

Interview 1 transcript

5/1/2026

15 min aprox.

IR: interviewer

WD: interviewee

IR: This is an interview for PGCert. Can you tell me your name and what is your background and current role?

WD: My name is William Davey. I currently work as a **print technician** for the pre-degree studies at Lime Grove. Previously I worked as a AL on the FAD illustration course.

IR: And for full transparency, we have worked before in illustration, correct?

WD: Yes, this is correct.

IR: Thank you for granting me this interview. So, I wanted to ask you about the current project that I've been developing with print, I've been testing with print, and I wanted to ask you if you can remember when you were notified that the print studio wouldn't be operational until November of 2025 and later on until March of 2026?

WD: Well, the speculation between my management and us was that it was always potentially, it was never clear of when the workshops would be ready or not. **There's been major infrastructural problems that were not resolved and there has never ever been a clear timetable from the contractors regarding when the workshop building,** all the building work for the workshops would actually be completed. We were told that we would be available to get into the workshops from the 26th of September and then we would have the eight or nine weeks to get it functional with basic expectations.

IR: How has that impacted your job basically? How has not having this space or not even having a clear deadline impacted your job?

WD: The deadline, **not having a clear timetable is always really stressful for me personally.** When we were given the date, it felt as if, okay, that's at least something to aim for. Without the kind of workshop itself during the summer, because that would, presumably the implication was that much of the major building works would be happening over summer 25. **Obviously that massively impacted us on the teaching materials that we could potentially experiment with.** Your question was about the impact, how did it impact us? So then as a result of not having the workshop, the management, senior management, whoever deals with this stuff, it's never quite clear to me who's responsible for what, to be honest, then decided that **we had to have a temporary space ready for, I think it was around the 19th of November,** I can't remember what date we were actually ready by.

IR: Do you think that that has had a negative impact on your work and yourself, maybe even your mental health?

WD: I think not having clear goals is a massive problem. I think, yeah, I want to know what I have to do when, and I want good, I want plenty of time to be able to do it, and especially if maybe people want to do bigger projects. Also it's just like a bit of kind of aimlessness, so when you don't, I suppose what I was trying to allude to earlier is if you don't have the workshop, you can't experiment with stuff or test whether an idea will actually work or not, or how if you do something with a process, whatever that might be, you can't actually, apply it to something student-facing is completely different.

IR: So, Illustration approached you and your team to do a workshop in October for specialist. How did you feel when Illustration approached you for an in-studio workshop rather than a print studio workshop?

WD: Well, the idea itself is nothing beyond our capabilities. I mean, we've done stuff before very much like that, so yeah, I was confident that it could easily be done because, you know, during our time teaching on the FAD in Illustration, we've done very similar things.

IR: What is your impression of how that workshop went? Because that happened over two days and what is your impression of how the workshop went?

WD: I think it went really well. It was like an adaptation or an iteration of something that we've done before, so I was just really confident that it was going to work and it did.

IR: What was the most difficult part of all that process?

WD: Pitching it to the management, trying to prove to the management that it was possible, trying to negotiate doing it when we've already done it before and how actually simple it is to realise.

IR: Later on, Illustration approached you to do a RISO workshop once you were more functional in your provisional space, which it is my understanding that is smaller than your final space?

WD: Yes. Sorry, say the question again?

IR: (laughs) I didn't really say it, sorry. So, Illustration approached you for a RISO workshop. How do you think that workshop went?

WD: Again, it was good for me. It was organised really well and I think that's the key aspect of any kind of big classroom workshop.

IR: Do you see any evidence that those workshops have impacted students or made print more accessible or kind of opened up the possibility of print to some students?

WD: Yeah, I think you can't expect everyone to be interested in print, but I think I'm kind of a great believer in just trying to expose people to the process or like it can be any process, but I think giving like a little sample or a taster is quite an effective way to try and build confidence in students to come themselves to the workshop.

IR: I have noticed that as well, that they feel more confident to approach from what I've seen. Do you think there's been any, I guess, like knock-on effects from these workshops, not only in student, but in staff or even management? Do you feel there's been some sort of, I guess, maybe even unexpected result from it?

WD: I mean, my perception from my management, I have my own problems with my management and it often is kind of the key factor is doing, trying to establish more workshops like this because it's much more exciting for me to do these bigger, more kind of complex things than what I think typically a technician has to do.

So I don't think the management I deal with really appreciates the values that doing these types of workshops, whole class things actually has. In terms of the kind of students, I think something like RISO, the students are going to kind of find it anyway, or that can be applied to any sort of process. I think if we didn't run kind of all class workshops, someone would find out how to do it and then they see it in class and then eventually it kind of picks up like that. But I think that's a pretty inefficient way to do it and it's a little bit "gatekeepy" in my opinion. I

think with any sort of process, you find that like, yeah, students will discover it anyway, but relying on that is like a poor management process and yeah, yeah.

IR: Have you done any type of these workshops in other areas, not just illustration?

WD: We ran an adaptation for another communication course on the pre-degree course and that was very similar and that went really well, generally speaking I would say.

IR: Is there anything that you would like to say about this kind of short workshops or attempt at trying something different from your perspective or any aspiration you would have? Any final words?

WD: I mean, I think with printmaking in general, many of the processes that we do are quite lengthy and I think the nature of the courses that we teach, you've got such a tight time window. So in order to kind of, you know, a student will bring you something at the last minute, right, and they kind of expect it to be functional and quick, the turnaround to be very quick and that's really, really difficult.

Like even if it's a risograph, which is actually a quick process, you know, things can go kind of wrong. So I think by doing these types of things you can at least, you know, show, give a taster and it allows, yeah, you can just give a kind of taster to them. Hang on, like, could you repeat the question?

IR: If there is anything that you would like to kind of say from your part and if there's anything that you, I mean, maybe would you do these workshops again, like, was there any aspirations you have with things like this?

WD: I mean, I think it is a successful model that can be applied to many of the processes and again, I suppose with that time, critical time window that the pre-degree courses have, it does mean that you can, students can make a piece of work for their folio as an outcome, as a test, and there's so many kind of boxes that you're kind of ticking at the same time. So it is a really effective method. I think, I guess what I was trying to allude to earlier and the earlier part of the question I was answering was that I think in a way print is kind of a little bit dead in a way, like, and I think it's unrealistic for people to sort of make editions of stuff. So it's kind of like how can you utilise print in a different way that still, you're still using the processes but you're not necessarily making editions but it's, it uses lots of people somehow.

IR: Yeah. Do you think this type of model would be a way to, in a way, not so much revitalise but reimagine how we teach print or how we integrate print into teaching?

WD: I think the model could be applied to almost any workshop. You know, there's things in processes, techniques, that can be extrapolated into studio taught teaching. And I suppose that's one of my biggest frustrations in the job I have to do at the moment is trying to kind of convince people that that's, or my management at least, that that's a possibility. And they seem to be quite resistant to that for some reason. And it's never been clear to me as to why that is, they are resistant to that.

IR: Would you like more collaboration between academic and technical?

WD: Absolutely, because it means that we can do kind of bigger, more kind of complex. And I suppose what I mean by complex isn't necessary. Maybe the process itself will be quite simplified. But, you know, thinking about its application, or like, you know, how multiples are made, or in the context of print, obviously, or like, how students even engage with a, in our case, a print process. That's actually quite exciting, I think. And the thing is, print is really accessible. Like, you just need to be able to sort of make an image and we can, you know, multiply or layer it or, you know, do whatever. Yeah.

IR: Well, thank you so much for your time. It's been a pleasure working with you.

WD: My pleasure. Happy to help.