a public space, then it's like, Oh, you know . . . whatever! . . . It's a public space, who cares, that's fine, that's something that you need to expect . . . but, if you're here, it's like what are you doing, why?!

Thus there are different expectations and requirements demanded of the two spaces – the VCA studios and the home studio. Private and public components of practice seem to be managed by different studio qualities offered by the different studio environments.
2.4 Are There Other Spaces for Contemplating Your Work?

Maize will also access other spaces for contemplation and / or collaboration. Different kinds of spaces suit different aspects of practice such as: going for a walk, doing the dishes, doing something quite different or meeting up in cafes. Often this is about “getting prepared . . . discussing and sifting through ideas with others, not to make, but to solidify [direction with others]. While “trams are too distracting,” . . . Maize relishes “sourcing other forms of knowledge that are foreign to me.” This leads her to diverse places for inspiration and enrichment. For example, Maize recalls:

Last night I went to the Bill Henson’s talk on the Piranesi at Melbourne uni . . . Being able to go to talks and access other people’s thinking . . . that’s why I enjoy going to uni. I don’t really like studying with deadlines, but I love just being force fed all these different ideas, I find that an integral part.

3. Relationship Between Student Artist’s Practice, Process and Space

3.1 How the Student Negotiates the Space for Practice

The organisation of Maize’s home studio starts as a “methodical process with the desk and the speakers.” She suggests, “that’s the structure basically, then whatever I use the most, will be closer [to me].” Once in place, the space is used more organically during sessions. Maize explains:

Whenever I’m up until 3am working on something, more mess will come . . . In the morning when I come back . . . it gets cleaned again. [This] sorts out my mind, so I’m not in that kind of [mind set with] guitars and equipment everywhere.

3.2 How Time is Structured

For Maize, time spent in different studios is seasonal. For instance, “in summer,” Maize suggests, “I work more on my own . . . but I can be in my home studio 24 /7.” As twenty-four hour open access is not available at VCA, (and as Maize suggests, “everyone would like it to be,”) there is “a disruption in your rhythm if you’re there from 6-10 . . . and then get kicked out . . . You’re like ahhh, I was just on the cusp of something! It’s very annoying . . . I would rather come back here [home studio] and just keep going.”
Maize has a daily process and rhythm of working:

... I make a point of coming into my space as soon as I get up and listen to music or listen to the builders and birds outside my window. [I don’t] open my laptop, but just kind of go through any ideas that I’ve been having whether it’s on my instrument or whether I just kind of hum it, or write down a plan or something like that. And then, when I go to uni in the day or go into meetings or whatever in the day, it can be in the back of the mind that I’ve thought about this and I’ve structured the thinking and I can come back and then just spit it all out. . . . If you can think about something for 3 weeks before you actually write it down . . . it’s going to come a lot easier when you do sit down to [put it together].

The practice of attuning and listening to sounds is a form of preplanning and way of incubating ideas. Maize believes she is always processing at some level and that this method, "is something that has just come for me. . . . it’s a process I travel with throughout the day."

Maize structures her time to work on a series of projects with a mixture of commitment levels. For instance:

I definitely work on lots of projects at once. [For instance] there’ll be one project that... I’ve made a commitment to... [so I’ll be working on that] but then I’ll take a kind of relief break, [by] working on a little bit of a project that I really want to do, and that’ll be kind of fun.

Last year I did a much larger show called Conjunct, which was working with 7 artists, 7 dancers, 2 costume designers, 2 lighting designers and a sound person and myself. And that definitely took up a very, very, very large portion of my time. We worked on that show for 9 months and performed it for 3 of those months.
3.3 Solo and Collaborative Practice in the Space

Collaboration is very important to Maize: “It’s the be all and the end all for me. It comes into everything that I do.” Collaborative partners evolve. Connections have been built up over time by finding the right people through networking and coming to know those in different fields by working with them. Maize reveals:

The first people I approach will always be people I’ve worked with before and whether I’m asking one dancer to find 7 more dancers, OR if there’s something that I want to do. For example, I’m asking a pixel artist if they know someone who does 3D art or things like that, then closer connections are easier, because they know you and how you work, and you’re not placing unrealistic expectations on them. And if your personal life gets in the way for some reason, it’s more [forgiving] because they’re your friends and they’re just like, “Oh I know that you wouldn’t deliberately … come late to something, or ignore me for a week …

When I first started out it was a bit of like, stabbing in the dark, asking around, does anyone know anyone who does this? Or going on our VCA Facebook page and [asking]“I need someone to do this.” But now I think I just know a lot more people; now it’s so much easier to say: “You are quite close to what I’m looking for, do you know anyone or are you able to learn?”

Collaboration in the different spaces range from preliminary discussions to checking equipment and to producing the event. Maize suggests:

If it was an installation, we’d be trying to meet in as large a room as possible at VCA, trying to set up something bigger there (in the VCA space, rather than the preliminary spaces) and trying to get as close to the performance, the final performance space as possible.

In the home studio space Maize reflects:
People might come here if we want to discuss something or if I’m working with another technology person, let’s make sure we know how to connect our laptops up and [we] spend an hour getting it really down pat so that we don’t, you know, nothing can make us panic. That could just be here, [in the home studio] or it could be in a café. Then there are meetings where you’re just there to talk something

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through, not necessarily make things, but to just come up with the ideas and solidify them.

Working collaboratively is an ongoing process where physical and virtual spaces are utilized throughout the different stages of production.

3.4 The Studio as Metaphor

Maize imagines “the studio is a catalyst” and on further reflection suggests it is also “probably like a love – hate relationship.”

4. Relationship Between Practice and the Space

4.1 Is the Space an Instrument for Practice?

While the studio may metaphorically represent a catalyst, Maize suggests the space of the performance venue is probably more like an instrument for the work's production. Maize asserts:

I think the studio is more of a catalyst, it definitely, it gets me into the zone but I don’t necessarily use it, it doesn’t impact on the actual elements of my writing, if you know what I mean? . . . While I’m in my studio I’m planning for and writing, specific to the work . . . [For instance] this song can’t end like this, or have these frequencies, because it’s not going to work in the space, or in the continuation of a show, which I know not because I’m sitting in my studio but because I’ve been to the space.

So there is a distinction between the functions of the studio and performance spaces.

5. The Nature of Learning in the Studio Space

For Maize, the studio is an active place for experimentation and doing. Maize comments:

The studio is a space for learning through experimentation rather than consumption of information . . . The process in the space is definitely very practical and learning through experimentation and doing . . . It’s an active space: your active.
For instance, I don’t sit in my studio and read, if that kind of makes sense. When listening to music, it’s something I will probably do relaxing somewhere else but if I’m in the studio, I’ll use music as a reference. I’ll look for elements of music to use in my work. I might be looking for percussion that uses world instruments, rather than just listening to an album and analysing that. I’m actively pursuing.

Learning in the studio also takes the form of historically acknowledging that ‘doing’ is the way we previously learnt to do things. Maize draws on the example of indigenous cultures learning in this way and argues:

> We have learnt previously by doing and it is the most efficient way of learning . . . I think it’s a really valid way of working that can sometimes be taught out of you . . . It’s up to [a] student to also learn from as many people as possible . . . I’m a master of my being, [capable] of coming up with my kind of ideas and my way of thinking . . . I don’t come from that kind of background [indigenous] but it’s still really interesting and there’s different concepts . . . It’s definitely up to me to be looking for different things.

### 6. Skills and Training

As mentioned in the introduction, Maize’s background training came with a particular jazz skill set. Maize makes a comparison with a fellow colleague who was classically trained and suggests each have a different skill and knowledge set the other doesn’t. This observation leads her to the conclusion:

> He is limited in the same way I am in that we both have strengths and weaknesses because of our training.

When teaching, Maize also confirms the idea of muscle memory playing out in the students playing suggesting:

> If I take on a student who hasn’t played guitar for a while, I forget people don’t move their fingers naturally in that way.
7. Studio Method of Inquiry  || Scientific Method of Inquiry

Maize believes the difference between these methods of inquiry is a degree of “interpretation”. Each comes weighted with different expectations of success and failure. Maize explores the idea through the example:

A scientist might come to a composer and be like: Hey, would this work? And the composer’s like, who cares if it works, let’s make something!

And the scientist might be like: Okay, so I’ve got these two chemicals and I think they go together. They might think it’s going to do this and if it doesn’t . . . then I’ve failed.

I think something has come out. It’s funny that the John Cage book is sitting right there because this is his big point: that you can’t fail, you just make things; he originally had a problem with the word, ‘experimental music’ because ‘experiment’ suggests that . . . the outcome is either a failure or . . . the other one . . . a win . . . [or success, but] there is an outcome either way.

It would be an interesting relationship between an experimental scientist and a composer and their view on the outcomes.

8. Art Practice/ Art Research

For Maize, these terms construe different approaches to creating, composing, collaborating and curating. Maize views this as:

Practice is about practicing; it’s about the doing, as mentioned before. And research is the gathering or looking into or acquiring knowledge in other ways that feed the practice.

For instance, for me, music is what I’m creating, what’s in my head . . . but I also have a strong interest in [the] visual arts . . . I might research visual art but I don’t practice it directly . . . I think everyone should research in as many fields as they can . . . Even if you don’t think that it would feed it directly, there is this new logic which is from another practice and that’s in your head . . . [For instance] I’ll go to
talks about the human body or about chemistry. . . . I have a friend who just gave this really intense mathematical talk about the Hadron Collider and I didn’t understand any of it! It’s a big machine that smashes particles apart, it splits particles . . . but the little ideas that have come from that talk . . . I view this as a kind of research . . . I’ve heard of the Hadron Collider and I have no idea how it works, but now I’ve got a slightly better idea. I still don’t know; I couldn’t make one . . . However, researching in a field that you’re not familiar with assists in the development of ideas, with the music . . .

It’s the same with the collaboration between Bjork and David Attenborough. Maize concludes: “Yes, they work so well together . . . it’s awesome . . . and the album that’s come out of that is beautiful.”

9. Major Constraints or Challenges Offered by the Studio

Challenges offered by a home studio situated close to living quarters can lead to disagreeable issues. It can be stressful because “you can’t get away from it,” there is no distance. Maize comments when one’s studio is the next room:

When it’s right next to you, having a home studio, is a little bit stressful and when work is stressful and you’re in that period, then home becomes stressful because that’s where it is. In that situation, I just don’t want to be there, I don’t want to look at guitars. It’s then interesting how you deal with criticism.

10. Conclusion

Maize’s considered relationship with different studio spaces is a purposeful way of supporting the multifaceted demands of her practice: from interactive composition and interdisciplinary collaborative processes to the demands of solo time in the space where aspects of her designing and the needs of teaching and learning in the space are sustained. A combination of public and private spaces and the desire to continually expand into other areas while seeking connections and networks generates a hybrid practice that also requires a grounding space – a home studio space – where personal belongings and familiar equipment are reliable and close at hand. The security of an
established home studio base enables Maize's practice to fly in other arenas. Both qualities - grounded and stable with unknown and experimental processes - support each other in her intensive and passionate interdisciplinary inquiry.

Maize Wallin
Third Year Interactive Music Composition Student, VCA and MCM.
Interview conducted February 28, 2014.
The Studio Space in Contemporary Music
Teaching in the University Music Space

Academic Perspectives
Geoff Hughes

The advantages of the studio are that you can work with one person or a small group of people in a way that is at once intimate, where everyone's experiencing something pretty individual, but also as a group too.

The studio is the place to practically sort things out; often the studio is the remedy.

The studio is a kind of one-on-one or one on a small group type of teaching experience where students are essentially guided by the experience of a mentor.

I think the studio is an innovation that used to be standard practice.

Geoff Hughes
Academic and Lecturer in Aural Studies, Languages of Music and Principal Study.
Coordinator of Honours Program in Contemporary Music, VCA.
Interview Conducted on May 3, 2014.
Introduction

Geoff Hughes is coordinator of the VCA Contemporary Music Honours program, academic and lecturer in Aural Studies, Languages of Music and Principal Study. As a musician he is one of “Australia’s leading improvising guitarists, with over 25 years of professional experience of playing and teaching in Australia and overseas. With a strong harmonic sensibility, and an exploratory instinct for tone, colour and musical touch, he is a unique voice on the Australian scene.32

Geoff’s interview gives an overview on how the musician’s training has changed over time, particularly in the last twenty years with the introduction of technology and it’s impact on teaching and learning in the studio. While expectations may remain high, learning methods have altered from a student learning environment of “hitting the street” in the 1960s and ’70s to a more structured learning environment in the university setting. The following themes highlight Geoff’s observations on the conditions facing the VCA student studying contemporary music, improvisation and performance.

Themes

1. The Importance of the Studio
   1.1 Changes in the Role of the Musician Artist and How They Have Worked
   1.2 Tracing Changes from the Recent Past to Today
   1.3 Comparison with the Conservatoire Model
   1.4 Consequences for VCA’s Contemporary Music Merger with the University:
      Advantages and Disadvantages

2. Studio Qualities
   2.1 Studio Metaphor
   2.2 Tangible and Intangible Qualities

3. Studio Method of Inquiry in Music Performance
   3.1 Issues Facing the Student Performer in the Studio
   3.2 Impact of Knowledge Delivery: Lectures Versus the Studio
   3.3 The Studio as a Place for Making
   3.4 The Studio as a Place for Conversations to Take Place

1. The Importance of the Studio

Different types of studios assist the student musician at VCA such as small personal rehearsal spaces, larger performance spaces and studios equipped with recording technology. Geoff considers the use of all these spaces as vital to different aspects of the musician's experience while studying at VCA, even when the rooms are not completely soundproof. He comments:

I think it's important at any stage, [at] some stage in your life to actually have your own space, your own studio . . .

The advantages of the studio are that you can work with one person or a small group of people in a way which is at once intimate. Essentially it's about the people who are there.

At VCA . . . the actual recording studio, is a highly specialized space . . . I think one of the important things about having one on campus, is there is a real sense of differential when you move into one of those rooms because it's set up purely for the focus and recording of music and nothing else. Nothing else goes on. Whereas, in room 203 you hear a conga band thundering from somewhere in the room and there's just, [the situation] that our building is acoustically inept.
1.1 Changes in the Role of the Musician Artist and How They Have Worked

Geoff traces a very brief historical overview of musicians studying in universities suggesting:

We don't have a tradition of people becoming great artists in universities. There was a blue print in the Middle ages, the Ars Nova movement in the 14th century [where] . . . people were essentially polymaths and these people were artists within universities because art was a way of measuring things back then, it wasn't like [today] this creative offshoot, [where] . . . you've suddenly left the path, you've suddenly gone off on your own tangent.

These tangents all converge together and so, it's the sort of philosophical differentiation between the artist, the scientist, even the artist and philosopher and the social scientist or psychologist or whoever, which creates problems, and the university is not doing anything to help that . . .

[From] probably the late 18th century, [orchestral training began to dominate] and [this] was basically when improvisation started to disappear and the pedagogy changed where the composer-conductor became a kind of god. And musical gestures just started to become bigger and bigger . . . some of the greatest music on the planet comes out of that. But not all of it . . . I really do think that we inherit a lot of problems because of that . . .

1.2 Tracing Changes from the Recent Past to Today

Geoff compares his training and how music education in contemporary music improvisation has changed, particularly the expectations over the last twenty years that have impacted on the student experience in the university today. Geoff reflects:

20 years ago, to be in a studio situation meant being immersed in music, now it's become something that you do at university, much more than you do outside . . .

In some cases you've got people playing in bands, they're actually making some money out of it, but in many cases you've got students who are, treating [their music] like they would a course in agriculture or engineering . . . a craft or
something to learn but they're at university learning it, rather than immersing
themselves in it which is the way I learnt and it's the way a lot of students learnt
then . . .

I mean the studio environment is a pretty confronting place for someone who's in
that situation. It doesn't mean they're not talented, doesn't mean they can't play,
none of that. It's nothing to do with that. It's just simply the possibility for
immersion in the subject has changed, because outside demands are playing a
much bigger role.

Geoff outlines the ramifications of these changes:

Well, it's changed because of the way we interact and the university has an almost
unstoppable effect on that. Not that that's necessarily a bad thing, but it means
constant adjustment because now expectations of what happens in the studio have
changed. The studio essentially for me is either one-on-one or one on a small group
[style] of teaching experience where students are essentially guided by the
experience of a mentor. And you can see already how the university finds that
relationship a little bit uncomfortable because there is no rationale behind it. [By that
I mean] . . . if you have a lecturer standing in front of two hundred people, it doesn’t
necessarily mean that lecturer's experience is more expansive and more
authoritative, it's just simply the perspective one has on it. I guess the other side of it
is [that] studio teaching is always expensive. So, you're always reminded of that
constantly . . . because of the student staff ratio.

There has been an evolution of the studio method of teaching in the university compared
to the classic studio model. Geoff suggests:

So I guess, it's evolved in the university environment . . . Probably, the only place
where you now find programs run on what would be the classic studio
environment are in the States, and are privately run schools. There used to be an
educator and great player in the States called Jimmy De Fore who famously ran a
purely studio based program in California. [It] was always regarded as slightly off
centre, slightly left of field and actually, VCA had that reputation for many, many
years . . . but . . . we're normalized a little bit more now . . . [because of the
integration with the university].

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1.3 Comparison with the Conservatoire Model

Geoff suggests the conservatoire model has become the fulcrum upon which music training has been based, and this has not been good for ongoing contemporary music training. Geoff unpacks the issues embedded in this dominant form of practice and training:

I should say there is a lot of practice within the conservatoire that is really there because it's time honoured. But not really honoured in any other way . . . I mean, it has all sorts of spin offs, things like traditional aural training, which I was involved with when I started working at VCA and it was really interesting working with John Pike who had a really different perspective on all that stuff. . . . It's just so hard to get past the kind of the pedagogy that has arisen around orchestral playing which dominates everything.

And yet when you think about it, the percentage of musicians who actually end up, and I don't just mean classical musicians, I mean the number of them who actually get an orchestral job, is minimal. We see this whole thing of orchestral training washes right down to the musician, the types of musicianship skills people need, they're all kinds of problems in the pedagogy, they're out dated and probably were out dated 100 years ago, but now we're really dealing with the backwash of that.

I asked Geoff: What is the outcome for those trained in this way? Geoff answered:

I guess the thing is none of them learnt to improvise, so unless they have written music in front of them, they're . . . they can't play. And I just, I don't know, there's something about that that's just absurd to me. Because they were trained to play in an orchestra that they'll never play in . . . I mean, I think that is one of the great musical experiences that you can have is to be a part of a large ensemble . . . but that shouldn't be the be all and end all. How that ended up as being a kind of, the fulcrum upon which all pedagogy is based is beyond me, really.
1.4 Consequences for VCA’s Contemporary Music Merger with the University: Advantages and Disadvantages

Geoff suggests VCA’s merger with the university has enabled a number of benefits for students, however while this different style of learning may suit some of today’s training musicians, Geoff also suggests the experience is different from the past’s focus on immersion. Changes that have occurred relate to listening skills, ways of accessing music, and the capacity to mix with musicians by “hitting the street.” Geoff explains:

So that [merger] has disadvantages and advantages . . . The student cohort on a wider scale would probably find it better. I think they find the student experience a little more . . . embracing of the whole dynamic rather than the slightly more elitist studio . . . model which tends to kind of focus on smaller groups, smaller cohorts . . . They are more intense, more affronting sometimes, and I think possibly more directed towards a certain path and plane, whereas now, philosophy pathways have come into it more and people feel a little bit more empowered to choose where they’re going. And again, I don’t think that’s necessarily great for everyone. I do think that a lot of the students find that a little easier to negotiate, [the uni] . . .

For students these days, there’s a whole lot of variables involved. Today, we still have small studio and ensemble classes in our course, and we’ve maintained that. We’re probably one of the few places around that still does that, and it’s a really important part of what we do . . . it’s really quite intense . . . But the student today can be, well most of them will be working, sometimes up to 20 hours a week; they’re having to really make their own way.

Geoff makes a comparison with studio based training at VCA in the past and now, suggesting the idea of the studio has changed:

Talking to people who were studying here 20 years ago, they don’t remember it like that. 20 years ago you could be in a studio situation and an ensemble but they remember being immersed in music, now it’s become something that you do at university, much more than you do outside, you know?
Today, I think the studio is an innovation that used to be standard practice. Within a university environment the studio has ebbed and flowed, mainly not due to pedagogical reasons, but mainly due to economic reasons. It is an expensive way of teaching and so if we look overseas, studio environments in universities are generally paid for by students. They're generally part of a private education or part of a public education where they are sort of extra, and this is kind of what's happening in Canberra now. The new guys teaching there have basically done away with a lot of the studio based teaching and sort of said to the students do what you want, you know? So they've kind of abdicated responsibility to the student.

Now I mean, I guess in times past, if this is the 1960s or 1970s I'd have thought that wasn't such a bad idea because I think students would have come out of a much more, I mean there would have been less of them for a start. Those students also would have come from, if they got to university they would be coming from a place of, let's just say, a much more rarefied situation, they would be much more inclined to know where to go. These days we're talking about the legion of the lost. You know, we get a lot of students in who are, who show a lot of talent but they're essentially just trying to feel their way around. If you take that responsibility away, if the university takes that responsibility away from itself, you're really dealing with a lot of people floundering around.

2. Studio Qualities

2.1 Studio Metaphor

Geoff suggests his studio is “a cave for people like me; my own studio is my cave. It really is, it's like my shed . . . like I'm going to the shed, you know what that means? It means you're going in and I won't be out for a long time.”

2.2 Tangible and Intangible Qualities

Geoff lists some of qualities necessary for the best sound space however these considerations are often not met, even in the design planning stages of buildings. Nor are they considered until issues surface and need to be addressed. Geoff explains:
Studio is a room of people, or a person [one on one]. It has to be sort of accepted that way and of course if you need things [in the studio], those things need to work. Sound proofing does make a big difference, it's hard for them to imagine how much of a difference it makes in a music building because we've never had it, really, so until we have it . . . suddenly we’d have an umbrella over us, it would be like shelter, having proper sound proofing.

I cannot imagine a time where that ever really happens . . . It’s quite common in other places, that sound is the last consideration. I do remind the students that the older the venues they play in, sound was the last consideration of the design of that venue and that seems to be just on the increase, so we're dealing with, on the whole, less consideration towards sound and space and what it occupies.

Socially, I think you're more likely to have your sound space invaded than other kinds of space, and without asking and without respect and without any consideration of what that's doing to you. That question was never asked.

A consequence of listening to constant sound for the musician is that they never get to experience silence. Yet, Geoff suggests, while the capacity to focus around noise is extremely important for the musician, the need to experience silence is too. Geoff explores the implications:

[In the past] there was more respect, it was quieter. Today, there’s this thing that people's minds are filled with music because wherever they go they're hammered with it. The capacity to focus around noise . . . you learn to focus your listening and it comes from actual practice . . . it comes from playing the bandstand and being in a less than ideal sound situation to exercise focus . . . I do think that there are people who never quite learn to focus because they never experience silence. You know, like their own silence . . . If you have your own studio, I've sound proofed mine; I've double-glazed it; this is the one at home, and it’s quiet.

3. Studio Method of Inquiry in Music Performance

As mentioned, Geoff clarifies the studio in music as an experience. The advantages of the studio are that you can work with one person or a small group of people in a way that is
at once intimate, where everyone's experiencing something pretty individual, but also as a group too. "Essentially, he suggests, "it about the people who are there."

3.1 Issues Facing the Student Performer in the Studio

Geoff outlines a number of concerns facing the solitary performer and the group's dynamic:

People can get very nervous if they're working in large groups just purely because of personal problems and egos. You know, musicians are famously super sensitive, highly-strung people. A lot of them appear relaxed and they're really not, which actually creates whole other issues . . . This idea of [being in] the studio means that people can actually feel under focus, but also comfortable in the fact that they're familiar, [with others] so, there is a definite family idea with the studio . . .

So if you keep an ensemble together through the whole semester, the [students] really get to know each other. So, I really do see them exercise their strengths and as a mentor, I often feel particularly as the students get more mature and into 2nd and 3rd year, they just start making their own strides. I think one of the beautiful things about studio based teaching is that there is a point where you feel like you can walk out of a room and stuff would still happen. I never feel like that with a lecture or a class, ever.

That's because they have been doing stuff. That's the big difference. I mean the classic lecture, classroom . . . is very much [where] the students are absorbing stuff [but] they're passive in a way. Obviously you can get students to work and do things within a class say in the typical school type situation but . . . now it's getting to the point where a lot of students won't even turn up if there's an e-lecture capture. Or, . . . they won't really identify anymore with the experience of the lecture, which I think is very unfortunate.

3.2 Impact of Knowledge Delivery: Lectures Versus the Studio

Geoff comments on the effects of a preponderance with lecture style learning as opposed to studio and what this entails for student's practical learning experience:
Lectures are still pretty small on a relative scale, and I still get full attendance in all the long lectures. But I can see in the future that that’s going to change and understandably, because a lot of these kids, [have] been working till . . . some of them work in gas stations till 2 in the morning . . . They have to get up to go and sit in a lecture when they’re overtired, [and] they’re getting bombarded with information, you know? I always feel like I’m looking forward to the next week with the lecture. I always feel like, here we are with this, we’ve done this, and yet, I know that there’s probably 8 or 9 people who are just, [behind] and I know I’m going to get lots of emails and so the lecture never stops, it just goes on and on and on [to enable them to catch up]; not so much to repeat it, but to take a couple of students aside who just didn't get it.

This change is because:

. . . it’s gone from the studio where you can really talk to a few people about something and put it into practice.

The studio is a remedy for this:

The funny thing is, it’s often the studio that is the remedy for this stuff. [For example], I’ll end up with 3 or 4 drummers who have been struggling with harmonics in my office and everything is made clear in about 20 minutes because we’re sitting at the piano and we’re [practically going over the issues] and this isn't happening [in a lecture]. We're practically sorting it out.

3.3 The Studio as a Place for Making

Geoff was asked if the studio was a place to make or a place to study and discuss. Geoff replied, “all are necessary. And the making is absolutely essential; making is much more of a by-product of the study, so making will happen. Something will get made there's no doubt in my mind about that.”

Geoff outlines this aspect of encouraging making in the studio as:

One way that we make that happen particularly in 2nd and 3rd year is we actually get them to make their own music, and to have partly formed ideas before they
come in. So there’s never a point or very seldom a point where you walk into the studio and we’re starting from scratch. If that is the case, you know, Rob and Ash and I have been doing this for a long time, we’re good at basically inserting something into the mix and getting it going.

But generally we don’t have to, because the students will bring in an idea, it might not be much but it’s something. And from there we make things. And in the process, all sorts of things become revealed, like for instance, how you work with other people, who is the dominant sort of person and how you are [with that], and that affects the music making. Teamwork, insecurities in the studio; insecurities are something which will crop up every week. People who come in with certain issues with musicianship . . . [not so much anxiety] but mainly competence issues.

3.4 The Studio as a Place for Conversations to Take Place

Geoff’s description of the studio as a place for conversations echo’s Pascale Gielen’s studio description33 of the studio as domestic space. Geoff states:

It’s almost domestic. I always feel like the studio is a much more domestic place. People respect the space like they do where they live. And so, two hours in the studio with a group of people or even in my own office with a student, you relate as people, you know? I’m not the lecturer anymore. And my role is much more of a mentor. It’s much more parental in the sense that, I can, I feel fine about saying, don’t do that, try doing this, or, just essentially guiding and being able to kind of stop things from happening or stopping it, and recognising when certain situations are about to arise; that whole thing becomes so much easier.

When you have 50 people in front of you, . . . the only way you can manage it really is by homogenising it. And there are strengths and weaknesses in that. Some material is great and some is more neutral where everyone sort of has the same

experience and can focus on one thing. When you’re in the studio, everyone’s experiencing something pretty individual there, but as a group [too.]

3.5 Changes to Teaching and Learning Models: Teaching and Mentorship

Geoff outlines a number of issues facing the student and the teacher through the changes that have occurred in the university over his duration:

I’m still struggling with the academicisation of the mentor - student relationship. Again I think it's got its good points and I’m slowly illuminating some of those. But there are so many things about it . . . Take what can sometimes be the rough ride of mentorship out, [of the process] which is sometimes the best bit. I had rough rides with mentors as a student. You know, like love-hate relationships . . . they are intense and personal and . . . they are in a sense tests of, I hesitate to say the word, character but . . . determination, determination. Those kind of relationships, the rocky ones can be really, really empowering. I’m not that kind of mentor, never have been. I mean I’m much more inclined to accept people for how they are and what they do.

But I do have some really strict kind of demands of the people I teach. . . . Over periods of time I’ll put that into practice, [and] we try and get that happening; we try and make sure that certain aspects of musicianship are there.

The problem . . . is that music has become [such a part of the] public domain, the sort of the property of everyone, that you’ve got everybody telling you what good music is now. And young people are no different. So when it comes to trying to bring standards in as a mentor and to do it with real determination, you’re up against this wall of very fuzzy [system] and I include academia here because I think there’s a lot of subjectivity around academic research into music, largely because there are a lot of academics who aren’t musicians! . . . doing work in music. . . . All of that’s fantastic, I have no problem with it, but it’s not to do with performing.
4. Skills and Awareness of Different Skill Sets for Different Musicians

Obviously musicians come to study with different skills established and require different levels of training for various skill sets, competencies, musicianship and personal skills. Geoff outlines a number of issues facing musicians, particularly singers. Geoff suggests:

Some people are really exposed in the studio, like singers for instance can be really on the back foot. [This is] because… a guitarist or a piano player will bring in something quite abstract, [and] for them it’s an application of knowledge that they’re looking for. So what they’re trying to do is impart their pedagogy, (and this is something that we really push them to do), to inform their own pedagogy with study.

So a lot of the music they write is actually a study of something. It’s not called that, and it’s not couched as that, but we recognise it as being that because it comes from the way they collate the different types of material they work with and theory subjects or composition class or rhythm class or, you’ll suddenly find these concepts come together in some sort of creative endeavour.

And it’s actually at that point that they’re looking for that rite of passage from mechanical to intuitive and they need to do that within practice, and they need to get it and they try and get the team together. Partly just so that it actually becomes music but also because when people do it together, it happens faster.

But then you will get people who are on the back foot with some of that stuff and it’s often vocalists because for them, nothing’s abstract! It all has to be felt; they actually have to feel everything. Even if they know the information, to get it to a point where it’s intuitive they can’t really make a sound until they do that. Whereas you can say to a piano player, if you play those notes it will sound good, they can do that. But a singer has to know… So the studio becomes a place where you have to balance those constant sort of inequities and [different] experiences.

Geoff comments on the difficulties of prior training, especially the effects of Year 12 VCE program for music performance and improvisation:
VCE is incredibly prescriptive . . . the VCE syllabus has lost touch with performance really. . . . in a contemporary vocal VCE program, there's no improvising really. In fact there's no improvising at any real level in VCE at all. There's very little where the students are actually put in a place where they really have to improvise . . . If there's any improvisation, it's very sort of gentle and . . . I wouldn't call it musical. The process is actually that sort of intuitive part of learning to improvise within, creating your own limits and testing yourself . . . and so you do get a lot of competence issues particularly with the vocalists as they come in.

4.1 Studio Issues for Vocalists

Geoff analyses the difficulties for not just the vocalist but also the group who must now work with the vocalist's issues within the group. Geoff asserts:

Vocalists can be really beautiful singers and have great voices, intonation and a good time feel, but it takes a really special singer to get past that. Often a singer who can play an instrument quite well can get past that.

Having a singer in a group is such a universal idea. There's something particularly special about it, and it's something that needs to be treated with real respect. I've seen vocalists as musicians; I work with a couple who are. I would say, they are as good a musician as anyone that I can think of and so I don't ever see a problem with a singer going through that process of becoming musically as competent as anyone else.

They are often the only people that stand in the way of that, because of the way they see themselves so, . . . sorry to go on about singers but I think they're a big part of the studio dynamic in the way we teach. I think that one of the things that they bring out is the fact that, when you have a singer in a group there's a whole element of respect. I think that has to go in along with your kind of nerdy musician, [who wants to] to get from here to here, and I want to learn to do that [and who infers] a singer is kind of slowing us down. I'm thinking well that's not how it works you know, you're suddenly dehumanizing the whole thing.
So, regardless of how much I love music, people are always important. Singers really bring people into the music, which is why people love singers. They’re sort of, in many ways the intermediary between the abstract music and the people.

4.2 Impact of Technology

Technology continues to have a positive effect on studio teaching, but Geoff also highlights it's drawbacks: the overwhelming supply and availability alongside the consequential burden of listening and processing so much material that now faces students (and everybody) today. Geoff comments:

Yes technology has been beneficial, in a good way, in just about every respect. Now I can take a little zoom recorder into class, or any of the students can too. Or, a zoom audio recorder or the zoom video recorder, and talk about performing. And have watched it. And, you know that stuff's fantastic, anything like that is fantastic, [because of the immediate feedback they get and the discussion about that.] Anything that takes the perspective and puts it somewhere else, is great . . . I often say to them if you could hear yourself, how would you be thinking? If you were listening to yourself right now, and you can't really do that when you play, you can't be like an audience . . . But if you could, how would you be thinking about your playing? What is it giving you? If you ask most students, they go, “Oh shitouse,” and are really negative because it's much hipper to be self-deprecating than it is to actually look at what's actually happening. So, if you've got a video you can do that, you could slow it down, you can say look at what's going on there. You can do this in a lesson. Technology is fantastic.

This is totally the social thing around music. [An analogy might be]: There are people who run really fast, you know, and there are people who don't run so fast, and then there are people who are slow. All that to me means to me as a teacher is that they're going to get the same place, they're just going to get there at different times, but they don’t see it like that when they’re here for 3 years.

So we have these kind of hurdles that they have to get over, but we know in our minds that professionally, those hurdles, many of the things they encounter, they won't resolve themselves for 5, 10, 15, years perhaps. I still get that from ex
students that I talk to and meet in the street: it’s something you said to me or, it’s something I learnt only really kicked in about a year ago.

4.3 Disadvantages with Technology

Geoff highlights a few of the issues that technology has manifested for this generation:

It’s a sea of stuff. I mean I don’t know how they deal with it, and I actually don’t think they do. I don’t think there is a dealing with it going on. Like, for instance iTunes. I can’t imagine having that kind of resource. I don’t know what that would have done to me. What I remember about my listening as a young student and as a uni student was that in order to get music I had to work for it . . . just to find it . . . it was just an effort and so when you [found it], some relationship had already formed. Now it’s . . . it’s changed now . . . I don’t think students deal with it that well. I think they don’t deal with it. They just accept it.

It’s about ease. So if you’re always listening with ease or taste or desire or social pressure or whatever it is, if that whole thing is being accommodated for, then, you kind of lose the idea of quality, value, relativity, all those things. It’s impossible to compare music on your collection when your iPod’s got 6,000 songs on it, you know? How do you do it? I don’t know how to do it, I don’t think they do [either]. Even [having] the space . . . You’ve got to have a room to fit all of the LPs in . . . it’s a physical thing . . . [the space was] a commitment . . . [Today, it’s] a whole new mindset, it really is.

4.4 Collaboration

Geoff suggests, as a pedagogical tool informing a possible future working environment for the musician, collaboration is important, yet it is still not adequately taught nor are students competently prepared for this direction. Geoff concludes:

I think the collaboration thing is always going to be important, but collaboration is also fraught. Collaboration between practiced and experienced individuals can come up with amazing transformations.
Collaborations between people who are sort of naive and really not knowing what they're in for can be disastrous.

So, within the VCA there is a lot of talk about collaboration but there's no real will to oversee it as yet. And when we do have that will, I think we'll be able to get the students involved a lot more but at the moment it's a bit more haphazard. It's one of those things which has to happen though. We have to work towards it . . . Musicians and artists do make a living by making associations and delimiting themselves . . . Collaboration is definitely a part of that scenario . . .

The studio is a rarefied thing, it has its counterparts in the real world where bands rehearse together and even in collaborative [events] when people work together, but ultimately you're on the street and this is what the university does not understand, . . . that is, when you're on the street, you've got to make decisions and you can't be limited by them.

5. Practice and Research

Are practice and research genres perceived differently in music or are they linked together? Geoff believes that the two are the same however he is critical of the dominance of academic research on musicians and performance, suggesting ultimately, musicians need to be researching and writing about performance practice themselves. Geoff evaluates the situation:

I'm programmed to say they're not [different] . . . Because I don't want them to be different. I want them to be the same thing. [However] as much as all the talk is about practice as research, the will I think isn't there. And I mean the will is there for me, it really is there, everything I do is research in that sense but then I have to take on board the fact that I work in the university where research has a pretty established meaning.

Without that, it's very hard to stay on a path like that. Lots of musicians are like this. The only way they can stay on their path is by 'dissing' everything else, because they're so on their own, they feel so alone. And so it's really difficult to accept in one breath that this amazing tradition of say empirical research that goes on at the university, the amazing work that people do, is not the way the musician
researches. We don’t amass data on what we’re doing, not in that way. I mean the whole process is becoming pointless I think.

We do the kind of inquiry which is always about our own experience and therefore in some way not [seen] as valid. So we have a real problem, you know, with research within the university. We seem to be constantly justifying . . .

I think it’s a really difficult ride . . . and, I guess the answer to the question [Is practice research?] is I think yes, practice and research are the same thing, but not yet. And when I say that not yet, in my mind they are, but it’s like saying we’re trying to convince the world at the moment that black is white or grey or something. And it’s not yet, when you can see it, it is. I really think that is the future . . . whatever the university is, you’ve got to have musicians researching music and musicians rather than this kind of academic observe the subject thing that’s going on.

5.1 The Need for Musicians to Research Performance Practice

Geoff observes the need for practicing musicians to research performance and not just academics who are generally the ones reporting and who are generally not performers or musicians themselves. Geoff explains:

Performance is organic, it’s done on the fly, . . . but there’s very little performance research out there. . . . That’s how I see my job these days, as part of this burgeoning movement towards actually [encouraging] performers to research performing; performers rather than other people researching performers. But we’re a long way from that really becoming a sort of normal reality, even in the States it’s still in fledgling stage.

5.2 The Future

Geoff suggests in Australia "we have a real problem . . . where we don't have a strong academic improvising community. . . . Whereas they do in Europe and the States . . . because the whole level of maturity and interaction is stronger . . . Here we’re still just, we’re still dealing with the kind of divisiveness that divides departments and divides
universities, there's competition for Ivy League or whatever you want to call it, all pointless stuff, I think."

So, what is the general outlook for students leaving the VCA program and what professions might students engage in once leaving training at VCA? Geoff concludes:

"Many teach. A lot more are going on with further study, that is a real change in the environment and I guess that also has to do with the amount of work that's available. A lot of students these days will be looking at further study whereas say 20 years ago their whole idea of studying formally was really about meeting.

Ideally Geoff suggests, they are inspired enough for music to remain with them as part of their life:

"I don't have a kind of . . . an agenda for the people that leave the VCA, other than that they find a way to make music work for themselves . . . Whatever that might be. Because then we've done our job, and it can be commercial, it can be wacky, it can be collaborative it could be just kind of weird and introspective, it doesn't really matter, it could be teaching in a certain way. If they're making the music work for them then that's what music is for.

[The student then,] hits the street. [When you] hit the street, the street is a very different place [from a conservative or safe environment.] In the end it's kind of what goes on inside [of you] and I think that you make it work.

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Geoff Hughes

The Studio Space in Theatre
Learning in the University Theatre Space
Music Theatre

Student Perspectives
Tayla Johnston and Hannah McInerney

I think it’s because you’ve just got yourself and a space and regardless of props it’s a sense of knowing what you’re there to do. You’re there to discover things . . . that’s what the space is for, to bring that out.

Tayla Johnston

It’s such a sanctuary and you’re more yourself there than when you leave . . . you can just be yourself, you can be free.

Hannah McInerney

Hannah Sullivan McInerney and Tayla Ashley Johnston
Second Year Music Theatre Students
Interview conducted on April 17, 2014.
Introduction

Hannah Sullivan McInerney and Tayla Ashley Johnston are second year Music Theatre students. I first encountered this vivacious pair outside the VCA library when, in a spirited conversation they asked me for a quick on the spot interview. With equal enthusiasm, they agreed to reciprocate in an interview about their studio experiences. This Studio Perspective is the result of that unexpected encounter. The combined interview provides vibrant insights on the nature of the studio and it’s relationship to learning in Music Theatre. Themes discussed include:

Themes

1. The Importance of the Studio for Music Theatre
   1.2 Different Spaces for Different Contexts
2. Tangible and Intangible Qualities
3. Space for Solitary and Collaborative Work
4. Public and Private Spaces
5. Space and Energy
6. Time in the Space
7. Tools and Equipment in the Space
8. Skills and Training
9. Relationship with the Space
10. Cleanliness: Importance of a Neutral Space
11. Reflections on the Studio Method of Teaching and Learning in the Space
12. On Leaving VCA: Finding a Space
13. Reflections on the Intersection Between Art and Science
14. Studio Metaphor
15. Conclusion: Everybody Should Experience This – Some Time for You

1. The Importance of the Studio for Music Theatre

1.2 Different Spaces for Different Contexts

Music theatre embraces a diverse curriculum and as such space needs to accommodate multiple types of performance training such as dance, singing and theatre techniques for
singular and collaborative practice. The necessity for a variety of spaces to be able to respond to methods, specialty subjects and performance regimes is fundamental. Tayla suggests:

It's pretty much essential. We need huge spaces . . . it's nice to have new ones and clean ones for pretty much all our subjects. We do movement and we all do yoga. There are 20 of us having to do yoga in a room and we often do silly things around the room in those kinds of classes and of course dance. Dance needs a big studio; it's pretty much vital to every single one of our classes I'd say.

Hannah outlines how the various spaces allocated to different practices are important and how they might impact on the program:

So sometimes we use the SPGS space, which is a massive space. We do movement classes and acting classes and various things in there but we do use different spaces depending on what subject is . . . Mostly you realize when you have a change of space, the energy is different and you just feel sometimes in smaller rooms, you feel that you can't move or be free in what you're doing, especially in movement or dance. So, it really impacts that. A nice space with natural sunlight is always best.

Music theatre then requires a range of spaces across the college to support the various subject areas. Tayla clarifies:

We borrow, we don't really have our own space we go to the acting building, we go to the music [building] and we use the dance [studios] so it's just, we're just everywhere . . . Other disciplines like dance just use the dance building, whereas we're just all over the shop.

So an individual studio space is not offered to music theatre students, nor perhaps would one be relevant as space is used principally for group work, collaboration and skill building rather than individual solitary work which is historically situated in visual art practice with the allocation of individual studio spaces. Tayla explains their student position as:

No, we have Grant St. Theatre, which is just newly refurbished for us. But because it's such a good theatre space, a lot of the Production students use it as well to do lighting and whatever else they're studying. So I think that's kind of become a bit of an
'everyone’ space as well. But that's where we have our presentation class, where we get up and sing in front of the class and it has the raked seating. It's a really nice space to work in, dead sound though, but just a really good space.

2. Tangible and Intangible Qualities

The size, soundproofing, acoustics and availability of natural light are core ingredients assisting practice development. Hannah suggests the ideal size of a dance studio is:

Maybe three quarters the size of a tennis court. It has to be quite big because you do progressions ... and leaps down the room so it would have to be quite big. ... [However, the space doesn't have to be] as big [for vocal work] quite small room actually. So you could do it probably in the size of this room [3 metres x 3 metres], unless it's a group thing. But in our private singing lessons we meet in the music practice rooms which are probably the size of this room, if not smaller.

Soundproofing is an important studio quality, the lack of which can affect concentration. Hannah agrees that you can usually hear other practitioners, musicians or vocalists in the other practice music rooms or the corridor suggesting, it is disturbing because:

Because you're trying to focus on what you need to do and then you hear distractions so ... Soundproof rooms are best, if possible.

3. Space for Solitary and Collaborative Work

However, the need for solitary time and space are still important alongside the collaborative aspects of practice. This condition may need to be sourced in other locations. Tayla confirms:

I think it's really important to be alone in your own space a lot. And, I feel like you can almost make it anywhere. I mean you've always got the spaces you love. Like I love being at home in my bedroom and that's kind of where I can chill out. And the practice rooms in the music corridor are really good as well for that. We're all pretty good at knowing when people need their space and need to be alone, so we use I Block which is a couple of little studios where you can just do your own thing and if you want to do any weird movement stuff you can do that without being judged in
front of other people... So I think it is really important to have your own space, as much as you can.

Hannah also agrees that finding a space for oneself is important:

Yeah, definitely. You can... book some spaces after hours, like we book on the weekends – PGS which is a massive space – and that gives you time to run free... Without anyone judging you... not that they would...

Breaking up into small groups was much more part of the first year curriculum however, medium size group work is still part of the discipline's training in second year. As such 'break out spaces' are not required as much but space for the group to be together is. Hannah describes a group process might be:

[We don’t use break out spaces] not really this year. Sometimes we do stuff where in voice we’ll split into groups and do a little exercise but we remain in the same room and then we come together and show. But other than that we’re 20 in a course and we split our classes into 10 for Shakespeare, so therefore there’s less of us. And there's more space to do things. But mainly you're up on the floor and you get criticism while other people are just watching that. There's not really that break out function this year anyway, it was a little bit last year, but not as much this year.

Other outside spaces also assist in incubating and contemplating ideas. Hannah suggests: "Probably home, more than anything. It's the base," while Tayla concludes:

Depending on what I’m doing, I often go to cafes. I like to read my books and write and I find that being alone publically makes me more internal. Whereas when I’m home I’m more likely to get distracted... or do whatever I want, whereas if I’m out, and I’m by myself at a coffee shop, I’m not really going to get distracted.

4. Public and Private Spaces

Tayla suggests in a public space, it is actually possible to be more private.
Yeah, well that’s actually something I’m working on in acting at the moment, being private in public and being public in private and all the different ways you can do that. So yeah, when I’m in public it’s kind of, it took me a while to go for a coffee by myself, I was like, a bit embarrassed with my soy latte, but it really does, you just read your book quicker and I just really like it. You feel accomplished!

5. Space and Energy

In some subjects, such as Pulse, space as an element, contributes to learning about perception and energy. For instance connecting with other bodies in space, being aware of the height, depth and breadth of a room or the speed of bodies moving through a space, all contribute to the sensory encounter of experiencing energy in space and knowing where one is in relation to others. Hannah reveals Pulse was a warm up part of their first year acting lessons but this year it has not run as often. However, she describes the experience as:

Pulse is about energy and bouncing off other people and the space and what vibes the space gives you. So, when we're in I block it's smaller and because you can, run, stop, sit, walk, hug, that really affects you because you get momentum and then you have to stop because there's a wall there. So when we do it in PGS which has higher ceilings, wider spaces, it just creates a whole different energy to the space and then as performers we all bounce off each other and the space which creates a cool atmosphere.

Tayla too comments on the benefits of this experience:

I think it just helps with loosening. Like, being in a space and listening to the sounds that you get from yourself in the space, the sounds that the space creates and it's just a totally different experience in every studio when you do Pulse in there. Like, as Hannah said, in I block, you're so much closer to everyone and so it's just a whole different energy and the sound is different. Whereas when you're in PGS you have to be so much more aware of your surroundings I think, because you're so far away and it's amazing when the space can be that big and you can still maintain a connection with someone across the room and I think that's why we all loved PGS. So Pulsing in there was just phenomenal because you could be at opposite ends of the room, like
metres and metres away and just be trying to maintain that connection, it's just awesome.

I've definitely learnt over the last couple of years to know the space you're in. So when you're going to perform don't just prepare yourself, prepare yourself in the space. And I think with Pulse, we kind of did Pulse in character, when we started to work on some text and I think that really changed the way we performed it in the space. Rather than just doing kind of cold reads and stuff, Pulsing in the space as your character was really . . . it just got juice out of it.

6. Time in the Space

Students in Music Theatre have an arduous routine, being required to attend classes from 9am to 6pm daily, five days per week.

7. Tools and Equipment in the Space

A number of facilities that need to accompany the tangible studio qualities are mirrors and good acoustics but also student gear such as foot ware and yoga mats play a part in the studio set up for those classes. Tayla notes:

We use our own yoga mats that we need to bring and . . . when we're dancing it's all about the footwear, because they don't really like you to dance in bare feet because you never would in an audition but some of the spaces have quite slippery floors or really grippy floors so it's always finding that balance, which can get really frustrating.

We use mirrors in PGS and all the other places we dance in basically have mirrors, like the dance building . . . you just need to be able to see your lines and obviously the teacher, it's hard to teach a class if you don't have a mirror. But yeah, it's fun to have different stuff to play with in the space. It's good.

8. Skills and Training

Both Tayla and Hannah confirm the importance of early training to embed skills and memory in the body. Tayla clarifies:
It is very important. You can tell once you get in or if you’re lucky enough to get in, the people who have danced or done ballet since the age of 4 or whatever, compared to the people who are just kind of starting out. But then those people might have sung since they could talk, so I mean it’s just varies with everyone and the teachers are really great at knowing what your strengths are, and what they really want to try and build up . . . an even playing field. So everyone’s just trying to hone in. It can get tough because you’re always picking out what your weaknesses are, but you know in the end it’s just to make you the best performer and as versatile as possible.

However, an overdose of early training may work against you, notes Hannah:

It scares me because I don’t know if I was put into dance from a young age, whether I would still love it like I do now. Like I have friends who have danced and they have the best technique but then they’re not doing it anymore, because they’ve been doing it since they were young and they were made to and they don’t have the passion anymore. So I’m kind of thinking, if I had, maybe I wouldn’t be where I am now.

Part of training together is learning from each other. Hannah notes:

Yes, definitely. Watching other people up on the floor, especially in dance and singing, in everything, because you want to get your skills up and build your foundation so then you can discover what sort of performer you want to be. But it’s hard in dance classes because you need to get the right shape, you need to get the steps right and dance before you can put all these other layers on, like acting and just your own take to it. Skills are so important . . . then you have the technique to do what you want.

9. Relationship with the Space

Working in the studio seems to encourage a spirit of adventure, working at the edge of possibility. Both Hanna and Tayla explain the affinity they have with the space while practicing:

Tayla:
I’d say, play and experiment and explore. Especially in the big spaces that we use a lot for acting, dancing and movement that is just free for all. Just play and see what you find. Yeah.
Hannah:
Take risks. That’s scary, to do that, [but] it’s so worth it. Take risks. Make big [mistakes]. Fail. Just everything. Take risks and be prepared to fail hard, then you can try another way of doing things. Even in dance, try and if you fall over, it’s okay, get back up and keep going. I think it does make you stronger.

While experimenting and exploring, taking risks and being vulnerable to failure, the capacity for play and positive regard for each other is a key part of the pedagogical relationship with the space. Tayla notes:

I think when you get into a big space especially in the classes that we have . . . everyone has this . . . there’s this kind of mutual respect for the space and for everyone’s experience in the space. So no one really gets disruptive, unless we’re doing something crazy and hilarious or ridiculous, but just in acting and Shakespeare there’s just a respect of people’s processes. Everyone’s trying to find something, everyone is asking themselves questions, physical questions and trying to nut something out in the text or movement or whatever, so I think everyone knows that although we’re all in the room together, when you’re working on something, you are solitary in the space. And it’s everyone’s space and your own space all at the same time.

10. Cleanliness: Importance of a Neutral Space

Like a blank canvas, a clean space provides an empty, fresh and untouched arena where the imprint of other classes, energy or previous encounters are erased. Tayla notes:

Yeah we try and keep them as clean as we can. We don’t wash the floors or anything but always put the chairs back where we found them and, it’s just nice to come into a space that’s neutral. You don’t want to come in and just have it all scattered, which happens, which does happen and you just go with it. But I think it’s important as the people using the space need to respect it because otherwise you’re not going to get anything out of it. You’re not going to learn anything in there if you don’t treat it well and look after it.
Hannah agrees:

We clean the floors at the end of every semester and wipe the walls and stuff. . . We all come in for morning yoga and we all sit down in the space by ourselves and we just get ourselves prepared before we go crazy.

11. Reflections on the Studio Method of Learning in the Space

What does the studio offer to learning that an office space doesn’t? In comparing these different workspaces, Tayla describes her experience as:

It’s just free. It’s free and it’s full. Like even when you’re at home, I still don’t think you get the same experience as something you might discover in a studio. It’s just, it just gets you to a different place than being in an office . . . I think it’s because you’ve just got yourself, you’ve got yourself and you’ve got a space, and regardless of props or whatever there is, it’s a sense of knowing what you’re there to do as well. You’re there to discover things. As that’s what the space is for, to bring that out. So I think when you’re somewhere else there’s a lot of things that those spaces are used for. Whereas a studio, it’s just for you to create in.

Given learning experience in the space is so dynamic, energetic and positive, there are times when the encounter may be undesirable. Hannah suggests:

It’s just like, where you are emotionally. Whether you’re tired or just fed up. But then, most of the time no, because the space gives you what you need, in whatever way you’re feeling.

While Tayla concludes:

Yeah, I was just thinking, I’ve never thought about it like that but it is, it’s such a neutral space and it’s there for whoever needs it. It’s kind of like the Room of Requirement from Harry Potter. You go in there and it’s got whatever you need in there so you can just go in and if you’re, like sometimes you do not want to do class, you just get in there and you’re like, how am I going to get through 2 hours? But then you’re in there and it does, it just feeds whatever you need and it’s good, you always leave feeling pretty good, I think.
Hannah agrees and both suggest:

99% of the time you leave having achieved something or even if it's just feeling better about yourself. And it's something that sometimes you can't get in your bedroom studio or anywhere else.

Tayla furthers this idea:

I think it's part of the discipline. It means going, "Yes I don't want to be here today but this is what I'm here for," and slowly but surely you do, you can't help but get wrapped up in what you're doing. You know? . . . it's really intoxicating being in the space and being with 19 other people in that space when you're all there to just learn and do the same thing. And yet it is this individual [thing too] . . . where you leave all that crap behind and then you can pick it up at the door and then maybe you'll be like, that wasn't so bad that thing I was hung up on or, whatever it's just really nice to be in a space, a creative space.

12. On Leaving VCA: Finding a Space

Both students feel fortunate to have had the learning opportunities and experiences in the VCA studio spaces. Hannah reflects, "I will be sad when I leave because I won't have all these opportunities and spaces to use. It just doesn't come as easily." And Tayla echo's the prospects with, "It's also the personal, like it's different being at home because you've got housemates and you don't always want to practice there and it's a bit embarrassing when you have to roll around on the floor!"

Hannah believes ideally when you leave:

You get into a musical where they have spaces at the theatre I’m pretty sure. So you can use them, go to dance classes, you can get casual acting classes, singing lessons, but other than that, you'd have to find it elsewhere, whether you go to a park and act a fool, or at home.

Tayla considers possibilities and affirms the capacity to continue personal training:

I think when you leave the space, the work becomes a lot more internal. So I think, stuff like yoga and meditation and semi-supine that we do in spoken voice, I think
that’s all very non-hands-stuff that does get you into a state of [practicing]. You just kind of think about your skills and even think about what you do need to work on maybe at a dance class, but I think doing that isn’t that hard for a start and I always hate myself for not doing enough of it, but doing internal stuff really does help, I think. And it’s a bit undervalued.

And, you can do that really anywhere you want to and it’s not going to hurt anyone else and it’s not embarrassing and, it will just get you into the space where either you do want to go do something practical or you just, you just recognize your skills I think. Always touch base.

I guess the dream is to get a job when you leave. Get a show and then, like a lot of our teachers have been continually working for years and years so, I mean there’s their practice. I think you have to support yourself so getting a job would be a start. And then just doing whatever you can, as Hannah said, dance classes, vocal lessons.

I would love to teach one day . . . I’d like to do my own thing first and then maybe come back to that as a lot of our teachers have. They’ve done what they wanted to do creatively and are now trying to help other people find the same thing.

13. Reflections on the Intersection Between Art and Science

On where art and science cross over and what art has to offer, Hannah concludes:

I feel like art helps people. Whether you’re a scientist curing cancer, you’re helping people. Like people go to theatre to take their mind off what their lives are and escape to something else, so I feel like in a way being a performer heals people . . . So I feel developing new work is just as important . . . Because when I go to the theatre, I leave a changed person. It leaves an impact on you.

Tayla confirms this perspective:

Yeah I just totally agree. I think art in general whether it be visual or performing, I think it’s very undervalued, and people take it for granted. I think people just go and see shows and a lot of work goes into it and you do leave a changed person, in whatever way that may be. And I think you want to leave new works and you want to
have a full, a huge impact. And you do want them to be nourished by it... I want lots of Australian works and I want Australia to have this amazing performing culture and art culture. While doing great medical, scientific, environmental and political things, I think it's just as important to keep the balance and have a fruitful artistic and creative culture too... I could never go and study medicine but that doesn't mean that creative people aren't contributing as equally to society... It's very healing and it's escapism. People always want to go and see beautiful things.

14. Studio Metaphor

As previously mentioned, the studio could be likened to a playground, Tayla also suggests:

It's a combination, it is also a safe haven, it's somewhere where you go and there's no judgment, it's just pure creativity I think. When you're in the space, something that they teach you from the word go is that you are going to fail gloriously, but it's going to be great. And you're going to learn so much from it and everyone, everyone can't wait to do that, everyone can't wait to fall flat on their face and be like, well... I won't do that one again, I'll do the other thing so that's great I know that now. It's just this feeling of... yeah... it is a sanctuary.

Hannah reiterates:

Yes, it is a sanctuary, you're more yourself there than when you leave, [which has the effect of] “Oh the real world, I’ve got to act in a certain way,” whereas in the studio, you can just be yourself, you can be free.

Tayla elaborates:

I think in schools, it’s the people who do music and dance who are not quite frowned upon, but they’re definitely not considered as excelling like in literature or mathematics. I think that’s when people do shy away and that you've got to shake off the stigma as soon as you get into here [VCA] about you've got to be silly, and you've got to make a fool of yourself.
Hannah confirms:

You have your self-esteem issues, you’ve just got to throw it out and just pretty much say fuck it, I’ll do it.

Tayla employs the use of another metaphor:

[The teachers] are going to tell you: “Embody this leaf” and you're like, “Ohhh, what's everyone else doing?”

Hannah agrees: “Are they watching me, do I look stupid?”

Over time, the theme takes hold and Tayla concludes:

Half way through first year, you’re saying to yourself: “I’m going to embody this leaf harder than anyone has ever embodied it.” It’s just, that I think that should have started in high school, I think it should start earlier. When you get into a creative space, I think you should be allowed to do whatever you want. That’s empowering.

Hannah suggests the process strengthens one's identity:

I guess you grow up learning how to act, you do something, throw a tantrum and your parents say, you can’t act like that in public, so therefore you find [out parts] of who you are. When we do movement classes, you've never felt like such a kid before and we have so much fun, you leave feeling amazing. And you know, you go back, get on the tram where you have to act a certain way in public . . . [In the studio] you just learn to trust your impulses and you can't do that in everyday life, because there will be consequences! But you can do it in the space!

15. Conclusion: Everybody Should Experience This – Some Time for You

Given our discussion, the students remarked they had never thought about the space in such depth. Tayla acknowledged, " I think it’s insightful for me, I’ve never really thought about the space,” and Hannah agreed, “Me neither.” Tayla and Hannah’s final insights reveal a sense of expansion that learning and practicing in the space enables the desire for
everyone to experience the life changing encounters and the realization that training in the space imparts an ongoing awareness for their future well being. Tayla explains:

The stuff we discover about ourselves in those classes, in those spaces, you just think, “Oh I wish I could give that to everyone. I wish you could give those discoveries to just everybody.

Hannah realizes the full concentration and focus is on the self, not as a narcissistic activity, but one which, benefits the body, mind and soul:

It's amazing though because when you’re at home you never take time out for yourself.

So whether you stay up till 2am and then you don’t have enough sleep because sleep is so important [and then] when you come into a space, it’s all about you giving your body what it wants, whether it’s yoga or [movement] and your body feeling so thankful. But you don’t do that at home, you just distract yourself with all these other things. I think that’s also why the space is really important, that’s why I’m so grateful that I have the opportunity to use it.

Tayla confirms:

It’s shocking to start practicing and then think how could I have not done this forever? How do my parents get along without doing voice work and semi-supine in the morning? It just blows my mind how little some people in the world don’t know their body and don’t know what they can get out of it, I guess. Just in everyday life, not necessarily performing but just treating it right.

Hannah agrees:

Our body does so many things for us and we do little in return to help it, so yeah, we got to be nice to our bodies!

Hannah Sullivan McInerney and Tayla Ashley Johnston
Second Year Music Theatre Students
Interview conducted on April 17, 2014.
The Studio Space in Theatre / Voice
Teaching in the University Theatre Space

Academic Perspectives
Geraldine Cook

It’s a pathway in the space . . . how far does the breath take you in the space when you start to voice; how far does the energy of a thought take you in the space?

It’s got to be a space where the imagination has free range.

Space is curriculum . . . Curriculum is space.

Geraldine Cook
Senior Lecturer in Theatre (Voice) and Associate Dean of Equity, School of Performing Arts, at the Victorian College of the Arts and Melbourne Conservatorium of Music, the University of Melbourne.
Interview conducted on April 10, 2014.
Introduction

Geraldine Cook is a Senior Lecturer in Theatre, Voice and Associate Dean of Equity, School of Performing Arts, at the Victorian College of the Arts and the Melbourne Conservatorium of Music, the University of Melbourne.\textsuperscript{34}

Geraldine’s diverse experience as an actor, youth theatre director, lecturer, educator in voice and a communications consultant in accents and dialects over the last twenty-five years brings to this \textit{Studio Perspective} a comprehensive and detailed understanding of the significance of the studio in theatre, particularly in relation to practice, process and context and how the body and voice, touch and sensation find their resonance in the studio space.

Geraldine observes “space is \textit{crucial} . . . space is curriculum and curriculum is space.” Underpinning training in theatre are many challenging processes and contexts that enrich and deepen the learning experience at different stages of the student’s journey. In this interview, these processes are discussed in relation to the student’s need for exploration and examination in the space, and why the space is crucial to these processes. Being intrinsic to practice and integral to training, it is vitally important to get the use and management of spaces/s right. Geraldine reveals how the process of training in theatre is spatial and how voice and actor training can often be framed by the space. As the interview reveals, in the university studio, bureaucratic constraint can often stifle the productive relationship between training and finding enough or the right kind of space. Geraldine’s insights also highlight the many tacit processes that occur in training which only serve to underscore the necessity for the best fit between space and training context. This interview presents themes highlighting the issues of space in theatre with Geraldine’s focus on voice in theatre training.

Themes

1. Importance of the Studio Space in Theatre
   1.1 Defining the Space
   1.2 Studio Contexts in Theatre Training

\textsuperscript{34} Geraldine Cook, Find an Expert, The University of Melbourne: \url{http://www.findanexpert.unimelb.edu.au/display/person84603}
1.2.1 Bridging Contexts

1.3 Importance of the Inside-Outside Experience
   1.3.1 Time to Dwell
   1.3.2 Process of Transformation
   1.3.3 Inside-OutSkills Enable Actors in External Contexts

1.4 Studio Metaphor
1.5 The Studio is Crucial
1.6 The Studio is Curriculum

2. How Space Affects Training
   2.1 Space and Perception
   2.2 Memory, Pathways and the Benefits of Early Aural Experiences
   2.3 Lost Traditions
   2.4 Processes in the Space: Teaching Rhythm
   2.5 Processes in the Space: Where do Senses and Technology Intersect?

3. Skills and Training: Conservatoire, Generative and Interpretative Training at VCA
   3.1 Critique Training

4. Constraints

5. Conclusion

1. Importance of the Studio Space in Theatre

1.1 Defining the Space

Geraldine defines studio practice as “training in a space.” While a number of art disciplines identify with the terminology ‘studio practice’ Geraldine suggests, “it’s interesting because I never used ‘studio practice’ until we started becoming a faculty, and I wonder if it actually comes from visual arts . . . we would say rehearsal space . . . training space, probably.” In clarifying the way studio terminology is used in theatre, Geraldine, reconciles the way space is focused in different training processes and curriculum situations. Geraldine suggests, “when I think of the word studio, I think of it spatially first of all, and I think of it probably across three different contexts.”
These contexts are: the early phase of training that develops an abiding understanding for the duality of interior and exterior capacities in the actor; this process requires the use of a variety of training spaces. The second context is the rehearsal floor and the third, the performance space. These contexts are examined more closely in the following sections.

1.2 Studio Contexts in Theatre Training

Geraldine describes the first context as the concept of developing a permeable inside and outside awareness and returns to this core idea a number of times throughout our conversation. Geraldine explains this phenomenon and her direction within as:

If I'm working with a group of people in training, say student actors, and we are working on a particular actor vocal training technique, which does need space . . . it needs quite a lot of physical space in the work that I do, there needs to be the opportunity for people to hear each other but to be apart from each other where they don't need to hear each other. [It needs to be] a space where there is the opportunity for both an interior and exterior awareness, a solo investigation and then bringing that to the group or to the performative, because that's sort of essentially what an actor does. It's an interior, exterior duality that they're always crossing.

The second context, the rehearsal floor, extends to a range of spaces and Geraldine's degree of interaction varies. In this second context, Geraldine suggests the rehearsal floor might be:

In the studio . . . on the stage, it might be an empty space of some sort. But wherever the rehearsal is . . . then I'm kind of extending to other practitioners. So the director would be developing or exploring with those actors kinaesthetically . . . looking at the aesthetic vision of the director, the shape and form of the production, the production elements that may have already been put into the space. And, the actor has got this physical reality around them, with objects and scenery in this kind of mise-en-scène, or it can be an empty mise-en-scène, it can just be blacks and whites. Whatever it is, there's still that constraining, forming part of the production. So there's that level, and then my relationship in that space slightly changes. Because I'm really not leading that part of the work unless I
actually demand some time to do so with the director and the stage manager. I might say okay, I need to, I've seen the scene, I can hear what’s happening, you talk to me about what you can't hear or what you can't see or what you can't experience with the voice and I will go there and work with the actors at a particular time.

The third context is the performance space which operates in a hierarchical way between various collaborators, often with time devoted to voice training ranked as a lower priority. Geraldine explains:

When I look at my work in the professional arena, it’s highly hierarchical . . . the studio has then become the space of transferring the studio experience into an industrial space. So that space is again highly, highly hierarchical. Often I’m working main stage, with . . . the stage manager, the production manager, the director, the lighting tech and there’s all these people that claim that space. And I suppose in the hierarchy, the voice person would be right at the bottom, which is always ironic when they’re [actors] going to be speaking for three hours.

1.2.1 Bridging Contexts

Thus Geraldine’s teaching focus changes according to the context and the space, but an overall aim is to bridge the first experience with the third. Geraldine notes:

My role changes according to the space and the studio notion of that . . . from the first open studio space where there is exploratory and investigatory experiences, into trying to get the actor to retrieve those in the final space that they find themselves in and that moment of speaking . . .

1.3 Importance of the Inside – Outside Experience

Connecting and transitioning the inside-outside context is a process, which takes time. Geraldine stresses the importance of this early phase for a time to dwell, time to own what you are doing and understand one's own voice. Geraldine notes:
"That’s why there’s this interior – exterior … studio work in the early phases is very, very delicate … it’s actually the very thing of inside – outside and allowing time for that, for those internal impulses, internal resonances that you experience when you hear or see or feel to affect the voice and to generate a response through the voice … [is really important].

So much of what we do when we’re speaking is very functional. The communicative side of us is switched on 90% of our time, you know. Maybe when we’re with our partners or our children there’s another part of us that’s switched on, that’s much more intimate and much more about maybe the person we really are. But you know, most of the time we’re functioning with the voice and that is so imbedded culturally, and there’s so little opportunity for us to experience any other type of voice, that the time to explore that is important I think.

1.3.1 Time to Dwell

This time to dwell in the early phase of training builds core skills and enables language and the text to be embraced with respect. Geraldine observes:

So, it takes a long time to own language, to author the language and also, for my mind, to pay respect to the writing of that text. So that you’re also honouring the intent of the writer, it’s a very important part of it too. I don’t necessarily have the same experience when I say that actors should always, in that space, honour the intent of the director because I think we live in such a directorial culture, theatrically, that… the director’s aesthetic vision is … laid heavily upon what you see here.

1.3.2 Process of Transformation

The concept of interior – exterior training also enables a process of transformation for the student, one that facilitates the shift from personal experience to public domain. Geraldine suggests this process has been assisted with the use of the Rogerian notion of unconditional positive regard – a non-judgmental acceptance that also has the capacity to unhinge emotional responses. While this can be advantageous, it also needs to be managed. Geraldine explains the importance of this process for the actor’s development:
When I first started working here, something that really helped me was working with Lindy Davis’ philosophy of the curriculum, because it was very much lead in those days by one person. So the School of Drama, as it was before we became a faculty, always had a Head of School and it was their curriculum if you like, or their methodology, their acting practice technique that lead the curriculum. And what we tried to instil in the students was a sense of Rogerian notion of unconditional positive regard, so that you are not judging yourself. I call it the non-judgmental voice. And it's, for a lot of people it's scary because the non-judgmental voice also allows certain emotional impulses to come up. And that's something that in the studio has to be very, very carefully managed because one thing you don't want to step into, I believe, is the whole psychotherapy voice, I'm not a psychotherapist, I'm not a therapist. And so if I'm seeing those emotions emerge I need to give the actor the time, and usually when it's a one-on-one it's much easier, but when it's in a group and people are reflecting, I'll go what's happening to that person or, here they go again, there was crying when they're voicing. Some people do, when they voice, they cry. Because it's release, it's a physical release...

And so, what I say to them in that moment of speaking that release is a) speak through it and b) come now into the public space and it is not about you. It's about serving the text through language or through the expression, whatever medium you're using... that is the moment you start to shape your impulses and your emotion, because we get emotional... [otherwise] if they carry on doing it, it's really boring.

So, your role in the space is to actually bring that into the public domain so that another can receive it and have their own experience. It's actually not about your experiences. So the studio, the first studio is really about having those experiences, finding that and letting that be in a safe, and as you say trusting environment, so that you're not going to...[be uncontrollably upset] on stage...

It's unnecessary because if you're using language then you want... the most powerful thing for us when we're listening to someone is of course how the voice can, in all expressivity, make you experience something else, in theatre. As a performer and as the audience, it transforms you. It's a transformative act. So the transaction that I have between myself and you – I as a performer, you as the
listener or audience (which actually means audio as in *to hear*, which I always find really interesting and tell the students that right from the beginning) – is that the transaction is transformative, should be a transformative one . . . So the actor needs to experience the transformation in order to allow you the opportunity to experience it.

1.3.3 Inside-Outside Skills Enable Actors in External Contexts

The concept of inside-outside transformation also prepares students to be able to adapt to various situations once they leave VCA, occasions where levels of interaction and decision-making hierarchy may be very different. While training, Geraldine also suggests the capacity to move across into other external spaces and contexts is aided by:

Occupational, health and safety [requirements] they have to know, that's really, really important. So, when they go in outside of here they know how to walk into a space, how to deal with the occupational health and safety, how to induct themselves, how to then start the work. So there's a lot of prerequisite knowledge before you work in an external space that you have to learn, and a lot of procedure that you have to go through. So they're taught all that.

1.6 Studio Metaphor

Geraldine likens the studio to a playground, a concept which is ingrained in many actor training processes and experiences. Geraldine explores this image and concept:

Images that come to mind are a playground actually. An actor gets to play, because they need to do two things which I think are really crucial to play, and that's projective play and personal play and they need to do both. [For example] they need to play with transforming that dustbin and that waste paper basket into something extraordinarily beautiful. And at the same time literally make it something that they're going to throw something into. You know, or that's going to be their lover . . . So, it's got to be a space where the imagination has to have free range. And so, if I . . . go to a children's playground that's the only time I really see imagination at play . . . Walk past the beach and see a child playing on the
beach, or see or hear them on a swing ... or hear their squeals, until someone says “keep it down!”

1.5 The Studio is Crucial

The studio space is crucial in theatre voice training. To have the time and space to be able to play and experiment, to be able to trace explorations in rhythm, pulse and sound, to be able to map the body and the voices’ pathways in the space are crucial. The embodiment of these sensory experiences is a crucial part of the interior-exterior process and is experienced in the first studio context. Geraldine insists:

The studio space is crucial, to have the space to be able to play with rhythm ... The embodiment that you talk about in the studio in that first laying down is really, really crucial. Absolutely.

1.6 The Studio is Curriculum

Being crucial to play, the embodiment of sensory pathways and augmenting training for interior-exterior transformation, the studio correlates with curriculum. Geraldine asserts:

Space is curriculum, curriculum is space. It’s as simple as that. That is the curriculum. And I’ve argued that so many times, you know, at various levels ... absolutely, the curriculum is space, space is curriculum.

In this way the studio space could be referred to as facilitating the discipline’s method of inquiry because the space is in relationship with the discipline's method in many instances. Geraldine confirms:

It does, it does. It’s a performative act isn’t it? Acts that happen in there.
2. How Space Affects Training

2.1 Space and Perception

The development of spatial awareness and perceptions affecting the body and voice in space are also cultivated whilst training in the space. *Pulse* is a class that invites the exploration and negotiation of the body in space with others. Geraldine suggests this technique has a history and is “actually a standard form of training that Lindy Davis introduced . . . called Impulse. Impulse work of itself has a big history, but the kind of work that we did with Lindy was running, walking, stillness where you're constantly . . . negotiating the space with others.” Geraldine comments on how space influences the actor in training:

Absolutely they're affected by space, how they're affected by another, affected by the light, the shade, the other bodies, all those things . . . that is part of the craft of ensemble acting . . . So you're also laying the foundations of craft, how to receive another, how to give to another, how to be aware of the periphery of the room in terms of what's happening behind you, in front of you . . .

As they're doing it, [Pulse training] they're actually much more inside and outside, it's very much to make you have that inside and outside awareness. Because there's an awful lot to remember when you're on stage, in a performance.

2.2 Memory, Pathways and the Benefit of Early Aural Experiences

With a lot to remember, memory and the pathways laid down during training are key touchstones for the actor. Geraldine examines the training of memory and pathways in space:

I often use a breathing pathway. You know, how far does the breath take you in the space? At this moment in time when you're affected, how far does the breath take you to another point? When you start to voice, how far does that energy of that thought take you in the space? So what happens when you're not moving is that you've built that into your body's memory.
So if I was to walk from here to here in this studio space for example, I would say, you know, ‘Now is the winter of our discontent.’ And I’d walk that, how far would that take me. How long is that thought, how much energy and breath capacity do I have to say that within the intention that I need to say it, so when we’re intimate like this I can remember that pathway just to say that to you in that moment of speaking. So you’ve got the fullness or otherwise it becomes, ‘Now is the winter of our discontent’ (no inflections). So, that has no affect on anybody because there is something about the acoustics when one person, two people, three, four, a hundred, a thousand are listening. You have to actually heighten your body, you know, your experience of that. So the embodiment . . . in that first laying down [between inside and outside] in the space is really crucial.

Building physical, auditory and emotional memory in the body and mind then become core skills for the actor. Geraldine explains:

Building the memory, you know the body memory, and I would say building an auditory memory too . . . that’s something we don’t [do now]. I remember as a child listening to the radio . . . in England. I listened to the cricket . . . and I listened to . . . this BBC thing called ‘Listen with Mother’ at 3 o’clock every day. And the idea was you’d listen to a story with your mother and then you had a naptime. I listened to all the BBC radio dramas when I was growing up. And I later worked at the BBC and in BBC radio so I had this . . . sensibility to the ear. But of course, now, and I think particularly in Australia it’s such a physical culture, far more than Britain, (where the Brits sit in the pub and talk a lot, English people just talk a lot, in a different way) I think, to the way Australians have conversations. But now that everything we’re receiving is on our iPhone, and it’s visual, I’m not sure that our auditory memory is being exercised as much as it used to be.

2.3 Lost Traditions

Today, a routine experience of listening to the radio while young is not practiced as much. Geraldine suggests this is an indictment of our technology infused world and has had an effect on understanding historical and cultural oral and aural traditions. In the past, this early aural training would have given rise to a memory of rhythm, voice,
meter, word and image embodying an era. Geraldine suggests this is a concern when teaching rhythm in the space.

### 2.4 Processes in the Space: Teaching Rhythm

Teaching rhythm is crucial, yet we have lost oral and aural traditions that support the expression of historical vernaculars. Geraldine identifies the issues for voice training:

> When I ask students to read some local poetry say a ballad, lovely Australian ballads, they wouldn’t have heard people speak them. So the rhythm is not there. It’s that oral and the aural tradition that we’ve lost. So for [students] to speak a Banjo Pattison, they go ‘na na/ na na /na na /na na / na na / na na / na’ . . . Woah! What are you doing, there’s a rhythm here that’s actually historical and there’s images here that are really powerful that speak to your culture, or speak to the Anglo culture, but it’s written down, you know. No, they just go on. They find it really hard. Or they perform it! But to actually speak it and find the irony and the humour and all those nuances, you know, it’s a rhythm . . . rhythm in the studio is so hard to teach. It’s getting harder and harder and harder . . . So, we do ask students to write their poetry. But, it’s abstract; there are not a variety of rhythmic structures because they don’t know what they are.

You say, okay I want you to write a poem, but it’s got to be lyrical, it’s got to be free verse. Or it’s got to have a 6 beat metre. They don’t have a clue of what you’re talking about because there’s no [prior learning or memory of this]. [So,] just getting in the space and going okay, go: one, two / one two three, four; one and two and three and four. Di, dum, di dum, di di dum. And they go, Oh! So that’s where the studio space is really, really crucial to get them back to playing with rhythm. And to teach Lambic pentameter requires a huge space, because you keep in the body. So then when you’re speaking it it’s sitting, that’s the interior – exterior of the studio, so when you are speaking it, it’s sitting in you. You can’t skip the Lambic pentameter . . .
2.5 Processes in the Space: Where do Senses and Technology Intersect?

The studio is a space for process and a space for the senses to tune, learn, grow and develop. Geraldine suggests the studio is a site for sensory perception to be heightened, claiming the relationship is:

Highly physical and highly interactive, it’s about touch, sensation, feeling, resonance; it’s about all those very visceral things and all those elements in themselves are about the aesthetic with what you are working with . . .

For Geraldine, where technology and the senses collide is the point when technology assists production, not replaces it.

The studio practice . . . it’s still about the body. So, for me, it’s the voice and the body . . . you don’t need technology, until you start forming your ideas about the production or performance. And then you start saying how can I realize that space with maybe some technology? . . . If you want to bring in other pieces of machinery or technology to heighten that aesthetic then you can, but I don’t think it’s fundamental to the practice.

Paramount to learning in the space is the attention to sensory perception. Geraldine notes:

It’s about sensory perception and proprioception in the same way when you walk past the studio, in dance, the only thing you’ll hear is the piano player, it’s the same for us too . . .

I think, the only time I would use technology is when I’m teaching dialect and they have to listen to [another voice]. I’ll go to a website and say listen to this . . . just listen to these voices, but they can do that at home on their own iPad, they don’t need me to do that.

I think Robert Walton uses technology much more probably than I do because of his own practice. And he does certainly want to train students in taking videos on their iPhone to their iPad to camera work, over the three [undergraduate] years so they can actually curate their own work when they’re working as a jobbing
actor. So, he certainly has a thorough line about how he wants them to use that technology. However, we do use technology for assessment purposes and often for feedback.

3. Skills and Training: Conservatoire, Generative and Interpretative Training at VCA

The capacity to establish aural memory from early experiences highlights a further tension - the acquisition of skills and various methods or pathways travelled to amass experience prior to tertiary training. Geraldine compares the typical systems: the conservatoire model and the later generative and interpretative systems of training suggesting the conservatoire model has been defended where it is instrumental to grounding memory and skills in the body, for instance in dance, music and theatre. While the conservatoire model has been jettisoned in other art disciplines, Geraldine suggests, it was perhaps part of the postmodern cultural critique questioning the relevance of traditional training and skill acquisition. Geraldine traces these distinctions, which are historically situated explaining:

The post structuralist model, the postmodern model of training, would actually say: "Why do you need [the conservatoire model: classical training from an early age?] What's important is one's own voice and that you know relative to what you need in that moment of speaking." And the problem I have with that is, that I think it's very limiting. I don't think as an actor that if you only ever speak with your own voice and your own rhythm . . . there's no transformation. So, . . . really, I think it's inhibiting. I think there's a place for it, absolutely, and that first year the students need to own their own voice and their own rhythm. Understand that. Understand that embodiment of what they've already built culturally, because it is cultural. You know, there's no doubt about that . . . but . . .

In the conservatoire system of acting, it wasn't thrown out in a sense, but now that we're opening ourselves to being in a faculty where we do research, it's interesting . . . Jane Boston who is the Head of Voice in the International Research Centre of Voice at the Central School of Speech and Drama, which is probably the seat of active vocal training in the world . . . that's the British tradition . . . where the knowledge is held traditionally . . . was saying that by working with others, we're working much more . . . with movement. [Jane has been working with]
Patricia Bardi who is looking at how generative movement has got a place in training and so, certainly if you look at the post graduate dance department and in contemporary dance you would see that generative element in the form and so the conservatoire system didn't really have that of acting.

And now that we're opening up and we're bringing in a younger generations they do have that. So I guess the tension for us is how do we hold on in the studio space to the extrinsic skills that I still believe you need as an actor for transformation that are to do with embodiment of the vocal and physical technique. And allow that other generative, open place as well.

I think we've been, I think, I've been doing it . . . I think I’ve been doing it since I arrived here in ‘99, because I instinctively have always taught like that because I didn't go straight into the conservatoire system.

I came from a physical background and I did come from a much more drama education background where I was using different modalities of working. So when I came to teaching voice later, it made sense for me to bring those [modalities] into my work. Where as traditionally, it would have been much more speech and drama and that form. So, I think the VCA has been doing it, certainly for a long time, probably before I came as well. I don't know many voice teachers before me, but I'd say we've been in that, doing that for quite some time.

Geraldine specifies that VCA is looking to find the actor’s voice:

Where there are perquisite skills for technique to get into a place like VCA, it doesn't seem to be a problem but we don't have those prerequisite skills in our selection criteria. A lot of the speech and drama teaching is fairly traditional and we are looking for the actor's voice . . . metaphorically and literally that's what we want, we want to hear your voice and we want you to bring that voice into the theatre.

And we want you to generate the work and the VCA has a huge reputation in Australia for being at the vanguard of actually producing new work, from the conservatoire system. So [students] must have come from a conservatoire system knowing how to generate work with their bodies and their voices . . .
So I think there's a really good historical case for saying we've been doing it anyway. I think once you let it out in a curriculum, and you divide up those studio spaces which we're doing much more so now, for this generative work and . . . interpretive work, once you start to do that, I think it does set up a dichotomy, and in fact it sets up a dichotomy in the students too. I think we're doing okay . . .

3.1 Critique Training

Geraldine outlines how students are taught to frame critique in relation to how they use the physical space:

There's a lot of speaking to the students about critiquing the work, as there is in all arts practice . . . teaching them how to frame that. And teaching them how to frame it into the elements of what is being presented in that space. A very strong factor will be how did they use the physical space? How do they transform that space, that studio space in their imagination so that we could receive that? That's a very important part of the training in the early years.

Because as an actor you will go in as an interpretive actor working on text, someone else would have made the space for you. As an actor who is making their own work, you make the space and you make the production elements around you as you generate the work. But at MTC for example, if you walk onto that stage, you will walk onto a set that's been made for you. And you have to inhabit that; it's been made by the set designer, with no consultation with the actors.

It's what actors do. You just learn to do it, working in this way . . . the director and designer, put their vision up there. But if you are creating your own work, obviously you build that set around the work itself and how that's evolving and that's what our students are very well known for.

4. Constraints

Lack of appropriate spaces to effectively implement curriculum impedes optimum focus for play, and compromises the integrity of the curriculum and the teaching and learning experience. A crucial issue mentioned by Geraldine is timetabling which affects being
able to synchronize the use of the studio and breakout spaces. Both spaces are crucial to small group work to isolate and focus aspects of training. Geraldine suggests timetabling in the university has become increasingly frustrating and stressful, particularly when bureaucratic management makes timetabling spaces “too complex and an utter nightmare.” The system generates a feeling of not being trusted when really what is important is being able to oversee the interior-exterior process that is crucial to training in theatre. Without adequate and functional spaces to support the process, the curriculum is compromised and the teaching and learning experience undermined. Geraldine outlines these issues:

I think the constraint we have, dare I mention that terrible thing, is timetabling. Because what’s very important in terms of studio space is breakout space. And breakout space is where you go, ‘Oh, let’s just try that out.’ So, perhaps there’s 30 people where you need to have the room to do that. Well under the university system you can’t have breakout spaces because if they’re not occupied 24/7 someone else should be sitting in it, you know, and so that’s become a really, oh it’s become …

Certainly students go into the corridor, sure, and it’s not that they shouldn’t or couldn't but I think what happens is that, it’s getting that interior – exterior, context. For the student it’s: ‘I need to build something with my imagination, so I need to work it out physically. And what you’re doing there is not what I need to do here. And I need a space in which to do that, I need another playground.’

Because if you've got maybe 6 people who really are in the heightened expressive activity and you actually want to go into a much more intimate space [it's impossible]. They're all over and you're … it's hell.

We have to actually timetabe our breakout spaces. That’s why people go into corridors … You should be able to say, this is the studio space and the breakout spaces are here. Well goodness we didn't use them today, but of course, you can't not use space in the university! So I think all those things, not only, not having ownership of your studio space has really, really impacted upon us and made the academic’s lives really stressful I’d say, it’s not having that ownership of your own space, because ultimately, space is curriculum and curriculum is space!
5. Conclusion

The studio space in theatre / voice is interdependent with teaching and learning contexts: the interior-exterior transformative training, the rehearsal space and the production space. The studio is crucial at all stages of pedagogical and curriculum development for the actor in training enabling the acquisition of skills and the grounding of an enduring physical, sensory, emotional, kinaesthetic, aural and oral intelligence.

Geraldine Cook
Senior Lecturer in Theatre (Voice) and Associate Dean of Equity, School of Performing Arts, at the Victorian College of the Arts and Melbourne Conservatorium of Music.
Interview conducted on April 10, 2014.
The Studio Space in Production
Learning in the University Production Studio Space
Production

Graduate Student Perspectives
Dagmara Gieysztor

The studio is essential; it’s a space to brew ideas.
The studio in the university is a place to share and exchange resources and knowledge.

Dagmara Gieysztor
Graduate Production Student, VCA
Interview conducted on August 21, 2013.
Introduction

Dagmara is a production designer and sessional tutor in Production at the Victorian College of the Arts, the University of Melbourne. With twenty years experience in visual dramaturgy, Dagmara interprets stories through the poetics of different forms of visual language, such as movement, texture, stillness and colour. As a bookmaker, writer and designer, Dagmara has also established Wildgoose Books, and as an artist, lead numerous local and international community projects, created site-specific installations and is active in puppetry, film and theatre making.

Dagmara brings expertise as a practicing artist, production designer and graduate student in training, her knowledge and reflections on how the studio operates at VCA. In outlining the studio's strengths and weaknesses, Dagmara often refers to her 'other' studio, the outside, second studio as a comparison and point of difference. Dagmara strategically makes use of both locations and alternate spaces for what they enable her practice. These comparative perspectives and studio reflections are presented in the following themes:

Themes

1. Importance of the Studio Space in Production
   1.1 What the Studio Enables

2. Organisation of the Space
   2.1 Materials, Time and Rhythm
   2.2 Tools and Equipment
   2.3 Processes: Designing and Collaboration
   2.4 Order and Cleanliness
   2.5 Storage Space, Copyright and Recycling

3. A Relationship with Space
   3.1 Comparing Studio Spaces
   3.2 A Time and Space for Solitude
   3.3 A Time and Space for Collaboration
   3.4 Tangible Physical Studio qualities
   3.5 My Other Studio
4. What Being in the Studio Offers

5. Methods of Inquiry
   5.1 Art Practice and Art Research
   5.2 Comparison with Scientific Inquiry

6. Constraints and Limitations
7. Studio Metaphor
8. The Shared Studio: A Space and Place for Showing, Exhibiting, and Critiquing
9. Conclusion

Themes
1. Importance of the Studio Space in Production

A key feature of the studio in Production is that it embodies a place for making while also providing a space and opportunity for conversations, sharing ideas and materials while mixing and collaborating with others. It is a space for both solitude and community. Dagmara declares,

I think the studio space is essential. Particularly in design where you need a place as a staring point as there are a lot of measurements and things you have to do precisely. You really need to be able to spread out on a nice big desk, where the work is not crammed on your kitchen table or something like that, that's very important but it's also as space where you can just continue on with those ideas.

1.1 What the Studio Enables

The studio facilitates production processes. Like a caldron it enables the simmering and incubation of ideas through time spent working with materials and connecting with others. It is also a place where an artist can come and go, leave work and come back to it. The continuity of ideas is difficult to sustain if the studio space is doubling as a multipurpose space and needs to be constantly cleared. So, the studio in the university provides uninterrupted time and space, where work can be left out undisturbed, which enables constancy of work, flow and design. Dagmara insists:
No, I don't want to clean up, definitely not. I've worked at home before, and it never worked because in putting stuff away, you just forget half your ideas . . . When I watch other people work and they put a lot of images up for a certain production, they just surround themselves with this particular idea. So they need to have it out, on their desk, it's everywhere, [surrounding them] to kind of brew the idea. When it's done, you clean it up and start again.

Clearing the space after finishing a body of work enables a fresh mindset to sort of think in the next one. The studio in the university also enables connections with other artists, students and lecturers, furthering sharing of knowledge and resources, materials and ideas. Dagmara suggests the studio space is a great place for discussion, noting:

So at the moment everyone's working on different projects, but together we're sharing theatre space, so we need to work together. So therefore, the exchange is very important in that we are kind of within reach of each other, even overhearing what the other one is saying. Like, "Oh, I've got a bit of black fabric, you can have some [of] that, or, can I have that?" And that's been a really, really positive thing actually, just the sharing of those ideas and resources.

Sharing knowledge, especially when production questions need to be resolved entails practical collaboration. Dagmara confirms:

Absolutely. It definitely is, it all goes back to: "If you help me, I'll help you out." Because there's no way you can find out about everything . . . And therefore sharing is very important . . . Because people have come from different areas [and] they all have different knowledge to share, which is great.

2. Organisation of the Space

Undergraduates and graduates studios in Production are in close proximity to each other. There are no distinct cubicles or separate spaces; each student has an individual desk while a central communal space is available to everyone. As such there are no enclosed spaces or walls blocking in individual chambers so that conversations can waft
over divides and through the whole space. Dagmara suggest this openness is both manageable and advantageous.

It works when we don’t have classes. We have some classes in our studio, then it doesn’t work because some students feel inhibited . . . But that’s not the actual space, if it was just used for a studio, proximity is good. I felt at the beginning [of the course] we were very separate, and I think during the school holidays there was a change of configuration of the walls and we were a lot more open and it really helped. Psychologically it helped; the third years have been here for three years; post-grad students, we've only been here for the year. There’s a kind of different level, we're older but they've been here longer. So there’s this kind of sub context always happening. It’s really opened that up, because you have no way of hiding anymore, which is great.

I worked on a project last semester where I met people from second year; they were like our assistants or, stage management students. And now we can really collaborate and ask people questions and ask someone where someone is. It’s very important that everyone is in that space. They don’t use it maybe as a studio but they come into our studio to ask us things, and they know we kind of live there, so that’s really great.

If the space if felt to be comfortable and homely yet professional, it can best facilitate processes across year levels and production skill sets. Dagmara explains:

I’m sure the third years particularly feel like the space is home, because they’re there every day and every night; they don’t have classes anymore, so for that year they really live in the studio. They’re there from 10am to you know, 8pm or something. So they're really, it is their home . . . and they brew their ideas there.

And different people come in and out, because our lecturers are in the same space so we just grab them as they try to run away for lunch and that’s really great too because they’re always popping in to see us and we’re popping in to see them. And that really makes us feel like we are all together. It feels like a production space where things will happen, because everyone's working on the same piece . . . It is very generative.
2.1 Materials, Time and Rhythm

Organisation of the space is a mix between organic and methodical strategies. Dagmara reveals:

I’m very messy personally. So I guess that’s organic, but I do have a system. It’s a broad system of spreading out, so I don’t waste my time, I always set the rulers in the same space. I think my problem is . . . the more space I have the more I use but that’s great too. I like to have a big pile of books, just in case I need one. So that’s kind of methodical. And in my other studio space, it’s the same [so I know I can find important items, that I regularly use]. There is a scattering of things, a layer upon layer upon layer of things that just keeps growing.

Dagmara divides her time between class time, studio time, home and travel time, suggesting most of her time is spent in the studio, either at VCA or her other studio. Dagmara explains:

Well I’m there all the time, but we’re also in class a lot. So, the times I’m not in class I’m in the studio. I don’t go anywhere else outside [apart from going] to buy something to eat, so you’re kind of in the space all the time.

Having a small child, I try not to be too late . . . I will go to my other studio at night. So this is definitely a day time studio . . . [I have been there] up until 6pm to 7pm, I’ve definitely been there till that time. They are long days. So I may go to my other studio at 8pm and stay there till 12 or 1am.

2.2 Tools and Equipment

Dagmara insists the studio space for her is a making place and so tools, equipment and resources need to be on hand and there needs to be enough space to store them. Dagmara outlines how resources in the space enable her to be prepared and expeditious:

Well I was talking to someone from the arts department, a visual artist, he said, “Oh my god, your place is so organised and so clean!” So, compared to that studio, it is true [I am organised] because that’s within the institution. If I go to my other
studio, it’s a lot more messy. Personally, I use so many different types of things. I use recycled materials so I try and have one of everything and more. So from fabric to cardboard to one million types of different pencils, I like to have much of it at hand at all times. So I notice another girl who is doing the same course as me, she works at home more so her desk is pretty much clean, she just brings things in to complete [or uses the space] for doing last minute things.

While I have a family at home, I much prefer to work in a studio away from home. I’d never work at home. I much prefer to work in a studio space. Because that’s the place where I can . . . [be more creatively autonomous] . . . because at home, [there are] other roles that you play.

Regarding tools, equipment and furniture Dagmara suggests:

We definitely need a lot of stock of cardboard, big sheets and a big cabinet, and drawers to store them. That’s probably the biggest item of studio furniture required. That’s not really a tool. But you would use little Stanley knives. It’s pretty desk bound in that space, but you would use other tools in the production workshop. There is a sink that’s just for our paints . . . and we’ve done projection and things like that, so projecting onto things, but mostly it’s hand stuff that you need, to work with your hands.

It’s a space for construction, cutting and binding. Dagmara confirms:

It is a space for lots of gluing and painting, [not taping or computer work]. No computer work in that space no, we do that in the lab. I would never have a computer in my studio space. I have my iPad just for emailing and things and visual referencing, but that could be just on a piece of paper as well. It’s definitely a making space [not a researching space]. I don’t like to mix those two things. Because then you get stuck at the computer and then you’d be doing that and then you’re not making. Making with your hands, putting ideas [together] getting dirty is very important. It feels like, if I’m not messy and dirty I haven’t done the job.
2.3 Processes: Designing and Collaboration

So, it's not enough for the artist to design something, have it in a sketchbook as the product idea and set about making it. The next step is to take the set design ideas aided by drawings and computer programs to the construction of a marquett or a small-scale model, which can then be taken to the workshop. Dagmara outlines this process:

Currently, we have to learn the computer programs. That's not my natural way and I won't use it in my real life. But it's definitely something [which assists, and] it's from these designs that it then becomes an object, whether you take it to a workshop and the workshop makes it or not. But you're still there in the studio, perhaps patching up things, physically painting something, so it's not just a desk and you sign off and it's done.

The workshop designers are technically skilled. Well let's say in a theatre setting, you give your design to a theatre workshop and they do it because they've got the OH&S stuff, it's all the welding qualifications. They're really builders, well it's a set, and people have to walk on things . . . They can work off the plan and marquett, but you still participate in the process of making, because you have to be very clear about how you want it made by them and you need to constantly check that it's on track . . . Plus they're always coming back to you saying it's too expensive, you have to think of cheaper way. But you don't sign off until it's finished, when it's physically in theatre and it's done, and it works. The same goes for costumes. You design them and – I won't make them – but a maker will make them. The more skilled sewers might make them themselves, but that's not my department. So, they make the costume and make sure it fits and everything works and it's the right fabric and it's all been understood.

My forte would be the physical making of stuff. So rendering, and making things such as making flat things look like bumpy walls, or whatever.

The process is both individual and collaborative. Dagmara confirms:

It's definitely collaborative. And that's another reason why we need a space – because directors come to us and we discuss things, and we need to sit there in front of them and talk to each other about the issues and say how will that work,
because we're really creating the vision for the director. So you have to physically sit there. You can’t take it to a cafe, you know, it’s not really possible. It’s also in a scale that non-visual people have to understand, so that’s why it’s kind of larger. So when you make an object they say, “Oh it’s actually much bigger than I thought,” it’s because, you might try to explain that on paper, but it didn’t mean the same, or translate . . . So, it’s important to have that space to have those discussions.

### 2.4 Order and Cleanliness

The need for order and cleaning up has is own cycle in the studio. Dagmara argues other people's mess does not bother her, in fact the accumulation and resolution of ‘mess’ has is own routine. Dagmara explains:

Other people no, it doesn’t bother me. I am happy in my mess. At my other studio, I have this system where I clutter up one table and then I move onto the next and I finish that project and then I unclutter that and it just rotates. It works perfectly because I really need those [different spaces]. They have different feelings those spaces. There never needs to be complete order, in my dreams yes, but I’ve worked out how to find things without having to anally put things away. And I have seen somebody who is extremely organised, and I look at that person’s space, and I feel like I could not work in that. I’m really happy that people can work in different ways . . . The outcomes are similar in a way, but the processes are completely different.

A lot of people clean their space, like they mop the floor. I don’t mind, I’ll just get dirty; it’s okay. Plus, a lot of the things I make are impermanent. So for a painter, dust is more concerning because they want their painting to last 300 or 700 years, mine work is really not [about that]. What I’m making now is important for now, and then it will be either trashed or . . . I let it go. It’s not the outcome. For instance, I have made puppets for a film, [and once they] were in the film, I didn’t need them anymore. I don’t need to keep them forever, or the sets.
2.5 Storage Space, Copyright and Recycling

Cleaning up after project work requires a decision to be made between what is kept and what is thrown. As space for storage is an issue in the studio, Dagmara has her own rationale for what stays and what goes. Dagmara reconciles:

I just reuse the sets or the materials. In the theatre, most of the sets get thrown out because they've got copyrights . . . You can use elements but . . . say I designed a table for a theatre play, no one else can use that . . . They just throw it out, or it depends on what you think about what materials you could use, because they can then be recycled, if you're conscientious.

In this way Production work is similar to Music or a Dance performance in that the work is ephemeral and there is only that moment in real time when it exists. In these instances, photo documentary becomes an important record. Dagmara insists:

That's how you say you've done your work, because [after the production] it is gone. [A painting] continues to exist. You may keep a memento of one production because it's something you felt close to or it is a piece that you made that you really liked. But then it's in your studio gathering dust, for no reason at all. People go, wow! That's great! Did you make that? And I go, yes I did . . . and that's it! I quite like the recycling of it.

I have boxes of puppets; they're just sitting there. These particular ones I'm not going to use for anything else. I'll probably have an exhibition of them, but most of the sets are gone. Because there's no point, it just takes up space.

The space is important.

Storage [takes up a lot of space.] Many artists, particularly in the outside studio use the space as storage. Because, what happens to your paintings when they haven't sold? You're not going to throw them out. So it's also a very emotional place for people, because they're the paintings you spent months or maybe years painting and they're wrapped up after the show, back in your studio. And that's a really big conundrum I've found for people. [For me,] I'll use that frame for something else . . . Yeah, I think for me it's because I have far too many ideas so I'd rather just continue.
Or when making a set for a theatre piece, you sell that basically. And then, get royalties say if it travels for 10 weeks you get royalties out of that… [it is a] very different process.

The studio is ever changing then, so if you’re a painter you have your paints you might have them forever in one spot. For me, I use very different materials so I might be making puppets out of paper this time and then all the paper gets shoved in the corner and because now I’m making them out of, I don’t know, wool, it’s a very different process.

Storage space. It’s a big consideration. Did you ever see, the pictures by Margaret Olley? Fabulous painter… she worked at home and her whole house was just covered in paint and paintings… That was her home too, I couldn’t [work like that]… I like to have the separation of the home and the studio, because that [abundance] can happen in my studio, but at home I couldn’t put other people through that as well, although Olley lived alone.

3. A Relationship with Space

Dagmara connects with the studio as a place to make and experiment and asserts the two different studio spaces offer her very different experiences.

I feel very different about the two studios I have – the one at the uni and the other close to home. I think the second one is the space where I feel most comfortable, because I have everything at arm’s length, so if I have an idea I can quickly find a way of making it. It’s like William Kentridge’s saying: the studio is like walking around in your own head… At first I found I really missed [this studio when I went to uni] but I quite like having the two spaces. They’re very different, for different work.

3.1 Comparing Studio Spaces

Some working features are replicated in the university and outside studio space however, Dagmara explains each space offers her something distinctly different.
Some tools I stopped carrying, like the scale ruler. The space in the university is definitely a space where I feel like I’m learning more because of the interaction actually with other people. In my other space I’m just there by myself and it’s more internal, but here, it feels like this is the place to learn as much as you can. So it goes back to that, other people being around and lecturers being around and at hand to ask things, so it’s a very, very different process. Definitely conducive to more questions and more learning rather than, when you’re in your own space you’re just more, with your own ideas, you’re incubating and you’re just going to make them and you’re not going to ask anybody anything about it, but in this space it becomes kind of second nature to connect. I feel it’s a luxury to have two.

3.2 A Time and Space for Solitude

The two types of spaces offer alternate opportunities. Dagmara is aware of the adjustment required to take up the good fortune of each suggesting:

I have to get used to the university space not being the solitude space . . . At first it did bother me, because you’re never alone. At the same time, I thought I’m not here very long, so I might as well take the positives out of that which is, and I’ll just wait till I get some solitude somewhere else. What a lot of people do, which is very easy now, is just put headphones on and listen to music while they work. So that’s your isolation. Which works, everybody needs that sometimes. I have definitely used headphones when there are meetings going on that you don’t want to be involved in . . . so it’s good.

3.3 A Time and Space for Collaboration

While studying at university, connecting with others and collaborating is fundamental to learning and practicing in Production. For Dagmara the space is essential to this process and she notes it could not happen in a virtual environment such as an online course or online meetings because spontaneity and connection between people would be absent. Dagmara affirms:

It wouldn’t be enough to have a virtual one. Once I tried project design and communication through Skype when my director was working somewhere else . . . And, we were just not in the right headspace. For instance he might have just
come back from work and I've just got my child at home and it's just not the space where you could have some preliminary conversation . . . it’s not really enough. You really need to be in the same space.

3.4 Tangible Physical Studio qualities

The physical studio space can augment a creative mode that generates a working hum. Dagmara outlines qualities that assist and facilitate collaborative processes:

A space that is not too tiny and pokey, that's really important. A space where everyone feels like they can have a bit of space; natural light for me is very important, because without it I feel like I don’t know where I am. The way our studio is really great is in the formation of the space where the desks are arranged around the walls and there's a central desk where we kind of meet. So when you turn away, you're doing your work and then you do collaborate, work on the table together, sit around and that’s really great. That works very well. And, it definitely feels like everyone understands the working process, and it’s okay to be in those different modes.

High ceilings also assist in the feeling of lofty spaciousness and ideas bubbling. Dagmara confirms:

It all helps. Small spaces are just pokey . . . And we also measure things by looking a lot. We look at distance a lot of the time, how high is that thing? You kind of need a bit of space to do that in. For instance, the sizes of windows or doors and things like that. That kind of [comparative] measurement becomes very important too.

Light too plays a key role. Dagmara explains why timing work on a project to connect with natural light is important:

When the light hits in a certain way at a certain time and I’m there, I go back to that, because that’s where the work has to be, up on that wall. It can’t happen at night with horrible fluro light. So I only work on it during the day, at this particular time.
Temperature control, heating and cooling are also important factors playing a significant role in being able to work in the studio. Dagmara is clear about the implications:

My other studio is very cold, and it’s a very extreme thing because it’s in a big warehouse so it plays a big part. I don’t mind, but there are very few people who can take that. I rug up, I’d rather put layers of clothing on because I’m walking around. And there’s a hand dryer, so when my hands get really cold I go and just warm them up. People think I’m crazy but I prefer that to when it’s 40 degrees, I can’t possibly work in that. It gets very hot, because it’s a big warehouse. If its 40 degrees its really 47 degrees in there, and you can’t work. That’s something that’s very important, it’s something that stops me from going to the studio, the weather, the temperature.

I work well in winter and autumn . . . because I’m cold [blooded] and that’s essentially why I moved out of a particular space because it was so hot. There was this beautiful window and it looked great but I couldn’t breathe, I couldn’t be there 3 months of the year. And you can’t afford to pay for a space that you’re not using. So, that’s critical as well . . . The spaces at uni are warm and toasty . . . with temperature control and air-con, so I can work here 24/7.

3.5 My Other Studio

Dagmara describes what her other studio space really means to her: it offers a secret space, camaraderie and is essential for conversations and connection.

My other studio is my headspace; where I am myself, particularly because I’m an older student and in this uni space everyone’s a bit younger and after a while you just really need to be alone; just to consolidate, you don’t want to be participating in all the discussions because you know you’ve done them before. You want them to have it, but you don’t have to, so definitely the outside space is the space for solitude but it’s also more secretive almost. Almost that place where you just become that person you were as a kid maybe, you become that creative being, you’re not of an age you’re not really of any form you’re just that creative bubble that you feel most comfortable in. And no one interferes.
And you're allowed to fail, a lot, and you can do stuff. But also sharing that space where I am – there's about fifty artists – so being able to come out and go to the kitchen and talk about work is very, very important as well. I think that's kind of essential to be able to discuss your work. Even though we all do very different things, there's always a place where we meet. It's also about the cycle of how you get down about your work, because economically art is never going to [pay]. So you get excited for a while, you're onto a new thing, it's really great, people have a show and then they're back and (sigh). You kind of help each other through that. I think that's very important.

Not sitting alone in a void. Before I had the studio, I felt like – I don't know where I'm at – but now I can compare my emotional state as well. If you're getting down a bit, because you do, that's okay because that's the pattern. That arises, because there's no economic outcomes quite often with creative work, or not immediate ones, and you can't really, you don't judge yourself on that. So definitely that camaraderie is very important.

In a community of studios there is the opportunity for intellectual and material conversation with others. Absolutely. And really you do get excited when people start a project and you talk about it and then they’re nearly at the end and you actually see the outcome. They've come out and then you go … to the gallery and you sit and go, wow that happened right next door to me and someone went through that whole process to get there.

And that's really good. In other studios I've been at, I've never met anybody and I'm like, what are these people doing, I don't know? So definitely the conversation is important and there definitely is a pattern and rhythm. So you have to wait for the right moment. You can't say let's meet every Friday and talk about our work, because someone might not be in the mood, or they're in the middle of a really fantastic idea and they're not going to stop and talk. There's a kind of serendipity about it as well.

Lastly, another space I consider a studio is public transport. That's why I don't drive. That's the only time I'm not allowed to do anything else except sit on the bus. It's great because that’s probably where most of my ideas happen, because I don’t have time … I used to wake up in the morning and have time to think but
when you have a small child they start talking to you straight away. So you don't have that headspace, but I do think about the work a lot and the ideas come really quickly. So, sitting on the bus is the best thing to do, then trialling things in the studio.

4. What Being in the Studio Offers

Learning in the studio offers a point of contact, a place to be with materials and process. Dagmara suggests:

I think because your materials are there and everything is out. That’s definitely the ‘why’ of why I imagine I work in the studio. If I have an idea on the bus, then in the studio there’s my pencil, there’s my things and then I can also sit on the floor and draw something out or paint something. And it’s about making a mess, that you can feel comfortable in, making a mess in a studio. And from a learning perspective I guess, just creating that time, I think, is important for everyone to have as much time in their studio as possible, because there are always outcomes.

I guess it's a given maybe, in my mind that's just where it happens. And I think I grew creatively tenfold by having a space than not having one. I know people who say, “Oh I wish I had a space.” They have one idea they want to fulfil. I was that person once, but it’s not until I got the space that it happened. So really I had a small child, and I had an idea to make a book for her, a handmade book and she was two, and I couldn’t do it at home, because then she’d be there. So I had these three one hour (3 x 1 hour) windows, so I got myself a studio where I thought I could make the book there. So I just went there and made it, because that’s the place you work, and it had to be outside of home.

So, it's definitely a comfortable place. But I guess it's a given you grow so much, because you think, if I did that, then why don’t I do this. And I think it also identifies you, you name yourself. If you have a studio, you have a name to it; you’re a writer or a painter. You give yourself permission to be creative. I think a lot of the problem with creativity is that people say what do you do? People say, “How’s your book going?” I’d say, “Yep fine”. But if you have that space, if you’re working in your house, on the typewriter writing your book, people go, “Oh good you’re home let’s have a cup of tea.” In the studio, if you say you don’t exist
outside it, you just don’t answer the phone or let anyone come in . . . it’s uninterrupted time.

5. Methods of Inquiry

Dagmara feels practice and research are two different pathways and approach the creative process from different angles. Dagmara explores both concepts and rationalizes her choices with a preference for making as practice and the gathering process as research.

5.1 Art Practice and Art Research

On art practice and artistic research Dagmara explains:

I think they’re separate. I feel a library is for research. Physically I’d like to go and have a look at a book. Sure I can ’Google’ some things or I go to a gallery for research to get inspired outside the studio or find that research outside, but I like to make things in the studio when I’ve come back with all the information.

I know [practice versus research] seems to be a very big debate in the visual arts department. For me, I like the idea and I like to make it, and then I like to see it for a minute and then move on to the next one. I don’t care about the process that much to be honest. I mean, I learn physically, I learn what that paint does, what this does, that absolutely you could call that research, but it’s not something I’d write a paper about. But I understand materials because I practice them. I use them in different ways. I can see why someone doesn’t because they haven’t done the things I’ve done. If you haven’t cut this fabric, you have to do it. I wouldn’t call that research, I’d call it knowledge that you acquire like a craftsman does. Over the years you make something and you get good at one particular thing and maybe separate the intellectual part. For me is the intellectual part is a separate component.

So, let’s say I want to make an egg out of crystal. So I have that idea on the bus, all I care about is how to make that, not why I came to that conclusion, why is it crystal . . . the idea is already set, I don’t want it to be marble I don’t want to experience 20 different versions, I just want to know how to make it. So that’s the
research. I don't really care how I get there in a way; I just want to make this crystal egg, and nothing else matters until I make it. And I might go and research it and go and find this old Russian man who's made one 7 years ago, okay but that's not my, I guess I'm not interested in my process as far as, why am I doing this, it's already set, I just want to make it physically, and then I want to look at it, because that's the idea and that's the outcome. But, if I want to think about crystal, then it's a completely different component. Why am I drawn to crystal suddenly? Then I have to separate myself and say is it a visual thing or is it... but I'm not really interested.

Of course there's a thing where I think to myself, oh I'll make it like this because that means for three hours I'm going to have to do this. That's great, I'm really going to enjoy that, I'm going to listen to some music and I'm going to make this thing. I don't want to make it for 7 weeks; I know my limitations. I know I will really enjoy making it that size. But not, if I had to, you know make a sculpture in a mountain, because that would take too long and it's boring. I'm only interested in the outcome, if it's the process, I've learnt something physically and then here it is. I guess that's why I scale down my things. But as far as research and intellectually, the concepts, you know I read a lot of things but I don't try and put those two things together.

So I'm interested in philosophy and ideas, but I'm not interested in my creative process as a form to explore for myself. I kind of already know what it is, because I am myself, I already know why I make those choices in a way. But, if I was to have an idea to say, research something, I get really excited by other people's discoveries, say. They've already made those discoveries, I love to put them together and say wow, that's why things are like that now. Because the surrealist and the Dadaist already made that up and this is the outcome. But I don't feel like I need to go through that road just to make my crystal egg you know.

5.2 Comparison with Scientific Inquiry

Perhaps the artists' studio method of inquiry is similar to a scientific laboratory method, however, Dagmara suggests the difference may be in what they are trying to achieve:
I think so, in a lot of ways [they are the same] well except for the outcome. That’s probably really the biggest problem as well because artists often feel guilty of the outcome.

I guess when you're in your studio you're not worried about the outcome, really. If you're not sure what to do, you're just experimenting, that's what you should be doing. And, it’s the legitimate time and space to do it in. For a scientist you're level of inquiry is probably similar but you're more justified in sitting there longer . . . Because [the assumption is] don’t worry I will invent the cure for something. I guess I think artists and guilt [go together] spending time in your studio is always associated with guilt.

6. Constraints and Limitations

A studio space offers all kinds of constraints particularly when working in close proximity with others. An immediate pitfall is the actual size of a space, which affects everything that can be made within its borders. Dagmara clarifies this predicament:

Space is a constraint! So when I had an opportunity to use a very big space, I started making very big work. A limitation then is definitely the size of a space, and the type of environment it is located in. For instance . . . can I spray paint in here? No? So I’ll have to figure out other ways of doing the same thing. So it’s about that and probably about sharing space. So smell, things that are [pungent] are controversial. Say painters get used to turps, I have to smell it but they don’t want to smell my glue. There’s this negotiation going on. But definitely space for limitations on making: For instance how far could you fit a big piece or, giant piece of paper in a space? If I just have a desk, I might just have to make little mini things.

7. Studio Metaphor

Dagmara confesses her relationship with the studio is:

A love affair, but don’t tell my family!
8. The Shared Studio: A Space and Place for Showing, Exhibiting, and Critiquing

Returning to the beginning of this interview, Dagmara suggested the studio space in and out of the university was crucial in providing the opportunity for sharing and exchanging knowledge. Dagmara also believes it can be a vital place for constructive dialogue with critiquing work in the space being crucial for ongoing interest, enthusiasm, passion, clarity and conviction. Dagmara concludes the interview with this important focus:

Well, we had a discussion previously about the space where I thought sharing and showing your work to other artists, is very important. As in, you've just made an object or a painting, and you hang it in a common space for people to have an experience, I think that’s really, really important And I think it goes back to that community of artists critiquing each other, absolutely!

And I think it keeps you on your toes, as well in a positive way. And keeps your interest in, "Oh they're doing this, therefore where am I at?" because otherwise you're so locked in to your own ideas. And let's say you get good at something you could just continue to do that. But if you see that other people have moved on, you think maybe I should explore something else now. My orange period is finished. Maybe they bought my paintings but maybe I need to think of the black period, or something. I think that’s because when artist’s discuss things, its a very personal thing and I think we're very outside society, we’re not really understood; what is it that we do, we're just a bunch of artists that do nothing, or something, particularly in Australia because I think you know the culture of sport is so much grander than the culture of culture.

It’s about where you fit in. I definitely found myself much more confident being in a space with other artists. So I’m not the complete outsider everywhere I go. So in my different social groups or at my daughter’s school, that's okay I don't have to fit in there, but there is a space where I do fit in, or I do what other people do, even though the practice would be completely different.

But I think that’s just, really essential to staying sane almost. I know a lot of my friends who work and isolate themselves, and they really, really suffer. Unnecessarily.
A lot of them give up for a long time or they say, that's it, I'm not going to do any more and they do a yoga course or something, and then they go, ok, I will look in my garage again.

But I think it really seems to be if you don't have an outlet to be able to discuss your work, which seems to be you know, best suited in a shared space, somehow your identity, well you have an identity of being an artist of some sort.

And not in an elitist way, there's always the discussion that art can be elitist but it's not, it's just because you're misunderstood so much of the time. Because you're always the weirdo or the quirky one wearing colourful clothes, you know, from high school onwards. So then you get labelled, but no one actually knows what it is that you do, and how long that process takes. I always feel like there should be more discussion before you see that painting, do you know what's happened? Do you know what a big process that was? And people give, you know everything, from themselves; they really put themselves out there to produce that.

9. Conclusion

Dagmara reflects on the difficulties in making a living from the arts and suggests the benefits of having a space and the collegiality it offers are what make it so valuable to her:

It's a standard joke in the arts, how many hours you put in; we all get paid 12 cents an hour really. No one in their right mind would do that unless they love what they do! So, you know, I guess sports people do that to a point, because they do all this training, but it's much more understood. You can see the results on TV...

So, that's why – even more so- I definitely think studio space is essential.

Dagmara Gieysztor  
Graduate Production Student, Victorian College of the Arts.  
Interview conducted on August 21, 2013.
The Studio Space in Production

Teaching in the University Production Space

Sound

Academic Perspectives

Dr Roger Alsop

I think the whole idea of the studio in and of itself is actually much more a mental place than a physical place. And if you require the physical environment with certain objects in it to create the mental space, then that’s how it is.

I think people involved in the arts actually require a much greater integration between their physical and their mental worlds. A painter needs to be able to externalize and a musician needs to be able to go, “listen to this, I’ll make this happen for you.”
Introduction

Dr Roger Alsop is an academic in the Performing Arts and an experienced teacher in interactive arts, interdisciplinary arts practice (installation, multimedia and computer) and media arts. He also works as a sound and audio-visual designer and composer.35

Teaching audio in the Production studio space connects multiple ways of learning and different forms of inquiry such as exploration, making and experimenting with the work's context, purpose, intention, audience and student cohort. A student training in audio may be involved in a number of personal and group training projects where the physical studio space may range from the sound recording room to their personal laptop. Themes covered in this interview include:

Themes
1. The Studio Space in Audio Production
   1.1 Comparing the Visual Studio with the Audio Studio
   1.2 Inhabiting the Studio
      1.2.1 A Point of Difference
   1.3 Considering the Type of Space
      1.3.1 The Personal Studio

2. Teaching and Learning in the Audio Production Space
   2.1 The Student Approach
   2.2 The Necessity of the Studio Space
   2.3 Studio Qualities

3. How Teaching and Learning in Audio Production has Changed
   3.1 Effects of Technology Augmenting Change

4. Teaching Audio in the Production Space
   4.1 Critiques
   4.2 Sound Production Pedagogy
   4.3 Working Collaboratively
   4.4 Class Sizes

4.5 From a Teaching Perspective

5. Future of the Space
   5.1 Art Practice/Art Research

6. Conclusion: The Studio: The Mind

Themes

1. The Studio Space in Audio Production

Teaching and learning in the Production studio space is multifaceted by nature. Ranging from collaborative and individual learning processes and working towards a performance or individual inquiry where writing and composing an audio soundtrack is the main focus, the studio is a space that facilitates many different types of connections. Roger gives an overview of how the studio space in Production might be understood.

   Everyone will have a unique perspective on the studio as a teaching space in the area of Production. The studio as a teaching space compared to the studio as a working space or the studio as an exploration space are almost completely different things. In the best case there’d be some interplay and interrelationship between those things.

   The studio can be quiet or noisy depending on what kind of work is going on and whether the work is individual or a group collaborating on a project.

   To look at it from my particular perspective, working in audio, the first thing that a studio is, is quiet. But then there’ll be other people for whom the studio is a place for considering an idea and collaboratively working on an idea, not to say this doesn’t happen in the audio space, but that then requires lots of noise, [when] people actually engage in conversation.

1.1 Comparing the Visual Studio with the Audio Studio

Roger proposes the visual studio and the audio studio function differently in the way work might be received. For instance, he asserts:
There's an interesting thing with the visual and the auditory art forms in that in the visual art form you see the whole thing at once, whereas with an audio art form you actually have to sit there for the duration of time the piece takes, focusing on it. If it’s a 10 minute work it’s 10 minutes of being quiet and paying attention to something, but with a visual piece you can look at it and you can kind of clock it fairly rapidly and then discuss it and think about it, so I think that's an interesting point of difference.

1.2 Inhabiting the Studio

Roger suggests there are similarities and differences between being in the audio space and other types of studio spaces. While the space may similarly serve as a site for exploration and inquiry, the various audio relationships alter the perception and function of the studio as a singular workspace to a concept that embraces processes involving a number of steps leading to the materialization and maturity of work. The use of technology influences these working processes and steps. Roger explains these points of sameness and difference as:

The physical properties for an audio space, very much depend on what you see your outcome being. So, for instance, if you're listening and considering making popular music, firstly you have to have a space in which you can actually be creative which I don't think is different from anyone else.

You can sit there and allow yourself to focus and cogitate and let ideas come and go, experiment with ideas and that could be experimenting with objects in space, or sound or images on a screen or images on paper or canvas. I don’t think there’s a great deal of difference in that, [with other kinds of studio spaces].

1.2.1 A Point of Difference

But then, I think the broadcast space for the audio world is very, very different.

I don’t know if it’s changing much in the visual world, but . . . if someone is creating a piece of music you have to consider your audience for starters and then what your audience’s way of listening is and that could be creating a sound thing which is meant to be heard through ear buds, because that’s where some of sound is
heard. And then also creating it so it will work on a dance floor. So that it will work in a concert situation, so you’re kind of looking at these very, very different relationships.

An ear bud thing is a way of closing off the world and just absorbing something. A dance floor event is actually the artwork adjunct to the social. The concert world is the artwork as focus of a quasi-social event.

It's kind of like ... if you’re making an art work and it was designed to be looked at on an iPhone, you didn't actually paint or create it to go into a gallery but you created it to go onto an iPhone, that's kind of like creating for ear buds. So then the gallery situation might be creating a work for a concert.

This represents creating for different kinds of audiences and different kinds of locations for the audience.

1.3 Considering the Type of Space

Roger suggests the space is a place to work and could be compared to an office space whose function fits it purpose. Similarly, the audio studio needs to reflect the processes and objectives of the work. Roger explains the space as:

I’m kind of thinking of it more as the use of the space. I guess if an office is a space to go and do work towards a particular end then ... if the studio has to be 15 metres by 15 metres with a tarkett floor [and] good natural lighting, then that’s an office space for a dancer. And a carrel with a computer and a space for a laptop and phone, you know that’s an office space for a grant writer, you know. I think you have to make, you have to create the space for the purpose. I’m kind of thinking of an office space ... like a studio space is a workspace and an office space is a workspace too.

1.3.1 The Personal Studio

Located at home, Roger’s personal studio is also his office space. It is where the space can be adapted and operates according to his needs:
For me, my personal office space is my studio space, it is my relaxation space it’s all of these things . . . It’s also a space which I guess is defined as my personal space, you know it is my area and then what I do in that area is pretty much according to my mood or the needs at the time.

So in that sense I guess its maybe like a constant hot desk.

So, when it needs to be this it is this, but when it needs to be that it is that. Fortunately with the tools that I need to use, it can all fit a laptop, a couple of speakers and a set of headphones. It is very portable, so it doesn’t necessarily need to be an architectural space, like it doesn't need to be a physical space, which I think has pluses and it's minuses.

2. Teaching and Learning in the Audio Production Space

2.1 The Student Approach

Roger suggests students also work and use space in the same way [he does].

Oh, definitely, yep. I think it really depends on the art form. So I think for a lot of students their office space is their studio. A lot of students that I work with produce an ephemeral, non-tangible object in the end, a temporal object. So you can't touch it, you can’t hold it, you can’t see it, you can’t do stuff with it other than engage with it. For a lot of them their office space is a completely malleable thing, which is inside their computer. That's their studio space.

2.2 The Necessity of the Studio Space

However, Roger suggests, while some students may not be aware of the studio space as a singular sacrosanct space, as in other disciplines, he does advance the necessity of a space. Processes students are involved with might be audio, writing or composing, but Roger suggests, while it is not prescriptive, the processes do need a space. He suggests students might be involved with:

Maybe all those things, maybe for instruments, may not be for instruments, it may be mediating someone else’s compositions, may be generating a composition for
themselves, it may be experimenting, it may be recording other people's work, you know all of those things are possible and so in that recording situation then you do need a space and other hardware . . .

For students, I don’t even know if they've thought of the idea of a studio space . . . or whether or not there is a need . . .

Clearly there is a need because if you wish to record something, you need to have a room that's quiet that gives you good quality, has good quality acoustics and good quality hardware. But then again, there's also this incredible [phenomenon], the bedroom composer and the bedroom musician, which is just a standard now.

2.3 Studio Qualities

Roger suggests the process of making could be conceived as encompassing both tangible and non-tangible art, and that the studio space is not just a physical space, at one’s desk or computer, but also a mental space. He suggests:

Maybe you actually . . . need a physical space to go into to engage with that mental space.

And that could be a situation, where the corner of the room (is the studio) and if you turn the chair that way and look that way you're in the studio. But, turn around again and you’re back in the lounge room.

3. How Teaching and Learning in Audio Production has Changed

Drawing on past experiences, Roger recollects how training was different prior to the availability of sophisticated technology and personal computers and suggests what might have been lost and gained in the process.

The thing that strikes me as being both really good and really problematic at the moment is . . . [the degree of student introspection and the loss of interrogation of an idea with others].

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I’ll take it back to when I was doing my training, when the equipment we had was horrendously expensive. Like a decent quality computer was equivalent to a very good quality car or a nice down payment on a good house for the kind of computer that would work.

So not many people had the equipment, but the result was that we had two studios out at Latrobe and we had 24 hour access 365 days a year. You would have people booking in for a 2-6 am slot and there would be someone there you would have to kick out of the room to get it, but there was always a just constant movement of people engaged in conversation and always throwing ideas around. Which I think seems to be missing a lot now, in that particular arrangement, because you do have the bedroom musicians who then come up with the finished product, or what they think is a finished product and present that. The inbuilt interrogating of the idea doesn’t happen as much, or it’s very introspective rather than [being open and doggedly engaged with others].

3.1 Effects of Technology Augmenting Change

Roger suggests the availability of expensive high tech software is impacting on the types of computer tools and packages available to students. Ultimately, however, he suggests creating is not about owning expensive equipment but a about a thorough engagement with process. Roger reveals:

I think a lot of it is that, I can see students who have 200,000 dollars worth of gear on their computers and I know it’s all come from their friend in Russia! So, then I know I can’t possibly compete with that . . . and I haven’t got it, my school’s never going to afford it and we can’t pirate so . . . there you go. They have the tools. You know, you can have a fantastic piano but that doesn’t mean you’re going to make good music on it. You still have to know how to use it and you still have to have the creative spark. Those are the things that I think in the teaching studio, could be brought forward.
4. Teaching Audio in the Production Space

4.1 Critiques

Sometimes all the students come together as a class and critique each other's work. This goes some way to addressing that loss of engagement. Roger explains:

I try to build that into all of my teaching, that we do spend more time listening to other people’s work and talking about it. Because I figure everyone’s been listening to music since before they could walk, so we do have this incredibly well-tuned [culture].

We have the capacity to know what we like or don’t like and we can quite easily say that’s good and that’s not good, I like that I don’t like that. And, [in a critique] this becomes a case of interrogating why, how and what.

Further, the critique eventually extends into the public domain. Roger describes this situation as:

I’m not doing much undergraduate teaching with the current production cohort however they all do have a final critique if their show goes up. People come and pay money and sit on seats and look at it and, you know, that’s probably the best critique they’re ever going to get because it’s much broader than the ideas of the lecturer.

What I've built into all my other teaching is that students actually do have to critique each other’s work, they have to do it publically, and they have to do it in the group. So probably one of the first things I say is, I’m old enough to be your dad, my ideas are my ideas, they’re just as good as yours. What I’m really interested in is creating a situation where the goal of all of that discussion is to make better work. There are some people who I might squash pretty hard and pretty fast if they're someone who are not on board with that.

I think having to do critique publically is really interesting because as soon as someone says, “Oh you know that’s crap,” you can just see every eye go straight to them and they can feel themselves having lost a lot of kudos in the class in that
4.2 Sound Production Pedagogy

Working with sound in a production requires a student be able to negotiate issues in the moment. As no one performance is the same, students need to execute problem-solving skills, a capacity to make mature empathic decisions alongside clear collaborative communication. Roger explores how these skills form part of the curriculum:

I think the whole the idea of sound in Production is an interesting thing because it's related to the idea of being an adjunct to a separate event. Supporting something else. So, that's where I think the artist’s personal position comes into it and their understanding, so, I think a lot of that has to actually happen on the floor with, with everybody else involved.

If you’re doing sound for a show, you have to have the show going on, and you have to actually know that if you fade that up over this period of time, then it is a completely different effect to fading it up much faster or much slower. If you’re working with your actor on the night, and they aren’t feeling that great, then you have to make changes.

If you’re working on a Shakespeare play, my personal preference is just to get out of the way, the words say what the words are meant to say, and I've had that conversation a lot. I find Shakespeare far more interesting to read off the page than to locate on the stage. I just look at people making huge mistakes. But then others will say that Shakespeare doesn't exist for them until they hear someone saying it in a costume. I'm different. We have to kind of figure out how that's going to work.

4.3 Working Collaboratively

The nature of work in production is collaborative. Roger suggests:
Everybody's relationship and use of the studio space is different. So a degree of empathy has to exist between the conversations and the listening and the give and take. It is quite extraordinary really.

4.4 Class Sizes

Class sizes do impact on the style of teaching delivery, for instance the type of presentation, the amount of individual interaction taking place and so the extent of learning occurring. Teaching and learning in a large class is quite a different experience to giving and receiving in smaller class sizes. Roger describes the difference as:

I have had times where I've had quite large classes and I've found that the studio is hopeless for that. You know, if you've got 30 people it's just much better doing a 45 minute PowerPoint lecture and then ask questions afterwards. But if you're in a situation where you require student interaction, then I think a smaller studio space where people can actually do what you're talking about is crucial. So, if you say to someone can you show me how to do that, they actually do have the capacity to show you.

Because . . . I think, and I could be completely wrong, it's just my hypothesis on the day, but I think people involved in the arts actually require a much greater integration between their physical and their mental worlds. For instance a painter needs to be able to paint, they need to do that and externalize it. A musician needs to be able to go, “listen to this, I'll make this happen for you.”

4.5 From a Teaching Perspective

From a teaching perspective, as there are different learning contexts operating at any one time in Production, the space is neither specifically a place to make or a place to discuss, but, like the teacher, needs to be flexible responding to whatever needs to happen on the day. Roger points out:

I think it's just whatever is happening on the day. From a teaching situation I think it's really useful to have it as a place for inquiry and I think, that's very different from it being a place for making. I think you can have a studio set up, like a
teaching studio is one where someone, to my mind, poses problems somehow or other and then engages in inquiry of solving that problem.

In an artist’s individual studio, and I think this is where you have to kind of try and juggle these two balls or keep them both flying at the same time. It is a space of making and inquiry and learning, it’s all the same things, but I guess too, it is less guided.

So I’m thinking, if we’re looking at it from a teaching perspective, then that requires that some kind of guidance and whether or not that guidance might be: “Hello let’s talk about the day,” kind of guidance [where] the individual person has to walk into their studio and try and figure it out for themselves, what they’re going to actually move into, like an artist’s studio space rather than a teaching studio space.

Roger further elucidates:

I think it depends on what the purpose of it is. For me with the teaching that I do in the studio situation, which is all small groups and with the tools in front of us . . . we make it happen.

Sometimes it will be someone saying, you know, how do I get this particular sound? And then we’ll kind of muddle about until we can find it. Or we just go what you actually need to do is spend three and a half thousand dollars on that bit of gear to do it, that’s the only way you’re going to do it. Or if you want that particular room space, you have to go to that room. If you want it to sound like, reverb on Bridge Over Troubled Waters, Electric Studio, New York, that’s the only place you’re going to get that sound. There’s an inquiry they have into these tools.

5. Future of the Space

In the future, Roger envisions a shift in the function of the space to one where there is less concentration on the conception of the individual space to more the idea of a tutorial space. And further, taking the idea of working in the studio space into the public space and enticing public collaboration with the production of work in real time. Roger argues:
I think the studio will potentially end up being more like a tutorial space than a studio space. I think for a variety of reasons, perhaps the 2.3 million dollar funding cuts is going to have more affect on this than anything else really.

I think the studio as an ideal will maintain and should be maintained but I think that the studio as a sacrosanct or one-purpose space will shift.

I think it will be beneficial if that dissipates. I think, we're kind of living in this weirdly connected and disconnected world at the moment and there is an expectation of . . . a kind of veneer of incredible connectedness sitting on top of a larger area of individual and kind of almost separated situation. I think the studio can maybe, be part of that veneer, but also kind of mine into that point of separation.

I think we are really connected at that veneer level, but then I think there's also that degree of connectedness which I think can happen in the studio, there is also a much more, a much larger area of an individual, I guess an introspection within that veneer.

Like, it could be very possible for an artist to publically do their work, like to publically have every sketch they've ever done, and every stroke they've ever done in a development of a work be publically available, that's not hard to do.

For example, Roger defines this as:

I do that line and it's on the web, I do that line and it's on the web, I'll do that line, it's on the web, I do that line, it's on the web. It's incredibly, open and public immediately. There is an incredible amount of connectedness because others can see it. So another way – which would be my perfect studio – is where people could actually be considering work as it's going along. Whether or not that's going to create good work or not, I don't know.

For example, one of the students I've got at the moment, and this is not particularly unusual in the audio world, is the 365 day composition which people will do. This is where you do something on day one and that's public and then you invite comment, then you do the same, you use that on day two, and then you invite
comment, and then you use that on day three and so on. Which is similar to, you know, I’ll draw that line, and then the next and so on . . . While it’s interesting it’s not cutting edge by a long shot, but then [it opens up to] the world is your studio.

As soon as you start looking at the studio as a teaching space or a studio as a connected space then, you’re [approaching] work publically.

5.1 Art Practice/ Art Research

Roger rationalizes the use of art practice or art research terminology is relevant to context. He suggests:

Art practice in an academic sense and art practice in a non-academic sense are two completely different things. It depends on the context.

For me, my personal approach is I make work I want to make and then look for a place to consider it academically, . . . and then write a paper about it.

It depends on the context - if we’re in a university and we’re required to get “x” number of papers out, for me I do the work I want to do and then write it up.

6. Conclusion: The Studio: The Mind

From Roger’s perspective, the studio continues to be an important space for learning, even though the computer is increasingly an important space for creative introspection. The university studio space however provides a time and place for communication and exchange, collaboration and access to hardware, a learning environment that engages with the professionalism of process, ideas, context and audience. While the individual home corner studio space is becoming a feature of the ‘bedroom musician’s’ process, the public teaching and learning studio does not cease to be important as a space to make individually and collaboratively and to function as a space where students can still inquire, engage, explore, experiment and record.
Roger’s final word:

I think the studio is actually much more a mental place than a physical place. And if you require a physical environment with certain objects in it to create the mental space, then that’s how it is. If you don’t, then you don’t. I think even if you do have a fabulous studio and you’ve got your chaise longue and you’ve got your models and you’ve got your stuff and it’s all happening all around you, if you’re brain’s not there, your brain’s not there.

Surround yourself with what you need to surround yourself with . . . because at what point is the studio just a reflection of what’s going on inside the head . . . create an environment around yourself which reinforces [what you’re doing], then go for it.

Did you hear about Roald Dahl?
He would just get up at 9 o’clock, have his tea and toast, go to the office with his type writer until 12, when he would have lunch and then he would sit there, 1 till 5, and he would just do that. Regardless if anything happened, if he had a good idea or not, he would just turn up.

Dr Roger Alsop
Sound and Video artist in Performance /Production
Interview conducted on April 2, 2014.
The Studio Space in Film and Television

Teaching in the University Film and Television Spaces

Academic Perspectives

Siobhan Jackson

Our studio is a place where we function practically.

Siobhan Jackson
Lecturer and Supervising Producer of 2nd Year Film and Television Program
Convener of Bachelor of Art, Film and Television
Honours Coordinator Film and Television
Interview conducted on April 8, 2014.
Introduction

Siobhan Jackson is a writer, director, academic, teacher and researcher in Film and Television at the Victorian College of the Arts, the University of Melbourne. Siobhan gained a Bachelor of Arts (Painting) from RMIT in the late 1980’s and a Graduate Diploma in Painting in 1994 (VCA). In 2005 Siobhan completed a Masters in Film and Television and since then has produced, written and directed a number of award winning short films.

In this interview, Siobhan outlines the major processes encountered by students in film and television, the multiple studio spaces occupied by students for those different processes and highlights the skills she wants students to leave with after finishing the undergraduate course in Film and Television. Themes covered include:

Themes

1. Defining the Studio Method of Teaching in Film and Television
   1.1 Mentoring the Process

2. The Spaces in Film and Television
   2.1 Three Different Processes: Three Different Studios
      2.1.1 The Writer
      2.1.2 On Location
         2.1.2.1 Blue Screen Studio VCA
         2.1.2.2 Spaces On-set
         2.1.2.3 The Green Room
      2.1.3 Post-Production and Editing

3. Solitary and Collaborative Processes

4. Writing for the Screen: The Art of Translation

5. Students Experience Different Production Roles

6. The Nature of Teaching in Film and Television
   6.1 One on One Instruction
   6.2 Group Work
   6.3 The Crit

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36 Siobhan Jackson, Find an Expert, The University of Melbourne:
http://www.findanexpert.unimelb.edu.au/display/person183347
Siobhan Jackson: Moving. Image. Narrative:
http://www.movingimagenarrative.com/siobhan-jackson/
1. Defining the Studio Method of Teaching in Film and Television

Siobhan notes the differences between studios in Film and Television and other disciplines at VCA. She outlines how teaching and learning operates in multiple spaces catering for different phases of film production. Processes such as intensive one to one instruction, particularly at early and later writing stages, facilitating collaborative work such as group crits and production roles on-set, modelling professional behaviour and delivering traditional lectures, all play a part. Siobhan explains:

The word studio means something quite different for us at Film and TV I suspect. Although I think it probably has a similar meaning, we don't call it the studio like a sculptor or painter might. So our studio is a place where we function practically.

We might make a film in a studio, and teach in the studio but what we teach in the studio is more like the kind of old fashioned school room. You know it works as a room because that's convenient for us. But in terms of studio and teaching students how to practice what it is we teach them, the studio doesn't really do that in the same way that it might for other disciplines.

So really it's a location. It is a location in the actual literal studio sense, with the locations outside of the studio being like somebody's bedroom, or out in the forest, any of those places. They're sort of the equivalent to those traditional studios as well. So, we teach in all of those spaces and the students function as practitioners would function in those spaces ... it's a different kind of relationship, but equivalent to the idea of the studio in the disciplines.
1.1 Mentoring the Process

Teachers model the process while working with students at individual and group levels.

I think it is almost exactly the same for students [as it is for the teachers] but we can't control how it is they produce the work when they're at home in their bedrooms. We can talk to them a lot about how it is we work and everyone has a different kind of way of approaching the writing. But it basically happens in some form and that kind of way in a space, whether it be your bedroom, your studio, a study, or a space that you put aside, such as the end of a kitchen table.

Then when that work comes in, we talk to them about how it gets from the page up onto the screen. Then they move that into the location which would be the more kind of practical studio space. We model that for them, yeah.

I mean there’s a very strict hierarchy, which I think, is why that space is so kind of particular. People treat it with such a professional kind of aura because there’s a very strict hierarchy with how you work within it. So you’re just one of the cogs, if you’re the director, it’s kind of your creative space yet there might be 40 other people collectively gathered around you, supporting that creative space or just supporting the technical space as well. People take it super seriously.

2. The Spaces in Film and Television

As mentioned, different spaces facilitate what is needed or required by a particular aspect of the production process. This section outlines the various tasks associated with film production and how different spaces accommodate specific activities. Siobhan unravels these associations with place and function:

The studio space in film and television – it's a funny one. It depends on what kind of filmmaker you are. If you’re a writer director like me, you have multiple studio spaces, you have the studio space of writers, where the writer would work and that would be my kind of equivalent. Having been a painter and sculptor myself it’s a really different space but it has an equivalence, it’s a sort of space where it’s a more intimate kind of private space for me, I think that's true for many writers. Much less private and intimate than the space where we go [to write] . . . is on location
[which is also another kind of studio space] or to rehearse or audition in any of those spaces. So in strange ways they’re like a studio space in that you are practicing in and you are creating in them but it’s a very public space. So you’re bringing people to them.

So I reckon they’re the two sort of big ways I think about the studio very differently, [private and intimate and public and open]. But then not every filmmaker is like me, not every filmmaker does their own writing. But they do have an equivalent space where they prepare I think. So, it’s almost more like a study. I think about it like a little kind of study. . . . I try desperately to keep as much of it to myself, just so more than anything, I can focus.

2.1 Three Different Processes: Three Different Studios

Siobhan outlines three different stages in the production process and the various sites that cater for those procedures:

I suppose there are three steps [in the film making process]. Firstly, there’s the pre and post-production studio space where you’re on your own writing, and there’s the production studio space which is whatever location the film is demanding and that can change across one day to many different places. And then there is the editing studio space, which is like the third bit of writing. So you write in those three spaces just very differently, which are all occupied by very different combinations of people and studio demands. And . . . the students see that as a pretty clear model. It’s difficult to work in a different way, I mean the things you do in it can be very different but the actual, the three part structure is, it’s a hard one to break.

2.1.1 The Writer

Writing is such a fundamental part of all the processes. From incubating initial ideas to writing during production and on location, to more intense writing processes at the post-production and editing stage, each requires a different focus and writing skill. The writer needs to be able to adapt to the site according to the production’s phase and location. Siobhan suggests she has a writing studio at home and writing space at work:
My home studio is pretty chaotic as I have a lot of children so I often retreat to my office at work and that becomes my writing studio. Once you’re on location it’s kind of sacred, that’s all you’re doing on location. My children are often on location with me but it’s a space where you’re working. In a funny kind of way people really respect that; they respect less your writing space.

The writing can happen [anywhere] – on the tram, writing can happen on your lap in bed, it can happen in one of the little rooms in the library here. The writing is more flexible. I’m pretty particular about wanting the space that’s mine but that’s just because my time is precious; after this many years I kind of feel like that’s a really important space for me. It’s nowhere in particular, I am moveable, I have a laptop but if I can get to my space I do.

2.1.2 On Location

Well of the three kinds of different spaces we’ve spoken about, the one that is essential - I mean the actual real studio [is] the blue screen studio that we have here [at VCA]; it would be very difficult to do what people specifically want to do within the studio in other places. One, its sound proof, [that] makes a huge difference. Two, all the technical stuff is there, it’s much like a theatre in that way; there has to be lighting from above so all of that stuff is there and available and ready to go and there are lighting boards, so that process is very difficult to do anywhere else. I mean you can, you can set up an old warehouse and get all those things but they are not soundproof and the lighting [may be difficult] . . . with the electricity, we have big three-phase electricity so you can bring serious lights in. Working in that kind of [warehouse] set up would compound problems that you might have to fix in the editing. You spend a lot of money getting all that other stuff in. So in that regard if you’re using it in a very traditional or old-fashioned studio sense or you’re using the blue screen, then you know they’re super highly designed for that purpose. So they have an endless horizon of walls and all that kind of stuff. So they’re very particular and very useful and it’s a bloody nuisance quite frankly to do it somewhere else.
2.1.2.1 Blue Screen Studio VCA

The size of the blue screen studio is like a large warehouse and a necessary requirement for production purposes. Siobhan explains how the extensive space is utilized:

They're big so you can get stuff into them, you have to get sets in and out of them, cars in and out of them, and then around that you need light, you need to be able to light around them and you need to be able to get things far enough away from their backgrounds to be able to separate them. So if you're in a studio and doing blue screen, like a big blue screen studio, you need to be able to get objects far enough away that you can light the blue screen evenly so that you can then replace it, so you can put other images in there and so you need that kind of flexibility to be able to get things away from it. You don't always need that much space obviously but your mad to build one without having the option of having the space.

Often that's not big enough that studio for what students need to do. I mean it's a very good studio so there are no complaints, but you can use much bigger ones obviously. [For instance,] you can drive a car in one if you've got enough space. With ours, you sit the car in the centre of the room and light around it. That's why they're so big. They need to be able to light things effectively and be able to get light away from whatever the object is as well as having it up in the clouds or you may need to track along with something.

Being on location, might be in a VCA studio, but it could be anywhere, depending on the needs of the story. Siobhan clarifies:

Location for many reasons have to be moveable feasts. So they may be wherever but they are very specific and particular to the needs and demands of the story's imperatives.

[Location] occasionally coincides with here [VCA] but, it might be an abandoned factory, it might be somebody's bedroom, it might be a studio, a set that you've built, the kitchen, it could be anywhere, anything that you see on screen would count as location. And those spaces are considered extremely professional, scared kinds of spaces [where] there's no interruption in those spaces. I mean, there's many interruptions, but they're focused on what it is you're doing in a way that I
find almost impossible to achieve in a place where I’m doing my individual work – which would be the writing or the prep.

Those places where people are born and bred out of them, there’s much less of a sense of delineation but once you’re in the location/studio, people respect your working space and the different psychology [associated with that space].

On location is where the transference of one thing goes into the other, absolutely!

**2.1.2.2 Spaces On-set**

Once on-set, the need for a dedicated studio space is not required as production matters are mostly discussed back in the production office. However, particular spaces are required for different purposes and vary according to the size of the production and budget. Siobhan outlines what types of spaces might be required on-set:

I’ve never had a production big enough to have a caravan on-set! People do but I would very rarely have a space that would be my own as a director or a writer on-set. One because you’re too busy to sit down and do anything in it so there would be no point. You would have a production office that you go to but that wouldn’t be on-set. On-set is really particular. I mean there would be a place where people could change and actors would have a space, like a green room kind of thing. Depending on the budget, sometimes the green room can be a sheet hanging in the corner that gives them a triangle where they can get changed . . . Sometimes there’s no sheet at all!

So, that’s really budget driven, that kind of stuff. Normally when I work through here [VCA] I have a production office but it’s my office at work, so I would do all my production out of that office; that would be the production room or the school generally would become the production office. So on-set [there is not really a dedicated space] not really. I mean the bigger the production yes, the bigger and the fancier and the more things like that you would have. But with kind of average, small budget Australian films, on-set you’re working, you leave set you go to the production office, or somewhere else that you’ve rented, somewhere else where everyone’s there sorting out production kind of matters. But not on-set as a general rule.
2.1.2.3 The Green Room

Siobhan suggests this on-set space could be referred to as the student's Green Room, a space often found in theatre or television where participants can sit, relax or read their lines before being called. Siobhan notes:

For instance, the back of a car would be [available], because I insist they have at least a car on set that an actor can get in if it was raining! Or it might be the green room, so that might be how that studio works. And there must be a loo, and that's about as high tech, as it needs to get. So as long as the occupational health and safety stuff is covered, they can be pretty creative with how they deal with that, their workspace.

Yesterday I was on set out at Olinda with my students and they had a portable loo and a piece of plastic over a few bits of corrugated iron in a kind of makeshift shed which is where they were catering and where their green room was. That's where they came and spoke to me about what they were doing and that's where they would have a cup of tea and that's where all that conversation goes on.

And lots of production work, lots of stuff that happens like those conversations that might happen in the studio about how you're going to proceed would happen there. That would be their kind of on-set workspace.

The green room is a room where you can go while you're waiting before you go on-set. It's like a holding room. They have them in the theatre or on television where you wait before you go off to be interviewed. It's this sort of room that's kind of there for you to relax - a bowl of lollies there - have a cup of tea or you might read over your lines. [In an outside location] it's a safe place where you won't get wet, fingers crossed!

2.1.3 Post-Production and Editing

The third major phase of production is the editing and the time-consuming post-production writing. An editing studio is required, but also time and space to reconsider the writing. Siobhan identifies:
Well the next phase, is editing. So there is that studio space as well. For our students it is a space where they work very particularly. The staff sometimes work in that space or we’d have someone else working in that space and we’d be kind of entering their studio space. But the creative exchange would be very rich, it would be someone else doing the very focused and particular work, but with our very kind of, well, very serious input.

We would spend as much time in the space as the editor would . . . a bloody, hell of a lot of time in the space, a lot more time than strangely you think you’re going to! You always do. So it becomes kind of the third step in that writing process.

3. Solitary and Collaborative Processes

Solitary and communal processes are fundamental to different components of the production process.

We try to make it as collaborative as we can so the students feel supported because it’s a very lonely business, writing. And they . . . have to do the majority of it on their own because there’s many more hours involved in the creating of the piece of writing than we have time to give them.

So, we try and set up structures so that they bring an idea basically with them, and they pitch that idea, we talk about it in groups, sort of led by one of us. And then we encourage those students to also talk to one another outside of the times that they get to talk to us about the work.

And of course they go away and they actually do the hard yakka of the writing, the actual work and that would be a great deal more hours than either they would spend with other students or with us, for most students, I mean though, for some they develop on their own, but for majority they do a lot.

So that’s pretty solitary but with that sense, when the going gets tough they can come and there’s a network of people around them. So we’re trying to build some kind of sense that could be ongoing through their career. Because those [contacts] that are made here, are very often their colleagues for the next 35 years, or longer!
So we try and get that happening so that they know there's a certain solitary nature to writing but there's also a sense that essential feedback is available. So actually it's kind of funny the way we teach them about the writing: it's [as much] about how to talk to other people about their own work, as it is about their own work themselves. So that there's this constant kind of dialogue between them, about what it is they're either doing, the craft of the writing, not just the idea, what they're writing about but actually the craft of getting it onto the page in such a way it can be translated to the screen; because with an essay, that's obviously a different kind of writing task.

So there's ideas generation and there's the craft of actually writing for the screen – so they are the two things that they probably wrestle with the most. They have these fabulous ideas but translating them into something that's manageable for the screen is a really difficult task.

4. Writing for the Screen: The Art of Translation

The story's idea needs to translate into another form; it needs to be cinematic and interesting on screen, to be visual and not just an abstract idea. The idea of translation is a key concept to learn especially in the face of technological developments and easy access to film making potential on smart phones. Siobhan unfurls this potential learning dilemma:

The students are very often tempted, (this is undergrad more than postgrad, but undergrad is what I teach so, the undergrad students - they're very young) super tempted by the technology, they love the technology.

So, for lots of young guys in their early 20s, 19, 20, the technology is so exciting, and fair enough it is, it's fantastic and it's accessible and they've got stuff in their pocket that they can make a film with. So they're very good at that.

They're less naturally good as a general rule at the bit where you take an idea and you translate it into a really compelling, cinematic piece of storytelling. They're very good at the technology, they're great at shifting focus around and I mean they know more about cameras than I do frankly. But that translation thing, that's the difficult part. Not actually knowing that it's not just having the ripping yarn, it's
having a ripping yarn that’s cinematic; that has the qualities that mean people will be interested in, on the screen. So it’s not just a story that you tell your friends on the tram, it’s something that has that possibility to be translated; or knowing how to translate the thing.

So taking it out of the space, the [journey from] page story to a visual audio, is a big thing. So that’s the students biggest challenge, and for them to learn to love backwards, the art of cinema storytelling as opposed to just the awesome technological possibilities.

As a lecturer, that’s the biggest struggle, to get students into that kind of headspace. Rather than just you’ve got a really awesome technical idea, no one’s going to care . . . it’s a very easy place to hide. It’s very easy to hide in technology it’s quite difficult to hide in story because people judge very hard.

You have to feed certain parts [of the translation process] and other bits you have to sort of woe their tiger. It’s a real mix and it really does depend on the student. I suppose the thing that always surprises me most is they’re just so young. So the experience of sophisticated visual storytelling has just not been had yet, that’s all. I mean it’s not rocket science, it’s just simply that they haven’t had the [experience]. They’re all experts at DVD extras and gossip about directors and talking about the latest TV show – how they did the explosion in scene 3 – they’re fabulous with light stuff they’re brilliant.

But it’s the hard-core kind of inner art, which is the biggest thing. That’s the bit where you’ve got to really go – this is real craft as well as real art. There are two things here that they’ve got to really, really practice, which is why they make so many films and why we get them out into those locations.

5. Students Experience Different Production Roles

Students do get the opportunity to experience all the roles in the production team, from directing, to being directed. Siobhan notes:

They experience all the different rolls on set so they can see it from every possible angle, which is great. They get a very broad experience.
6. The Nature of Teaching in Film and Television

To be a student in Film and Television means being open to learning in diverse and multiple ways. Teaching in Film and Television means being able to facilitate an awareness of this complex process by making available to students learning experiences in various inside and outside spaces and locations, engaging with intimate writing and collaborative processes, experiencing and exploring all production roles and their associated skills, learning to communicate across ideas, storytelling, technology, aesthetics and being able to work alongside the production team. Siobhan expands on these themes.

6.1 One on One Instruction

One on one time spent with a student is almost always script related. Siobhan describes this process:

So there’s lots of one on one time we have with the students - we chat to them one on one about technical things but there would be a room full of other people - so the one on one time is usually spent on their script, that would be working entirely with writing, a script tutorial. They are always conducted in our offices, which would be a little bit like the kind of room I would write in. So I guess in that kind of way there’s a bit of [studio] equivalence but it’s such a strange equivalent I don’t know how useful it is. But they would come and we really interrogate the idea of the script, the craft of it and then we start to think about things, like how they’re transferring it to the screen and whether it really is cinematic or whether it’s just a kind of good yarn to tell your friend if they’re sitting next to you. But will it work, visually, how is that working. So that would be the one time, that’s the serious one on one time that we have with them. That time is about that document which is about that first stage of writing.

Oh, I tell a lie actually, also in the edit suite we would absolutely be there with them because they edit all of their own stuff so they’re very one on one and you know you might spend hours with them in there with them reconstructing the story or pulling it apart or reordering scenes and rewriting with them.
During editing we’d be sitting there with them. We don’t sit there for their whole edit obviously, but we visit them periodically during their edit and spend a couple of hours in each of those visits, really talking about writing because that’s what they’re doing, writing with the pictures or that point of the audio. So they’re the two times, the two kind of critical one on one bits, which is the really the initial writing and the really hard rewriting. Well it’s not harder but it’s the kind of final rewrite, it’s their last sort of bite of the cherry to really try and get the writing right.

We talk to them one on one on-set but there’s so much catastrophe going on around them – wonderful catastrophe – that there’s so much going on around them, it’s a pretty [hectic]. It’s a bit like the TARDIS; you’ve got to kind of make a little tunnel!

6.2 Group Work

Collaborative work is linked to the script writing through group discussion and critical feedback. Siobhan explores this aspect of the learning process:

A lot of the script tutorials are in groups as well. So we do individual ones and we do group ones; there might be 5 people with one of us there to kind of guide. And sometimes if they don’t need guidance we just sort of step back and let them run it because if they’re doing well it’s fabulous. And that would be in these sorts of small spaces where they would pitch their idea or they would have already distributed the scripts – that is the draft that they’re up to – to those people in the room and they would have read them and then they come back and they just talk.

They then try and nut out what the problems are, they talk about the strengths, they talk about how to build those strengths, how to kind of diminish the weaknesses if they possibly can. So they’re the opportunities we have to really start to talk to them about, as well as all things: both the art and the craft of the writing. But if they’re doing that well themselves, we leave them alone to do it.

So, there is that kind of studio space in that way. You have the sort of group tutorial where you’re all talking about the work, which is the equivalent of hanging a painting on the wall and having the 5 people there looking at it and turning it
upside down saying what do you think? How are you feeling? And is this part of a
series or you know is this part of blah, blah, blah? So it’s the equivalent of that, it’s
just a working page.

6.3 The Crit

Group work also entails criticism with teachers and one’s student peers. It is a
fundamental component to teaching and learning in the visual arts, and as Siobhan
observes, a useful and effective learning tool especially during the early writing stages
when conceptualizing, visualizing and translating an idea. Learning to critique the
writing of one’s peers is a skill that can be developed by learning to impart the reasons
behind one’s opinion Siobhan notes:

Sometimes you have to encourage them to be a little bit more vicious in a
constructive way. I constantly say, listen that’s fabulous but you know, you can be
too polite because you know it’s not helping X if you’re telling them wonderful
when clearly it’s not the greatest script ever made, so let’s work out why that is. So
that does happen. I think they are by nature or by professional [standards] I never
quite put my finger on it, different to how it was at the art school for me. I used to
love the vigour of that at the Art School, so that’s not a criticism of the Art School, I
used to love it. In fact I miss it a bit. So here, they’re less rigorous in that way,
they’re less kind of [savage].

But people are absolutely critical, so there is that. I mean it’s not a very different
method really, it’s just the students are often . . . less ruthless. They go in less hard
than they certainly did at the Art School. And I couldn’t possibly say how they do it
at the Art School now, I don’t know, it’s been years since I’ve been there, but you
do have to encourage them to do that here.

We do quite a lot of work on talking to them about constructive criticism. So it’s
great to say you don’t think this works but really we want to know why you don’t
think it works. I don’t really care if you don’t think it works if you’ve got nothing
else to say. So we do a lot of work on that and also the opposite. For instance, it’s
all very well to say that’s fabulous but in what way can it get better, or what way
can we understand it better, or as a writer, control it better or whatever it is. So
we do a lot of work in that and I think by the end of the 3 years they have, they've got cannier about that.

We do talk to them a lot; I know I certainly do about those circumstances. If there is one thing that you really learn here that you can take away is working out when people are throwing lots and lots of advice at you, which bits are useful for you. You might get 10 pieces of advice and for you, only one of them might be useful, and if you can decipher which one that is, then that's fantastic. And if you can ignore the others but with an open mind then that's fantastic, so that's the skill to learn while you're here if you can learn anything, that's the one I would take away.

Once they cotton on to that, they realize it's actually quite useful for people to hear what they have to say. You know, I found, I struggled through this bit, let's try and work out why. Then they really start to get much better once they work that out and it's actually useful for them as writers and if it's good for them, it's clearly good for others, so they start to give back.

7. Skills and Training

In comparing the necessity for developing early skills across the VCA disciplines, Siobhan agrees there are important skills for film and television students to acquire but they may come from different directions and at different times. Siobhan explores how different teaching modes prepares and awaken different skills, strengths and capacities.

Depends on what kind of filmmaker you want to be. But, if you want to go on and have a paid career in the industry and you want to write or direct or produce for television, or for the feature film industry, as it is in Australia which is not very big, or even overseas then there are a certain set of skills that are very useful to have. If you don't have them, you can make it, but you’ve got to make it despite not having them. I think there really is, a sort of set language.

Before anything actually, just having the words that are kind of common is really useful for them. And also understanding, that they have to be able to tell stories, not talk about, not tell ideas, and that's really difficult I think that's a big one, that's one of the biggest things that they learn. I think over the three years in their undergrad, at the end of the three years they’re in a really good position and
that’s a difficult thing to teach but I think actually that’s the one thing we do very well. So I think that’s a critical one, because you’re not making a film but an idea. An idea comes from the story that you’re telling but it has to come through those things because you can’t kind of shoot and idea, you can’t play an idea as an actor, and all those things, so you have to be able to [see it as] a vehicle that it has to move through.

So, how to get that vehicle to work are the kind of technical skills that we teach them. The idea and the generation of those ideas and the thematic stuff – we do teach them about that – but they have to generate that. I mean you can’t implant that in them so they either come with the ability to be able to mature that or not. And the bit that we can teach them is the bit where you transfer that kind of ground or the belly idea into something that has practical force that can move through something. So that’s the big skill I think that we have to teach them, so that’s like [learning about] colour [in painting].

That’s where the process might be compared to a kind of painting technique if you know what I mean. That’s sort of how you manipulate the paint on the canvas or how you move your body around the room. That’s that bit! So getting it from that kind of sense of something that’s personal and that you know hurts your stomach to think about; that kind of burning idea, how you make that a practical vehicle and how you don’t lose the integrity of the idea by practically moving it through a kind of story space, or story in a broad sense, but sometimes in the narrower sense too.

So I think that’s really important and also film, not unlike any other art form I guess has very, very particular genres, it’s very useful for them to understand those and how they work sociologically as well as artistically and practically; so that’s a big learning curve for them, but an exciting one. I think they actually really enjoy that; to see how that works and how it transfers practically to the job – they are some of the skill sets.

In comparing skills with other disciplines, they are very different, obviously. And, we teach them in two different kinds of places. We do very straight forward chalk and talk kind lectures about screen craft and those sorts of transferable skills. For instance, talking about a three act structure or turning points in stories or the
point of no return in a story – like where there was an old world and then something’s happened, now there’s only the new world and how you’re going to navigate that new world – so there’s those kind of art and craft aspects. They’re the transferable skills that we talk to them about in groups. And then, when they come back to us in tutorial, we’ll look at their screenplays and start talking about those things in practice.

Probably the hardest thing for them is in their second kind of home studio where they’re writing. Will they take that information that we talk about – those sorts of craft transferable skills – and not being bamboozled by them in their own studio because you know, cinema can be a very conventional form as well?

So to get them out of that sense that here are the rules, but please don’t feel you have to follow them. That can be very confusing, a very difficult place. We teach them about feature films as a general rule because that’s the main form of what we do. They don’t write feature films, they write short films and they’re very, very different beasts, so it’s a difficult space, it’s a really hard one to negotiate, but of course our responsibility is seriously to prepare them for the big conversation they have once they leave.

So if they can’t have that conversation and know those terms and the kind of language that they’ll be dealing with when they’re writing for television or for feature films, then they’re at sea when they leave. So, we try to get them to understand those things, and that they’re transferable enough to short film. It’s tough, it’s a really hard one, they find it really difficult and it’s hard for gusto kind of get the two spaces operating.

8. Technology

Technology has shifted the goal posts considerably, making access to and confidence in the capacity to make films easier and more accessible to the many. However Siobhan insists a remarkable film is not all about technology; the story and the content are still paramount:

It certainly has shifted a great deal. It’s become that classic saying where everyone talks about it as becoming more democratic technologically. I think film
and television has been enormously inaccessibly for a very long time for people generally just because of the expense and the amount of equipment that you need to do it. That's changed radically in the last 10 – 20 years, as technology has gotten smaller and better quality and you can make a fabulous film with your phone. You genuinely can. The difference I think for those who are super professional, I mean you can accidentally make a great film with no technology and no experience or you can deliberately make one as well. But the stuff that is technology, technologically driven, is actually the really hard stuff in my opinion.

So that the actual way of transferring a story to the screen is really difficult whether you're doing it on a mobile phone or a 10 billion dollar 3D camera. It's different, but the stories aren't fundamentally different in many ways, and so that skill is not really affected by the technology. There is a kind of immediate, daggy fabulous kind of accessibility to new technology, which appeals, but it doesn't appeal for that long if the content is not that fabulous. Or, just not very sophisticated, I mean it appeals for a short amount of time because of the "wow" factor of it, and then it kind of dissipates and morphs into something else and then that technology, is taken up. If it's taken up by people who tell stories in a more sophisticated way, then it has this more awesome quality.

So, yes it has a huge influence on film and TV, probably more than most, but you know the fundamentals of what makes a thing stay or dry up isn't really driven by technology, it's driven by something quite different and much like any other art form - driven by just the quality of its content and those who are making it.

But, the one kind of fabulous thing, I think, is that you know with the right kind of cultural kind of space, people can make stuff that they couldn't make and it means that stories can be heard from a broader range of inner voices, which is very exciting. And we're not idiots, like that should actually help make a better world, if you can do that. I don't know that we have, we're certainly not there yet. I think the possibility of that is actually incredibly exciting, as practitioners but also the students can sense that, they can sniff that and they love it. And it does mean that people come to an interview for instance and you know they've got no excuse for not making something anymore. They can just rip it out on their phone, which is pretty exciting.
8.1 The Aesthetics of Technology

Siobhan has a perspective on the impact of technology and the shift this is bringing to the immediacy of process and instantaneous communication.

The form of it is absolutely 100% important. It’s the content really for this. I mean it’s true for every art form I’m sure, and I think that’s also something that takes a very long time to learn. You know, the picture doesn’t have to be pretty for the work to be good; it has to absolutely talk to the content. And cinema is, it can be very shallow that way, the big industry can be super shallow and it’s very much driven by how and what things look like. But you know, in the end what we’re talking about now, if the students get their head around that it’s very exciting when they’re doing it.

I mean if things are a bit rickety, talk to the exact content of what it is they’re doing, and it’s fantastic. For a lot of people, especially the younger generation that’s the native form now, the ugly, the quick, you know slapped together form, the sort of YouTube feel, it’s absolutely talking to people. It’s incredibly familiar, it’s very exciting, and it’s so integrated into their everyday imagination that you can tell very powerful stories without quite knowing that you’re even doing it. So I think that aesthetic is a super important one and we ignore it to all peril I suspect. You know the fancy work is not really all they want, they just want to you know, kind of [connect].

It’s a familiar kind of [phenomenon] – they’re talking to one another. There’s this fantastic sort of, how do I put it? It’s invisible but the content, if it’s well done, the content is there but the technology, certainly for the generation of students I teach, is invisible. Does that make sense? It’s like, it’s kind of – so native; I mean to my mum it would be bizarre, to them it’s just falling in front of them. I mean they’re barely at school in the morning by 9:30 where they have watched 4 or 5 things on their phone or their laptop on their way, and the rough nature of it is not even vaguely on their mind. It’s all about sharing something with someone else or they’ve done something that night and they’ve posted it on their Facebook page and it’s hilarious or on Instagram they’ve put their little video up, and it’s just, you can never watch it any bigger than this, it’s designed to be that size, you can’t save it, you can’t download it, you can’t do anything you just watch it and it’s
come and gone before you've even known. And there's a scrappy nature to that technology which is so familiar that all sorts of content is sitting right in it, it's incredibly exciting in that way.

Very often they are not interested in longevity or [the post] being there for long; it's like a Snapchat video or whatever the equivalent is; it's like, here it is, if you watch it in the next 10 minutes it's yours, if you don't, tough luck! It's gone. So it has this different kind of form, a way that cinema has never been, which has always been this authoritative voice – you can go and see it every night for 12 months [kind of availability]. Or, in the last 25 years you've got the DVD, and everything you can ever re-watch. It's not like that. This is like a conversation with these kids; and that's exciting. There's not enough of that in cinema, so I find that incredibly exciting, that they use it as a conversational tool as opposed to – here's a kind of gallery work. Instead, it's about – here's me, just informing other people about my life and my world. It's very different to what we've been talking about. I think my students don't even give it a second thought. They're doing it all the time.

9. Studio Metaphor

On set it's like a circus, it's like a fabulous circus!

That's what the set's like and if it's running well, you can almost hear people applauding. That's incredibly exciting, so if they're working well, it's like a big organism, the set. And it's a really exciting studio to work in, if it's going, well. Even if it's going badly it's still kind of [amazing], there are so many people doing so many things. And if you're the director or the producer then they're all doing them for you, so it's incredibly kind of stressful but enormously elating kind of experience, it's kind of like a drug; you kind of get addicted. And once your time on-set is gone, you sort of look around for people, and there's nobody there.

So that's really exciting when it's that massive adrenaline rush, and it's all come to this point and you've got 5 days to do it all, or 16 or 6, or however long and it's all incredibly kind of structured which you do every day and you're running on this kind of "I'll sleep when I die" kind of mentality. So it's like a circus it's got to work
or else someone will die, literally and metaphorically, so that's kind of what it's like on set!!

You can get quite depressed when it's finished. For a while “you’re everything” to everyone. The ego boost is just sort of dazzling, and even if you’re doing a bad job, just to get through it, most people are really nice to you. They’re like God come on! So that’s what it’s like on set. It’s totally different when you’re writing, it’s just, it’s really solitary; then you’re just there with your computer and you’re completely alone.

10. From Script to Screen

Siobhan describes the endurance required to sustain motivation and focus for a writer/director. Bringing the initial idea into language does not always eventuate in the creation of a film. Siobhan teases out the steps and signposts marking out this journey:

The life of your script is only if it gets made really. So you have to write knowing probably 9 out of 10 of things you write will never be made. So it’s a very strange sort of experience. If you love writing, I love writing, if I could just do that and nothing else I would. But, I love it because every time I write something down I know I’m getting better at it. So it doesn’t feel like a waste, but I don’t know if that’s true for everyone, and it’s certainly not true even for people who like writing, you know that sense that it’s not going to go anywhere. See for me it goes somewhere. You know, if I know the screenplay is not going to work, I know the next one is going to be better or it’s going to involve something I’ve written, so that’s okay; you’ve got to be quite philosophical about it.

You do have to keep returning.

You know whatever it was [that turned it down] perhaps the actor wasn’t interested; there are so many other players. So it’s not like you make the painting, you put it in the corner and maybe in 10 years time people will actually show some interest in it or the dance work. I suppose dance might be quite similar because once it’s gone it’s gone. But you have to have the kind of an ego that’s healthy enough to keep you going as well. You’ve got to know that the work is worth doing. And you’ve got to really believe in film or else; because you know most of what you
write is never going to make it to the screen, so you've got to love it enough to know that you know the one that will get there will be worth it; and that conversation you're going to have with the world is going to be really worth having.

Why did I leave painting?

I think I really liked the collaborative nature of film; I mean not that painting to sculpture can't be collaborative. But it's intensely collaborative, filmmaking. And it's intensely about people. I'm actually quite shy, I'm not a particular gregarious kind of person, I don't have a billion friends, but on set, that I love. There's this kind of, it's a family that's all working in this space, and I think I just found that addictive. And you know I did art direction for people through having done painting and various other kinds of stuff, and it just sort of happened.

So [when it's not going well] would Siobhan still stay honourable to that intention in her gut?

Yeah, yeah absolutely! Lets you say you've done it justice or you've done some service for it which you felt really good about, but also you know that once you kind of got a handle on it – because it can take an entire script to get a handle on what it's about – it's like the entire exhibition of painting, like 6 months worth of painting or 12 months worth of painting just to get to one kind of notion – then you might know what you were fighting to find. So it's really similar. Sometimes they don't work. Even if the writing is glorious, it just doesn't happen. You know, it's just not there. The thing is not singing. Even though you've got glorious scenes and some of the visual suggestions are spectacular and you just think, wow, but you know you haven't got it.

And so sometimes you're not even going to give it to someone because you know that the 150 pages, just doesn't contain what it needs to. But, just the writing skill means that you've understood how to talk about that bit of landscape or that emotion that's important so you carry that on. So you've done it justice and, well it's just part of your body now, it's part of your understanding about how you can construct stuff. So it kind of doesn't get wasted in that way and the idea might have evolved. And sometimes it will evolve outside of the script as well. So you've
written it and you go, oh actually it doesn't fit in here anymore doesn't it, and it's gone! It's going to have to happen over here, but that's fine, that's okay. It's like thousands of sketchbooks later, you kind of get to the idea, it's a bit clearer.

11. Conclusion: The Machine of It

Siobhan believes the filmmaking system is not really that different between different types of films; the mechanism to get it out there is much the same whether it is experimental or popular cinema. In concluding, Siobhan gives a picture of the industry's inner workings and fundamental processes:

The machine of the filmmaking is really not that different when comparing experimental film with the Hollywood canon. I make relatively experimental films, they're silent, they're really visually based but the mechanics of getting all the people on set, lighting it, recording it, editing it, putting it together, putting it on DVD, sending it to festivals and all that kind of stuff – while the content may be different – the actual mechanics of getting it out there is the same.

It's the structure, everyone together – everyone knows their place. And that's super important, and it's not because one person is more important, although some people do view it that way. At its best that's not how it works, everyone is just as important they just understand where they, who they have to talk to so that it doesn't become a complete catastrophe.

Actually, partly it is just OH&S stuff; it can be quite a dangerous place to be. For instance, who is responsible for the massive amount of electricity that is surging through the building? Who is responsible for the truck going at speed down the road? So all of those levels of hierarchy are really important. Communication is vital. Unbelievably so, probably more than anything actually, is just being able to communicate clearly; sometimes with 150 people or more, sometimes 250 people in different locations and different spaces and times. So more often than not, in the kind of work that I do or my students do, it might be somewhere between 5 and 60 people, it's not more than that, but still even with 5 people on a big location communication is really important.
Ideally, everyone’s just like this great big happy family. And when it’s good it’s like that, but you do have to convince people to do things that they’ll get almost no recognition for, in any kind of public way, and either for no money or for much less money than you would like to offer them. Or they’re getting paid very well, but it’s also their job. More often than not for our students, they have to convince those people to come and do a job for them, for zero real money and working out how to still keep that hierarchy; it’s an extraordinary and it’s amazing what people will do! The organism you can create just through enthusiasm and just that people are prepared to do the great art, it’s fantastic, it’s quite inspiring really, it’s pretty exciting. And you look around and you see the 30 people you’re not paying other than feeding them really well, which is pretty important, and they’re all there and they’re committed and they’re right there in your studio doing stuff for you. You know, like you stretch that canvas, you pop that tack in, and they’re just all doing it, no questions asked. For instance, you’ve got your gaffer, you’ve got your art department and they’ve all got these things to do. You can just say, you know I need you to fix her hair and whoosh, off they go.

The first AD [first assistant director] is really the creative master, the one that people are there to kind of serve, or the producer if you’ve got money, then they serve the producer, you’re just there to make the acting look good and make sure the camera is doing all of the things it should and you’re excited about how you translate the script. But for me, who writes and directs, I have someone else do the producing, but for me, they’re kind of my sets, but the producer comes in and supports you, that would be a very different scenario with a big budget and the film is really owned then by the producer, not by the director. So that can be a pretty cool experience as well.

Creating, teaching, writing, producing, assisting and collaborating are all important facets and skills to be experienced, confronted and acquired in Film and Television. The process of production and making requires different types of equipment and physical spaces that range from large warehouse facilities to the computer sitting on one’s lap; from individual processes to collective crits and feedback, learning how to translate ideas into the art of visual storytelling is key in Film and Television. At every turn, the studio has a fundamental part to play and integral contribution to make. While often unacknowledged, the studio is a vital ingredient that informs the intimate
relationship between the artist, the process, the creativity and the artwork, script or film, which is to eventually be shared with an audience. The studio's role in this complex process is indispensable and cannot be underestimated.

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Interview conducted on April 8, 2014.
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