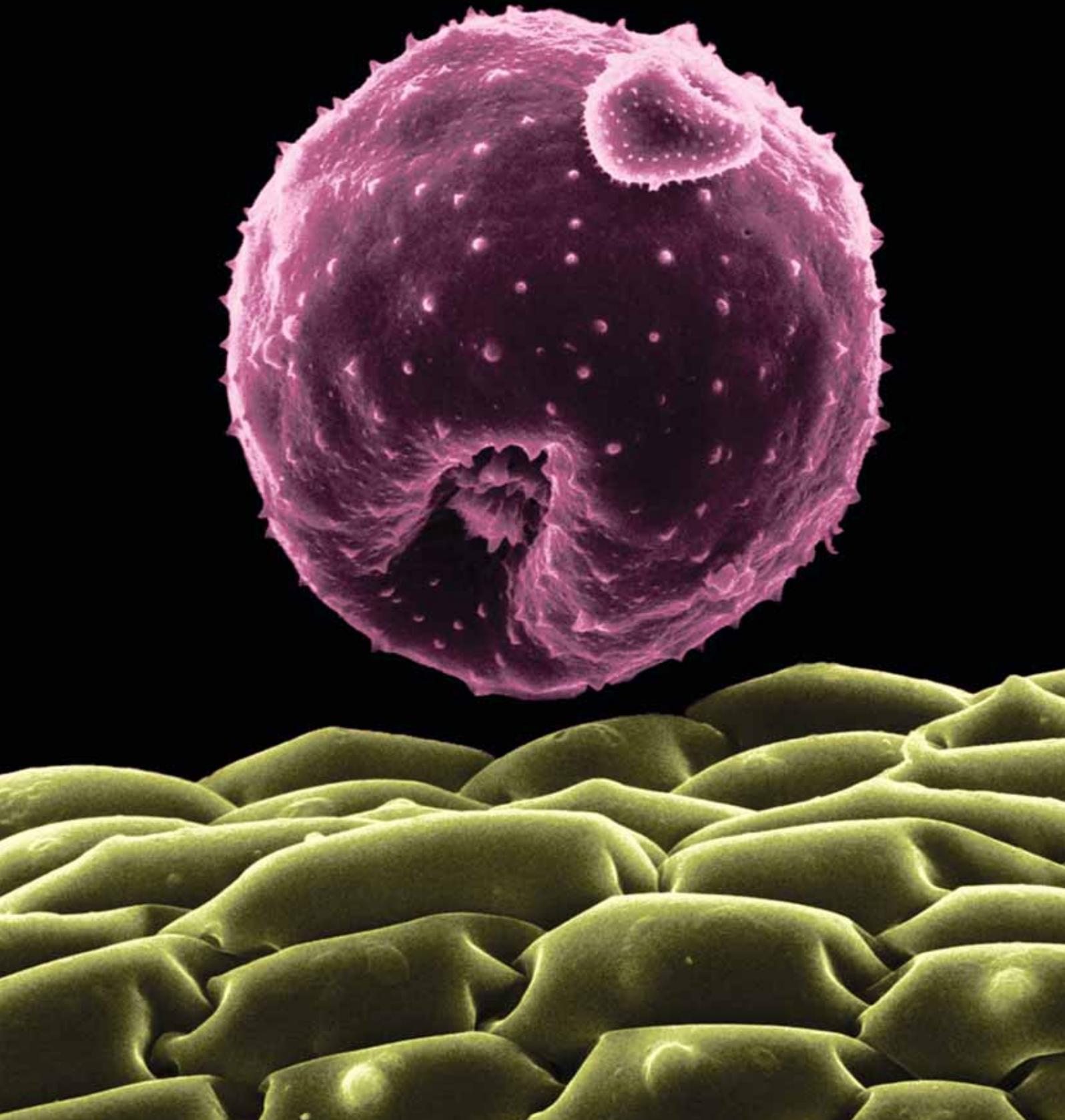


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FUTURE FORECAST | FUTURE SPACE | £5

Addressing future roles and functions of artists' workspace



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studios in artist-run spaces and now
has a studio in her home

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FUTURE FORECAST



To mark our 25th year, we're
launching this series of
publications over the next
twelve months. Under the
banner of *Future forecast*, they
focus on some of the key
issues for artists and their
practice as we move into the
next decade.

Entitled *Future space*,
Social space, *Curated space* and
Outer space, these publications
are about raising questions,
not giving answers, designed
to stimulate and focus
discussions – amongst artists,
arts professionals, cultural
commentators, educationalists
and researchers – on the pros
and cons of future support
frameworks and expectations
for artists. Their overall aim is
to keep artists' developing
practice high on the agenda.

Alongside, we're holding a
series of invited think-tanks,
involving artists, arts and
cultural professionals,
educators and others, asking
them to bring their
imagination, experience and
knowledge to bear on the
issues, to explore implications,
and define or propose key
actions and future directions.
The findings will be published
on www.a-n.co.uk for
consideration by all who are
active participants in
contemporary visual arts
practice, to keep the debates
live and artists at their centre.

FUTURE SPACE

INTRODUCTION



Future space addresses the future roles and functions of artists' workspace. It introduces current strategies and concerns and places them in the context of artists' developing practice and critical frameworks, using as a prompt some brief extracts from recent interviews with a range of artists and other professionals proactively engaged in arts planning or working with artists. What will artists' practice and resources be like in 2015?

Devised and conducted by Paul Glinkowski, the interviews are available in full on our website, along with a selection of profiles of UK and international workspaces or environments that have been suggested as models of good practice by those interviewed. See [www.a-n.co.uk>Publications>Future forecast>Future space](http://www.a-n.co.uk/Publications/Future forecast/Future space)

a-n readers automatically receive *Future forecast* publications that otherwise cost £5 each. For current subscription cost go to www.a-n.co.uk>About a-n/Join in.

Your active participation in the *Future space* debate is vital. We welcome written contributions in response to these issues and comments, for possible publication on our site. We're especially interested to receive news of related research and invitations from you to 'listen in' and report on debates around these and related issues, as they happen, wherever they happen.

A text-only version of this publication is available on www.a-n.co.uk



*Building futures*¹, published as a joint initiative between CABE and RIBA, set out to present "glimpses of the potential terrain ahead to government policymakers and to built environment professionals... in order to fuel debate on policy, education and how professionals might respond today to better position themselves for the future".

In it, Chris Wise, Professor of Engineering Design, Imperial College says: "We are on the verge of a thought revolution. Ideas are the key for the future. Twenty years ago it was common for engineers to spend long tedious hours working out how a two-storey building frame worked, long-hand, on paper... Sometimes, ideas were incidental to the process. Thankfully, those days are past.

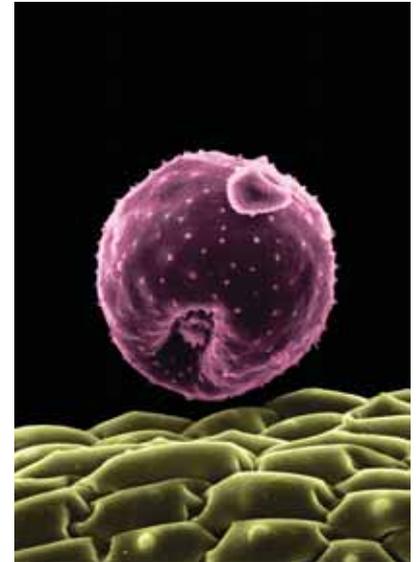
From now on, creative people should have a great time. Before building anything, we will be able to frolic in a virtual world... Ideas will be tested in a series of 'what if' scenarios on a palmtop, and soon in an ear-mounted brain sensor, then in a holographic force field. The arrival of interactive design software has revolutionised the way we design things... It means that engineering has become more of an art, architecture more of a science, and all design more intuitive. This crossover is at the heart of some of the most innovative thinking today. We need more free thinkers to take advantage of all the possibilities. Many of them may be pursuing arts careers right now... we need lots of them for cross-pollination".

Future space is our attempt to 'glimpse the potential terrain ahead' within artists' practice, by looking at what's happened and what artists want for their work, so that artists themselves can meaningfully contribute to thinking about where studio space as we know it today fits into the resourcing for artists' practices in the years to come.

Louise Wirz
Director of
Development

Susan Jones
Director of
Programmes

¹*Building Futures*, ed Simon Foxell, RIBA, 2003



Rob Kessler, *Teasel*, digital image, colour enhanced electron micrograph of teasel pollen on anther, magnification x 3k, 2004.

"*Teasel* is part of a series of works produced during a three-year NESTA Fellowship at Kew Gardens that enabled me to work with microscopic plant material in the Herbarium. Botanical illustration has a glorious history but for most of the twentieth century photographic specimens of microscopic plant details were held very much within the botanical domain, denying the possibility of any artistic intervention. The recent convergence of digital technologies and a more enlightened attitude to cross-discipline collaboration enabled me to explore the wealth of material at Kew and to co-produce a major new publication on pollen* with Dr Madeline Harley, which fused contemporary art and botanical science practice."

**Pollen, The Hidden Sexuality of Flowers*, Papadakis Publisher, London, 2004.

ARTISTS' WORKSPACE:

What will artists expect from a future working environment?



Safety, light, lots of wall space, good eating space nearby. **Zarina Bhimji**

...Structures and challenges that give ownership to new generations of artists who have scope to reinvent the organisation: learn through taking over areas of responsibility; contribute to get something out. Artists should grow through [a studio building]: influencing it, taking what they need and moving on... **Lucy Byatt**

Customisable, cheap, flexible, multi-media spaces, with opportunities for traditional and digital practices. **Christopher Frayling**

Affordable with... lifts, 24-hour access, no leaks, sound insulation, health and safety compliant, adaptable to [new] needs, access to community/communal space, gallery, broadband... **Mhora Samuel / Adam Holmes-Davies**

Over the last decade working collectively to generate an alternative way of presenting work through artist-run spaces has become an essential component of the UK art scene. This, combined with working within studio groups, has become increasingly prevalent. Because of this shift, the blurring of boundaries between artist, curator and critic, artists have necessarily become their own 'agents', acting in this capacity alongside producing work. **Anthony Shapland**

The working space is now the gallery, the public space, the internet. **Martin Vincent**

Future art studios will perhaps be less influenced by the dematerialisation of labour and the need for extensive floor space and manual manipulation of things... **Mark Waugh**

Future spaces for media artists would be highly mutable, adaptive, affordable and, as importantly, warm, comfortable and secure... combining open-access production facilities, social space and a range of types of work and/or discursive spaces. Dedicated buildings in which skills

and ideas are shared. Technical support and advice and a programme of talks and presentations. Wired-up and responsive to technological developments. But less to do with providing the latest high-tech and more about affordability and facilitation. **Helen Cadwallader**

It's dependent on individual practice, but it might include support for IT, imaging and web, research, admin, technical, funding guidance, good communications, critical input... **Steve Dutton**

...Within reach of multi-faceted lives (domestic, paid work, professional arenas) and adaptable to physical abilities; suited to a range of practices and flexible working times; safe and secure; shared production facilities; professional support through community of artists, and opportunities for professional development. **Naomi Dines**

Secure, safe, reasonable cost, accessible as more of us will live with illness and disability, other artists' company, up-to-date equipment. **Liz Whitehouse**

Expectations now are flexibility and 'floating space': artists setting up studios at the points of their inquisition. **Faisal Abdu'Allah**

Studio space, storage space, social space, virtual space... Studios will resemble open-plan offices of untidy architects. **Barnaby Drabble**

Artists' needs will be more diverse and unpredictable than now. From my own point of view, sometimes I need a studio to make work; sometimes an office, a library, or a particular location. **Leo Fitzmaurice**

Affordable, accessible environment that allows working and sharing with other artists that is stimulating and encourages collaboration. **Juan delGado**

...communication systems, specialist tools and support, usually on a project-by-project basis. **Michael Pinsky**

Flexible, capable of reflecting constantly shifting forms of production. More shared spaces for short production periods for installation, photographic, video work, etc. **John Beagles**

Artists working project-to-project, finding the right space and resources each time: sometimes a studio, sometimes an office, sometimes a theatre, sometimes a laptop; sometimes solo, sometimes in partnership. **Daniel Brine**

Centralised storage and workshop. As more professional fabrication is done away from the studio, this suggests less physical demand for larger spaces. The cost of studio rental has spawned distinct changes in studio use: the Arte Povera approach to material appropriation, outsourcing of complex fabrication, and off-site project-based work. **Rob Kesseler**

Artists will periodically need larger spaces for projects but will work most of the time in relatively small studios. Space is one aspect of what artists will need. They will also need to organise themselves in a way that combines developing their practice and developing their audience... Studio buildings will need increasingly to provide services and know-how, and this will often be as important as permanent space. **Robert Loder**

Wired, shared, accessible to the public for more frequent studio exhibitions. **Sandy Nairne**

Architectural and ideological solutions supporting the... visible and invisible aspects of artists' practice, adapting to the behaviours of individual practices in research, production and reflection modes. **Jason Bowman**

I don't place any particular importance on sharing space with other practitioners – this can sometimes be a distraction. **Tom Goddard**

Holistic environment with creative, artistic and business space alongside social and networking facilities... **Mick Smith**

A fast connection. Stability – secure base for making and displaying art and meeting people... it could be virtual. Flexibility – as artists will travel more: an effective website will be essential. Independence – not relying entirely on one thing, place or person, yet being prepared to collaborate. Privacy – somewhere secluded, free from distraction. **Langlands & Bell**

Greater focus on how studios interact with the 'outside'. Networked and accessible communities will continue to invent new ways to connect with audiences, stakeholders, partners and collaborators. **John Hartley**

As studio provision for rurally-based artists, designers and makers is likely to be a key area of DEFRA, ACE and DCMS and policies for rural regeneration and cultural industries initiatives are being framed, expectations are: what are the arts open to give, and what role will they play? **Ian Hunter**

Buildings and facilities... with high-quality, soft infrastructure support and training. Live/work environments will be more common and artists will want to work alongside other disciplines. More artists will create their own organisations... **Keith Hayman**

Adaptable spaces... [where artists are] exposed to other thinking, debate and contact with the creative industries. Artists might be regarded as 'key workers' alongside police and medical professionals. **Chris Murray**

...Clusters of work and live/work studios, rehearsal, performance and gallery spaces, and supporting health services, suppliers, clubs, cafés... artists will want designed communities... **Bruce Rosensweet**

Developments in video conferencing could allow artists access to curators and peer-group critical forums, skills and social networks, pooled technical support. **Mark Segal**

...Some kind of modular studio you can pack up and move with. **Damien Robinson**



Langlands & Bell, *The Artists Studio* (detail/screen shot, interactive digital animation/installation made in collaboration with Tom Barker's V/SpaceLAB which allows the visitor to navigate an interactive virtual model linking the mid-nineteenth century studio of the painter JMW Turner at Petworth House, West Sussex, with the contemporary east London studio of Langlands & Bell, 2002. Courtesy: Langlands and Bell with V/SpaceLAB.

Between 1987 and 1989, on the cusp of an increasing international profile, Langlands and Bell made a brave decision to take almost a year and a half out to restore their studio, a former clothing factory in Whitechapel. "At the time we needed more room to expand and it was important to prepare a place to work more efficiently, more intensively and at a larger scale." To begin with the project was seen very much as a practical necessity – however, as building work progressed, the artists uncovered more about the building's past. "A brush manufacturer had killed his mistress and buried her under the floor of our workshop. What we thought of as an anonymous space steadily began to assert an identity." The richness of the Whitechapel studio location was to influence their thoughts on the relationship between personal histories and the identity of place, between architecture and collective memory. The studio then is much more than the point of production, it is where the private and public worlds of Langlands and Bell meet, for the artists, its transformation and preparation has affirmed that "work and life are one".

Extract from 'Seamless collaboration', Michael Stanley on Langlands & Bell, September 2002, a-n Magazine archive on www.a-n.co.uk

NEEDS ANALYSIS:

What will be the differences between artists' needs in the future and studio provision now?



Artists will seek new forms of tenancy – spatially, temporally, financially...

Jason Bowman

...Different solutions in different parts of the country... If artists can't have a studio they need a 'place' to go that offers a network to draw on... [new graduates] often have massive debts... more artists apply in groups to share a small space and work together...

Lucy Byatt

Object-making will be important but will tend to be planned in the studio but presented on site and outside galleries. Work produced for sale to private patrons will become a speciality business (albeit important for income generation). Artists will tend to make drawings or small works for sale that are mementos or records of work that is site-specific or ephemeral.

Robert Loder

More providers like Acme, Space, Wasps that free artists to concentrate on art...

Liz Whitehouse

Artists' studios will be as important if not more so as the professional role of artists is more widely recognised...

Artists will always need that bit of space that is their own to play and experiment in.

Karen Watson

The nature of workspace and other spaces available in future could [come to] dictate the kind of work artists make.

Steve Dutton

As a practitioner with a space, I find more think-time happens outside it, as I tread the London landscape. The space just becomes a haven for meditation and paperwork.

Faisal Abdu'Allah

Artists' needs will alter rapidly and a number of times a year. Because of increased interdisciplinary working, there will be a need for a greater diversity of available spaces.

Daniel Brine

The same needs will pertain, with increased pressure on time and financial capacity. The problem [of production space not meeting demand and being too expensive] will be exacerbated and could lead to a reduction in overall production of the full range of art work...

Naomi Dines

In many ways, needs may not be that different...

Michael Forbes

It's up to artists to decide what their needs are and find ways to meet them.

Jeremy Akerman

In places like Liverpool, time and in particular money will be far more important factors than space; that I think will continue to be readily available after the property bubble that will come with Capital of Culture in 2008.

Leo Fitzmaurice

...Projects like Artfarms – an international pioneering movement including Hirsch Farm, USA. Rural Arts Studio projects, Australia, Rural Arts Project, Thailand and others in Ireland, Spain, France, etc...

Ian Hunter

...Better links through Europe, providing more shows, more UK residencies... artists need to be able to work and exhibit more freely...

Tom Goddard

More guest studios and apartments for visiting artists that promote international exchange...

Barnaby Drabble

Whilst the private market will continue to be the main commercial driver, there will be more artists working in education, training and social regeneration.

Mhora Samuel / Adam Holmes-Davies

Who knows what mix of finance workspaces will support themselves with in ten years time, but whatever happens, wider collaborative relationships will promote more divergent creative production.

John Hartley

...Perhaps the changes in the way artists work will mean that studios more closely resemble offices...

Anthony Shapland

...Specialist facilities and technicians as-and-when...

Michael Pinsky

Integrated office or admin spaces...

Jane Watt

...The right kind of practical advice and support to enable artist-led spaces to flourish.

David Powell

...More artists needing something closer to an architect's studio than a stone carver's.

Martin Vincent

...Office and desk-based work will increase as artists spend more time on R&D, fundraising, writing, admin, marketing, etc... more temporary access to space for specific work linked to funded projects.

Mark Segal

I now regret not buying a space twenty-five years ago and will be looking to do this within five as [in terms of] flexibility and economics, it makes sense. But as we are all being shunted to self-reliance, there is a pension issue. Why should artists expect less than basic security in later life? Planning for the future hasn't been something that many artists have thought about sufficiently... Studio or shared ownership might allow for flexibility later in life...

Rob Kesseler

[We need solutions] such as The Enterprise Pavilion, Bournemouth that, although not live-in, provides a creative business space with mentoring, specialist business support, workshops, studios and other facilities for artists wishing to set up a creative business.

Mick Smith

For some, it will be an enhanced, geographically-centred community; others who continue to work on the fringes will move on when things get too integrated, organised and/or expensive...

Bruce Rosensweet

FACTS AND FIGURES

More [artists] will expect to make a living from their art and will expect the kind of state back-up generally provided in the economy. Because art will be different, artists' needs will be wider and studios will no longer just be for artists. **Keith Hayman**

For media artists who often occupy a space between the commercial creative industries and a need for neutral space to develop practice, the future is already here. There are many examples of hybrid, mediated workspace environments existing as publicly-funded open-access spaces, online environments or self-funded artists' initiatives. **Helen Cadwallader**

...The impact of the property market means... smaller spaces, time share, collaborative working... studios will turn up in unexpected places – if we can have a 'Tate in Space', what about a studio to go with it?

Damien Robinson

↓
Number of UK artists – estimated in 2005 as between 40,000-90,000¹

Buildings – in 1995, there were around 197 artist-run studios, sixty-three managed workspaces and fifty-six print workshops². Acme's national survey of artists' studio provision in England³, May 2005 will update these figures.

Studio occupancy – 18% of artists in Scotland are in publicly-funded studios; 40% have dedicated studio space at home and 66% make use of external facilities and experts to make work.⁵

Studio rents – in 1995, average studio rent was £2.78 per square foot or around £930 a year (£3.95 per square foot or £1,572 a year in London)⁶. Whilst awaiting the Acme national survey⁷, evidence collected by a-n from artists puts studio rents anywhere between £480-£5,500 a year.⁸ 63% of artists in Scotland without studios cite cost as the reason.⁹

Lottery – Arts Council England capital lottery funding 1995-99 helped a few long-standing, larger-scale, city-based organisations to provide better quality, affordable studios. An estimated £10 million (one per cent) of the first £1 billion of ACE lottery funding has benefited visual artists' studios, and created a legacy for future artists. Lottery funds have similarly enabled Wasps to buy property in Scotland for designated studios.⁴

¹ Different figures have recently appeared in reports by a-n, Arts Council England, VAGA

² *Survey of group studios*, Susan Jones and National Artists Association, 1995

³ Acme's survey and register of non-profit groups/organisations in England, either currently managing or planning studio developments in future, that are wholly or mainly for fine artists will be published in May 2005.

⁴ 'Work(space) in progress', Paul Glinkowski, a-n Magazine November 2004

⁵ *Making their mark – audit of artists in Scotland 2004*

⁶ *Survey of group studios*, Susan Jones and National Artists Association, 1995

⁷ See 3

⁸ Research for Good *practice in paying artists*, 2005

⁹ *Making their mark – audit of artists in Scotland 2004*

WORKSPACE – OR SOMETHING ELSE?

How important will physical space be and what might compensate for its lack?



Physical space will be a dinosaur. New technologies... compress space. Compact or virtual forms of retaining and documenting ideas will be at the forefront of practice, making the pencil redundant. **Faisal Abdu'Allah**

As much more work tends to be computer based in one form or another, more time seems to be spent doing this at home... **Rob Kessler**

It seems safe to assume that for most/many artists, physical space will be even less important. Developments in information technology have created more possibilities than we can possibly imagine: in terms of tools for making art, opportunities for communicating and disseminating artistic production, and also for mutual access between artists, curators, collectors, and other interested parties.

Recently, while exhibiting internationally, most preparations were done by email and internet: from initial introduction, through supplying designs, templates and instructions for sculpture, wall paintings, etc, to sending computer data for installation/projection, and editing material and images for publication, etc. **Langlands & Bell**

Physical space is not an essential component of many artists' practices today. Rather, it is a space where work can be produced situated neither at work nor at home: a thinking space. **Anthony Shapland**

[Lack of space would be compensated for with] a Paul Hamlyn Award. **Zarina Bhimji**

Residencies are a very good alternative... **Juan delGado**

Space solutions might include site-specific work, residencies in education and training spaces that offer access to facilities... but we can't see how artists will manage without, as even design-based work requires workspace, office space or space within the home... **Mhora Samuel / Adam Holmes-Davies**

Physical workspace should be considered as an element within an artist's practice conceptually, as a significant element that hosts working methodologies and mechanisms of practice. **Jason Bowman**

Physical space will always be needed, but [with] flexible policies that enable a good turnover of space... Opportunities for exchange, showing, training and getting information. **Lucy Byatt**

It will still be important. I don't envisage artists giving up making art objects, just that this will be one amongst many other creative options available. **John Beagles**

Experience tells me that artists limit themselves and their expectations to the space available, and a lot of strong work is not produced because of lack of space and facilities. Lack of appropriate space [means that] work gets put on the back-boiler. **Michael Forbes**

...The question may be whether the workspace is permanent – many things need some kind of fabrication but the timescale for that may be short or long. Dedicated fully-equipped larger spaces for short-term lets may prove popular. **Steve Dutton**

Workspace will be prized like any other factor unless exhibition space can be guaranteed and work grows organically through working/showing environments... More people working digitally in a computerised headspace will compensate for a lack of physical space. **Tom Goddard**

...[Although] virtual space has produced some interesting things so far, the idea that you plug an artist into virtual space (the web) and get loads of good stuff is largely a red herring. **Jeremy Akerman**

One unanswered question is the degree to which networked, creative communities rely on geographical proximity. Can you 'join a scene' remotely? **John Hartley**

Reduction in the kinds of work needing production space would in part be a self-fulfilling prophecy brought about by reduced availability and affordability. Virtual networks allow greater professional connectivity for those outside communal environments, but are not able to replace actual exchange, collaboration and contact. **Naomi Dines**

...More effective use of shared space is already taking place in some studios. Can this be extended across artforms? Is it just that like-attracts-like when studios are at development stage? Studio equals visual artist, but writers work at home. Is this true or a truism? How can we join forces? **Damien Robinson**

If studio space is [expensive] artists [might instead] build commissioned work on location, plan work so elements can be sub-contracted, engage in studio swaps for periods abroad where space is more readily available... raising the possibility of a market for an international studios exchange programme. **Emilia Telese**

...To be somewhere where one might encounter, on a regular basis, lots of people who might be interested and useful... Maybe in future more galleries will have integral workspaces for artists to come and spend time making work. **Martin Vincent**

Artists will continue to think laterally... More transience in terms of work and materials... Even though open-plan and time-share are encouraged, many artists still have a nesting instinct and will feel the need to have a space of some kind, to work and think in, or just to come back to. **Jane Watt**

For many artists, like now, separate space will either be less important or remain hard to afford. Best studios offer something social and intellectual in the mix with other artists. It's hard to know whether digital art and artists working with higher tech equipment will lead to fewer painters and sculptors – I doubt it. **Sandy Nairne**

Nothing can compensate for lack of space – it is paramount to successful art production. **Barnaby Drabble**

Space will always be needed: the only compensation for it is contraction and sharing. **Bruce Rosensweet**

No artist will be thinking about ‘my studio’ but rather ‘the studio I’m using on this occasion’... Equally important will be office space... every artist will own a laptop and have a website. **Daniel Brine**

Much can be done digitally and some forms of art depend almost exclusively on this... [but] clearly human interaction and the uncensored buzz of ideas [are a requirement of a creative environment]. **Mick Smith**

The question is: Are artists still artists if they are producing commercial commodities? Is financial remuneration a compensation?... In England support networks are crucial to live artists, creating a sphere of ideas in which innovation can flourish... **Mark Waugh**

New media will allow more artists to work at home, potentially leading to greater isolation. Compensation for lack of workspace would be the need for agencies to reach out to isolated artists with help and advice. **Liz Whitehouse**

...Membership schemes, tailor-made events, networking opportunities could help... **Karen Watson**

Home working and electronic villages never really happened. [Although] they probably will to a larger extent than now, creative people want and need contact... e-studios will be OK for a minority, but artists... are eclectic and need to be surrounded by bits and pieces of ideas, drawings, photos, objects. A studio of a good artist is like an Aladdin’s cave. **Chris Murray**

...New sorts of workspaces and communities will emerge... as part of college communities. Compensations will include active regional markets for art... stronger artists’ organisations will bring a stronger voice and network support. **Keith Hayman**

...Partnerships between artists and academic institutions and businesses might be fruitful in terms of access to resources, technologies, space. Funding for R&D and temporary space. **Mark Segal**

A new raft of hybrid rural spaces is already evident: cattle auctions as performing arts studios, redundant farm buildings as artists’ studios, surplus barns as video and editing centres, byres as installation spaces. Innovative rural design for new, purpose-built studios and artists’ houses using traditional rural materials and skills (studios that are earth built, hay-bale constructed, etc). **Ian Hunter**



Zarina Bhimji, *Out of Blue* (still), 2002. Commissioned and co-produced by Zarina Bhimji and Documenta 11.

In 1999 Zarina Bhimji received a £30,000 Paul Hamlyn Foundation award spread over three years. She speaks lyrically about how the award opened new doors for her: “It gave me a quiet confidence to trust what I was doing. I had time to watch natural light, the light in spring time. I found a rhythm through natural light and I changed my diet. I needed to find my strength. I discovered that my environment is important to me, so I moved out of my studio and started to explore buying one.” This proved too expensive, so she renovated her flat and set up her studio in her living room. Simply put, the Hamlyn Award bought her freedom. She didn’t feel pressured into guest lecturing at art schools, and gave her time to rest, and do things like go to Wales and walk in the mountains, “I learned the art of walking”. The only thing the Hamlyn Foundation expected was a short report at the end of the year, “and even if you didn’t write the report the cheque would still come in the post!” For Bhimji, each time she embarked on developing and making new work, she had to reinvent herself. The award helped her significantly in this process.

Extract from Zarina Bhimji profile by Manick Govinda on www.a-n.co.uk

LOOKING AHEAD

How should cultural planners and artists' support agencies prepare for future space?



Remain open to new ways of working and supporting new initiatives.

Langlands & Bell

Assemble the historical relationship that space, artefact and concept has with artists, and imbue them with the liberty, confidence and resource of the 'floating space'. **Faisal Abdu'Allah**

Not sure how much you can plan culture... **Jeremy Akerman**

...Lobby for rent controls or tax concessions and argue that artists' spaces are beneficial to a city's cultural life. **John Beagles**

...Broker and support a variety of models, allowing different kinds and durations of space... Explore partnership development opportunities, to lever private funding for affordable, permanent space on the back of commercial contracts that help developers satisfy local authority planning regulations... Explore community land trust models that enable common ownership of production space by a group of artists, meaning equity remains in the organisation, in trust for future artists. **Naomi Dines**

[Make sure] the way studio buildings are used is renewable... that they are flexible institutions that can be reviewed and renewed on a regular basis by new people... **Lucy Byatt**

More capital money ring-fenced for artists. **Michael Forbes**

Help artists to buy buildings. **Barnaby Drabble**

Artists should be housed in areas where there is diversity, opening them up to different areas and people: country as well as city. **Tom Goddard**

Just as planners have a percentage for art scheme (though this isn't without problems and generates a huge amount of bad work), maybe there should be a proposal for a percent for artists? **Anthony Shapland**

By giving money to artists not to consultants. What exactly are cultural planners? Who are they employed by and what is their role? ...The most useful thing would be to secure the places where artists are now... **Martin Vincent**

Engage with the 'invisible' aspects of artistic practice... recognise that this is a series of behaviours in a constant state of flux. **Jason Bowman**

Listen to artists and get properly informed about artists' practice nationally and internationally... Much planning seems to respond to local vision, without any sense of what may be going on better elsewhere. They... need to get out there and listen to people. **Steve Dutton**

Come and talk to art students. **Christopher Frayling**

Work with and talk to artists' groups... by engaging with initiatives to establish better networking and exchange of information and best practice – such as Acme's survey... by developing new ways to retain artists' presence in communities. **Mhora Samuel / Adam Holmes-Davies**

Keep listening, take some risks, try new things out... **Karen Watson**

Ownership can be considered an important way of avoiding being priced out of the regenerated areas studios help to create. **John Hartley**

Support artists rather than places. This allows for organic development around artists' practice. **Leo Fitzmaurice**

Persuade non-cultural support agencies – RDAs, local authorities, Business Links, etc – of the value artists bring to a place in terms of creativity and feeding into all sections of society – business and community. Artists' spaces should be central not resigned to the periphery. **Liz Whitehouse**

Support sustainable and integrated workspace and roles for artists within larger urban or rural communities – not just as an initial consultation or in a regeneration area. **Jane Watt**

Consult with artists. **Daniel Brine**

Assess artists' needs in particular cities: try to look for models in different places – provision in Newcastle might be distinct from that in Manchester or Birmingham; try to look for shorter-term rural options – retreats and so on; offer to make more connections with art schools and showing spaces of different kinds. **Sandy Nairne**

Develop accessible, affordable space within business plans, advocate for local authority, RDA and ACE investment and for artists within cultural partnership programmes, recognise individual investment; offer support for small-scale or home-based studio development in rural areas; investigate temporary or low-cost build options such as recycled shipping containers. **Mark Segal**

Through conferencing, sharing ideas, cautionary tales and success stories; by lobbying governments and private sector to make the case for creative clusters, demonstrating how they improve communities and drive economic and social development. **Bruce Rosensweet**

Getting in at the beginning of development of masterplans and local plans, particularly in housing market renewal and urban growth areas... talking to developers and using pilot projects to show how this can work. **Chris Murray**

CHARACTERISTICS

On the basis that art is more central to society in 2015, agencies will have to come out of their art box. Nationally, that will require a strategy that asserts art as [having] the capacity to strengthen communities, develop the economy and be a challenging and questioning conscience of society. At local or regional level [we need] development frameworks that embrace education, planning, economy, business and artists' organisations, RDAs, arts councils, galleries and museums.

Keith Hayman

Planners need to understand that 'artist' is not a direct equivalent of 'creative industry'. Although there are parallels and overlaps, promoting artists as tools for economic growth and regeneration has to acknowledge these aren't our raison d'être... social impacts are a bonus but we're not a universal remedy.

Damien Robinson

Partner artists with small enterprises that have the specialist expertise and facilities artists need. **Michael Pinsky**

This questionnaire is a good way I guess... **Juan delGado**



Artists...

accessible
adaptable
affordable
centralised
storage
city centre
collaborative
communal
workshop
connected to
outside
critical dialogues
diverse
flexible
floating
haven for
meditation
independent
intermittent
access
modular
networked
peer support
presenting work
private
project-by-project
reflecting shifting
production
safe
shared
short-lets
social
stimulating
thinking space
virtual
wired

Others...

collective
promotion
critical forums
customisable
exposing artists to
thinking, debate...
health and safety
compliant
high-quality soft
infrastructure
large spaces at
short notice for
short periods
like-minded
people
live/work
multi-media
pooled technical
support
practical
congenial
public talks
rural
shared ideas and
skills
social and
networking
facilities
training
untidy architects'
office
up-to-date
technology
video
conferencing
work clusters



Keiko Mukaide, *Cocoons of Light*, The Glasshouse in the Netherlands, 2002.

Keiko Mukaide has been Research Fellow at Edinburgh College of Art, gaining access to the institution's extensive glass-making facilities. Talking about the arrangement, ECA Director of Research Dr Andrew Patrizio said "Research Fellows are expected to do no more than six hours a week 'contact time' but this is rarely in the form of teaching. Keiko does do talks, but they are not regular. We do like to link research activity with teaching, but it varies in different cases... Keiko has had teaching and mentoring roles within Design and Applied Arts, though this has widened now to go beyond one single school."

The deliberately open-ended nature of Mukaide's post enables her to work in a way that ECA evidently believes will have maximum creative benefits for both institution and artist. Mukaide comments: "There is no formal structure for collaboration/communication between these individuals. I work for one-and-a-half days a week. There is no such thing as a typical working day."

This arrangement, Mukaide believes, is beneficial for both parties. The limited space and technical facilities offered by her own private studio spaces (located in the Wasps studios in Patriothall, Edinburgh) means that by necessity she must use the more extensive workshops offered by ECA. This is particularly the case when preparing for large installations like those created in Helensburgh and Edinburgh in 2004.

Extract from 'A mutual arrangement', Giles Sutherland on Keiko Mukaide, April 2004, a-n Magazine archive on www.a-n.co.uk

MATTERS ARISING



Affordability

Although many artists cite having an affordable studio as a priority, escalating property prices mean artists are easily 'priced out' of city centres.

But as they are recognised as important providers of 'cultural capital', an essential ingredient within successful urban regeneration schemes, might it be possible for artists to be designated as 'key workers' and get the kinds of support provided to police officers, fire-fighters, etc, to enable them to afford to live in major cities? New government and arts policies are also addressing what role artists will play in rural revitalisation, with "studios and housing according to demonstrated need" already mooted as an option.²

Is it possible to envisage artists in future being recognised of such value to society that their products, services and 'creative thinking' earned them enough to pay the market price, like other professionals? Or is it the artist's right not to be 'commercial' or income-generating?

In defining 'affordability', is it premised on artists having designated access to permanent spaces – whether collective or solo – or as being able to have short-term, project-based arrangements with specialist resources such as digital production and commercial fabrication?

Is there an argument for entitlement to, or quotas for, increasing artists' access to studio space?

Physical or virtual?

Although Anthony Shapland³ says, "Physical space is not an essential component of many artists' practices today, it is a space where work can be produced situated neither at work nor at home: a thinking space". When talking about the practice of Dutton & Peacock and St Artspace, Steve Dutton said in 1999⁴, "Our own practice was very influenced by the space, to such an extent that our first pieces used the space as a kind of *mise-en-scene*, where we played out and photographically recorded various events."

What part does proximity play in creating dynamic and stimulating environments for practice?

Bruce Rosensweet⁵ suggests: "Clusters of work and live/work studios, rehearsal, performance and gallery spaces, that are supporting health services, suppliers, clubs, cafes...."

What other cultural resources might artists' studios 'cluster' with – are there coincidences of interest with schools, community projects and healthcare?

How might artists' proposals for shared, well-equipped workshops and centralised storage space be resourced within current and future scenarios for artists' space?

Critical communities

Some studio providers cite healthy turnover of artists as an essential ingredient – to let 'new generations' in as others move out to develop their careers, or cease being artists. Is such an approach practicable or desirable?

To retain critical edge and whether studio-based or not, artists also need regular access to critical and practical resources such as peer critique, skills training and networking opportunities. What might improve artists' access to critical and professional development? How does artists' workspace contribute to the critical frameworks crucial to artists' development and visibility? What is the role of 'virtual space' within this?

Integrating production and presentation space has been the guiding principle for development of artist-run spaces across the UK and internationally. How do the practical and aesthetic requirements for public access and the priorities of public funders interplay with those for artists' production?

What measures would enhance artists' critical exchange across the UK and internationally?

We welcome written contributions in response to the issues and questions raised in *Future space*, for possible publication on www.a-n.co.uk. Contact edit@a-n.co.uk.

¹ *Roles and reasons*, Susan Jones, 1997

² See Ian Hunter's comments in *Future space* on www.a-n.co.uk

³ See Anthony Shapland's comments in *Future space* on www.a-n.co.uk

⁴ 'Talking space', *a-n Magazine*, November 1999

⁵ See Bruce Rosensweet's comments in *Future space* on www.a-n.co.uk