

# Mapping the Australian Craft Sector

**Mapping the Australian Craft Sector,  
National Craft Initiative Research Report**

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A partnership between the National Association for the Visual Arts (NAVA) and the Australian Craft and Design Centres (ACDC). The National Craft Initiative was launched in March 2013.

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Content Warning: Aboriginal and Torres Strait Islander readers are cautioned that the following Report may contain references to deceased persons.

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## 04 Executive summary

## 08 Defining the Australian craft sector

## 10 History and evolution – key milestones that shaped the Australian crafts today

## 12 Profiling contemporary craft in Australia: A brief overview

## 16 Infrastructure: key organisations and training providers

## 50 The craft practitioner

## 56 The crafts market

## 69 The regulatory environment: policy, legislation & regulation

## 74 Key findings of this Report

## 76 Where to from here?

## 78 Appendix

# 1 Executive Summary

The National Craft Initiative (NCI) project was established to realise a number of strategic objectives for the Australian craft and design sector over the three years 2013 - 2015. The Visual Arts Board of the Australia Council for the Arts has provided project funding to the NCI project to be managed through a partnership between the Australian Craft and Design Centres (ACDC) and the National Association for the Visual Arts (NAVA).

The National Craft Initiative is designed to strengthen the Australian craft and design sector through identifying strategies which would deliver greater career development support and opportunities to craft and design practitioners, encourage innovation and excellence in their practice, build capacity, collaboration and unity of purpose of the support infrastructure bodies and foster wide appreciation and participation by communities both nationally and internationally.

The Program Vision of the National Craft Initiative (NCI) is that excellent, innovative craft and design is valued as integral to Australian society.

**The key outcomes for the NCI are intended to include:**

- **Research Report**  
(Released early June 2014, with findings to inform sector discussion)
- **Strategic Planning Event** (late July 2015)
- **Major Conference** (To take place July–November 2015. EOI by invitation process to open June and close July/August)
- **Sector Positioning Document**  
(December 2015, with recommendations to inform policy and strategy in the sector)

This Research Report addresses the first phase of the NCI project with the overall aim being to provide the foundations for action in building a sustainable, strong, and highly valued crafts industry in Australia. This Report will provide the rationale for and facilitate sector planning and discussion about:

- Current sector climate and trends
- Potential future directions for Australian craft and design
- Scope of services needed for the craft and design sector including advocacy, sector leadership, training, profiling and networking, advice and opportunity creation
- Policy advice and referrals
- Sector collaboration and development

## Key Findings

The Report findings will inform the discussions at a strategic planning session designed to develop strategies, content and outcomes for the National Craft Initiative's 2015 major conference. This facilitated planning event will bring together key thinkers from across and beyond the craft and design sector and take place in 2014. The key findings from the Research Report have been drawn together from extensive sector consultation, surveying and desk research and are as follows;

### 1. The definition of 'craft' continues to change

There are many ways of understanding craft as a major art form connected with art and design. Increasingly practitioners are interdisciplinary and the borders between different artistic modes are porous. As the nature of craft continues to evolve to embrace new and hybrid art forms, the supporting infrastructure of organisations and institutions needs to innovate to maintain relevance and support.

### 2. New models of sustainability are needed

Building sustainable practice, both in terms of ecology and economics, continues to provide challenges for the sector, largely due to contracting funding support. To support the future health of the sector, new models of working need to be explored that look at applications of craft to other industries, new markets, increased commercial and private sources of support and greater collaboration within the crafts community.

### 3. Technological change is being embraced

Exciting opportunities are developing with the continuing evolution and rapid take up of new technologies. The rise of the digital practitioner is especially significant as is the use of the on-line environment in all aspects of the design, making and manufacturing, delivery, promotion, exhibition, sale and critical discussion of craft and design. The virtual is interacting with and influencing handmade modes of practice.

### 4. Changes to education and training require new approaches

Over recent years there has been a widespread threat to atelier-based, tertiary craft courses both in university based art schools and vocational education. This is reducing choice and diversity of learning experiences which is being addressed through practice. Greater opportunities are required for the transfer of knowledge following the completion of tertiary education through mentorships/apprenticeships and professional and career development training, which are increasingly being provided by industry organisations and bodies.



Paul Yore Artist in Residence at the Australian Tapestry Workshop. Photo: Jeremy Wehrauch, 2013

### 5. International engagement opportunities are expanding

With globalisation, there are opportunities to increase international engagement with Australian crafts by building relationships between practitioners, audiences and the market both locally and internationally especially throughout the Asia Pacific region. This can be fostered through exchanges of Australian and overseas curators, writers and critics as well as practitioners. The interest in Indigenous practice continues (though it has decreased to some extent). There are challenges in bringing Indigenous work to the market with integrity and a need for consumer education to support informed purchase choices, locally and internationally.

### 6. New infrastructure business models are developing

Craft and design organisations and groups which underpin the health of the sector continue to grow and expand the quality and diversity of what they provide for practitioners and audiences. There are increasing challenges with funding, private sector support and earned income and new business models are being trialled.

### 7. Community engagement is increasing

Crafts play an important role in revitalising communities, especially in regional locations. As the popularity of the crafts continues to grow for both audiences and participants, curating of craft exhibitions and

consolidating public knowledge of the crafts and design becomes increasingly important. Through the development of collections, exhibitions and events, well-researched publications and active public programs, craft can play a practical and important role in building community engagement and participation.

These findings and the underpinning research suggest contemporary craft is facing a period of unusual turbulence characterised by a number of challenges and exciting opportunities that require new approaches in order to shape the future landscape of Australian craft. The history of the sector indicates that craft practitioners and the surrounding ecosystem have demonstrated the capability to re-think and re-invent their practice to adapt to new and complex circumstances that the Australian and international landscape present. The findings from this Report, together with innovative ideas that will be generated at the subsequent NCI strategic planning session and Conference, will seek to develop new approaches to supporting a highly diverse, vibrant and sustainable Australian crafts sector.





NAVA's We Are Here (WAH) ARI Symposium, image courtesy of the National Association for the Visual Arts, September, 2011. Photo: Kim Hirst

## Methodology and Disclaimers

The methodology used to inform the Report is based on:

- Data derived from an online survey conducted with a representative sample of 644 crafts sector stakeholders (18 May 2014) allowing us to draw inferences from a range of stakeholders within the craft industry as outlined in *Appendix E & F*.
- Interviews with 46 industry experts and leaders were conducted to identify the key issues facing the current landscape of the crafts industry.<sup>1</sup>
- Desk research undertaken to review literature on current consumer trends helps us to consider how these may influence the development and evolution of craft practice and the craft market.

### Inherent Limitations

The findings in this Report are based on a qualitative and quantitative study and the reported results reflect a perception of the craft sector but only to the extent of the sample surveyed. No warranty of completeness, accuracy or reliability is given in relation to the statements and representations made by, and the information and documentation provided by, and documentation provided by personnel consulted as part of this process. The authors have indicated within this Report the sources of the information provided. We have not sought to independently verify those sources unless otherwise noted within the Report. The findings in this Report have been formed on the above basis.

There exist key data limitations on the nature of craft practice in Australia, as the Australian Bureau of Statistics notes in its discussion of Arts and Culture in Australia (2011): *"It is difficult to accurately determine the number of businesses involved in the production and sale of art and craft items. Data sources usually used to count the number of businesses in an industry, such as the Australian Business Register, do not separately identify art and craft producers - they are generally combined with other businesses in the creative arts industry. As art and craft producers generally work independently and are often not part of any formal network, developing a list of organisations (including people working for themselves) who are representative of the industry is problematic. Consequently, the ABS has not undertaken surveys of art and craft producers in the past. Collecting information on the activities of those who sell art and craft items is also difficult. Those involved in the sale of arts and crafts are generally counted with retailers of a range of other items in any business listings. Sales also regularly by-pass formal retail channels with producers selling directly, or selling through markets or fairs."*<sup>2</sup>

### Third Party Reliance

This Report is solely for the purpose set out above. This Report has been prepared at the request of the NCI Steering Committee. None of the NCI Steering Committee members, authors nor any member or employee associated with this Report undertakes responsibility arising in any way from reliance placed by a third party on this Report. Any reliance placed is that party's sole responsibility.

<sup>1</sup> See Appendix E of this Report

<sup>2</sup> "Arts and Culture in Australia: A Statistical Overview, 2012" Australian Bureau of Statistics, last updated 2012, <http://www.abs.gov.au/AUSSTATS/abs@nsf/mf/4172.0>



Ulrica Trulsson, JamFactory Associate, Ceramics Studio, 2012. Photo: Tom Roschi



# 2 Defining the Australian craft sector

The following section provides a spectrum of definitions used within the Australian crafts and a nominated definition for the purposes of this Report

## 2.1 The scope of crafts practice in Australia

The scope of craft disciplines can be understood by grouping them in accordance with the area of activity, the materials used and/or the level of practice that the individual, business or organisation engages in. This selection of disciplines covers many of the main areas of the crafts, however it should be noted that this is not a complete list given the multi-disciplinary approaches and new forms and interpretations of craft that continue to evolve.

By involvement	By material	By practice
Ceramics	Ceramics	Hobby
Textiles	Glass	Emerging
Spinning	Metal	Professional/ Established
Metal work	Fabric	
Jewellery	Fibre	
Furniture	Wood	
Weaving	Metals and semi-precious and precious stones	
Print making	Leather	
Glass production	Paper	
Other	Plastics and re-cycled materials	
	Other	

### Industry definitions

The ABS defines craft in the 4172.0 – *Arts and Culture in Australia: A Statistical Overview 2012* as textile crafts, jewellery making, paper crafts, furniture making and wood crafts, glass crafts, pottery and ceramics. For the purposes of the previous *Arts and Culture in Australia: A Statistical Overview, 2010*, publication the focus is on one-off or limited series visual arts and crafts produced in either traditional or contemporary styles.<sup>1</sup>

The Macquarie dictionary defines and distinguishes between these terms “Art” and “Craft” as;

- Art is defined as ‘the production or expression of what is beautiful, appealing or of more than ordinary significance’
- Craft is defined as ‘an art, trade, or occupation requiring special skills, especially manual skill’ and further, craft is also defined as ‘handicraft’, in itself a ‘manual art or occupation’

Industry Leaders explain their preferences in terminology: *In my view, this word should be used either as an approach towards a way of working (something is well-crafted), or the description of a type of working practice (weaving is a craft; weaving and pottery are crafts). I do not use it as a category of objects (making art or craft): I prefer to talk about “the crafts” or “crafts practice” rather than craft.*

Grace Cochrane, eminent Australian crafts curator and writer.<sup>2</sup>

*Contemporary craft is about making things. It is an intellectual and physical activity where the maker explores the infinite possibilities of materials and processes to produce unique objects. To see craft is to enter a world of wonderful things which can be challenging, beautiful, sometimes useful, tactile, extraordinary; and to understand and enjoy the energy and care which has gone into their making.*

Rosy Greenlees Director, Crafts Council UK.<sup>3</sup>

*Craft is remembering that art is seen, felt and heard as well as understood, knowing that not all ideas start with words, thinking with hands as well as head.*

Mark Jones, Director, Victoria & Albert Museum (2001–2011)<sup>4</sup>

*Craft, art, and design are words heavily laden with cultural baggage. For me, they all connote the profound engagement with materials and process that is central to creativity. Through this engagement form, function, and meaning are made tangible. It is time to move beyond the limitations of terminologies that fragment and separate our appreciation of creative actions, and consider the “behaviours of making” that practitioners share.*

David Revere McFadden Chief Curator and Vice President, Museum of Arts & Design, New York (1997–2013)<sup>5</sup>

<sup>3</sup> Greenlees, R, “What Is Craft?” *Victoria and Albert Museum Online*, 2012 <http://www.vam.ac.uk/content/articles/w/what-is-craft>

<sup>4</sup> Jones, M, “What Is Craft?” *Victoria and Albert Museum Online*, 2012 <http://www.vam.ac.uk/content/articles/w/what-is-craft>

<sup>5</sup> Revere, D, “What Is Craft?” *Victoria and Albert Museum Online*, 2012 <http://www.vam.ac.uk/content/articles/w/what-is-craft>

*Excellent contemporary craft has, at its core, the technical skill and precision of fine traditional crafts. That is, objects made skillfully and uniquely by hand. However contemporary manifestations and definitions of the disciplines of craft prioritise craft as a critical process in a larger creative and developmental narrative as equally as they prioritise craft as a complete, object-based outcome. It is with this more open definition in mind that contemporary craft practitioners have approached practice and programming, strategically seeking to engage with craft practice in a way that opens up dynamic and alternative explorations of craft and how it can be applied, evolved and integrated to impart qualitative, experiential value to both the artist and the general community. This has seen collaborations within the sector that span arts and non-arts industries, and which both directly and indirectly represent craft practice, thinking and approach. The unifying element in this equation is the level of excellence in craft and creative processes, critical to outcomes that are innovative, long-lasting and contribute something meaningful, truly inspiring, or useful to the world. It is the combination of specific, skilled technical practice and the heritage of excellence it embodies, and the adaptability and malleability of craft-based processes for contemporary and innovative applications, that lies at the heart of craft’s true value and ongoing potential into the future.<sup>6</sup>*

FORM, Western Australia

## 2.2 Defining craft for the purposes of this report

There are many ways of understanding craft as a major art form connected with art and design. Increasingly practitioners are interdisciplinary and the borders between different artistic modes are porous.

<sup>6</sup> FORM, “New Narratives for Craft”, FORM, 2014 <https://docs.google.com/file/d/0BygAbWJPsHmYzVzdWMSV2UwT3M/edit>

The practice has twin roles of contemporary innovation and heritage maintenance, including Indigenous practices and the diversity of practices brought to Australia by migrants.

In light of the current context and having reviewed the spectrum of craft definitions, the working definitions used within the research process and following text are adopted for consistency. In order to understand the type of craft referred to in this Report, a number of key terms have been adopted. This Report is to be regarded as inclusive of a range of crafts and consequently a wide range of practices is subsequently represented in the Report.

- **Craft:** Original, handmade craft that is high in quality, innovative in its use of materials and aesthetic vision and has been made by a skilled craft practitioner (artist, designer, maker), in the areas of ceramics, fibre/ textiles, glass, woodwork, metalwork, jewellery, furniture and new technologies. Craft also represents the act itself, the process of “crafting” something.
- **The Crafts/ the craft sector:** the wider industry of producing, selling, acquiring, advocating, researching and developing the crafts in Australia. All people, businesses and organisations involved professionally in craft.
- **Craft practitioner:** A skilled crafts person, professionally trained and/or with tertiary qualifications producing craft objects.
- **Contemporary craft:** Original, high quality, craft that was recently made and/or produced by a living craft practitioner and the result of an individual process of investigation and critical enquiry. This can include work that is designed by a practitioner and produced by another practitioner or machine process.



Hutt St Bike Rack by Deb Jones and Christine Cholewa, 2013, image courtesy the artists



# 3 History and evolution – key milestones that shaped the Australian crafts today

From the 1960s, the coming together of increasing audience interest in the crafts, the development of education and studio training facilities and the initiation of State and Government funding have all facilitated the crafts to develop as a professional and popular artform.

However, over recent decades, the success, momentum and recognition experienced in the 1960–1980s has been jeopardised by a number of changes to policy and funding. Recent decisions to defund the national crafts peak organisation (Craft Australia, defunded 2011) and the absorption and loss of crafts' separate identity within national and state structures, has led to a dilution in craft's presence in the national conversation. These changes have resulted in a fragmentation within the crafts and a considerable reversal to the positive environment and recognition provided to the crafts in the 1960s–1980s.

Current infrastructure funding does not equate with the number of Australians engaged in craft. Declining government and private sector funding together with

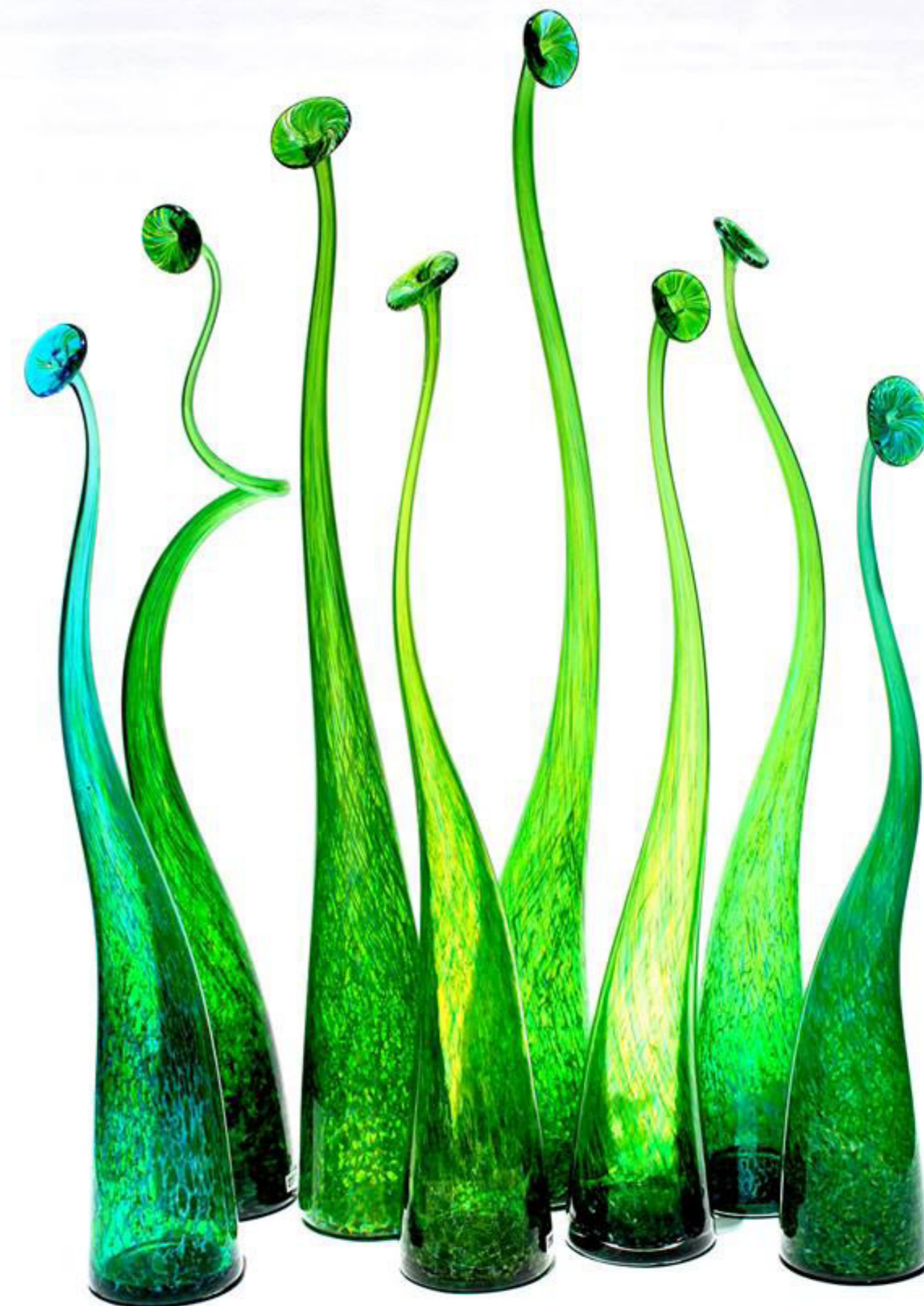
subdued economic confidence and consumer spending is fuelling significant concerns within the crafts that further reductions to dedicated public funding will result in unsustainable infrastructure support, and jeopardise the significant foundation and achievements of the past fifty years since the Australian crafts movement began.

Despite the challenges, the craft ecosystem of organisations, practitioners and other stakeholders has demonstrated considerable agility and adaptability to the ever-changing parameters of the working environment. By re-thinking business models and practices and looking to private partnerships to support the delivery of artistic and organisational outcomes, the craft sector continues to produce excellence in craft and creative processes, which are innovative, enduring and meaningful to Australian society.<sup>1</sup>

<sup>1</sup> Please see Appendix A of this Report for a timeline of key milestones



Object Design Emergency, 2012, at the Museum of Contemporary Art as part of the Vivid Sydney festival. Photo courtesy of Melbourne Museum



Lucas Salton, Emerald glass truffids, Chain Reaction Exhibition by artisan, 2014. Photo: artisan.



# 4 Profiling contemporary craft in Australia: A brief overview

## Participation

An overview of recent ABS statistics reveals a high level of engagement in the crafts of approximately 10% of the Australian population.<sup>1</sup>

- Just under 2 million Australians are engaged in craft practice
- About 1.7 million people are engaged in “Textile crafts, jewellery making, paper crafts or wood crafts”<sup>2</sup>
- 294,000 people are engaged with “Glass crafts, pottery, ceramics or mosaics”<sup>3</sup>
- 1.2 million young people do arts and crafts activities for fun<sup>4</sup>
- Visual arts and craft events were attended, on average, twice as often as other artforms over a 12 month period. Attendance at craft events has increased to one in five 15-24 year olds and one in three of those over 65
- Across the arts, craft events had the highest number of attendances at 16 times a year, while sculpture and installation art events had the least number of attendances at 10 times per year<sup>5</sup>

The data is surprising because it overturns many of the common perceptions about what the most popular cultural activities are.<sup>6</sup> Creating visual arts and crafts is the most popular form of creative activity by Australians, with one in five participating. This makes craft more popular than Twitter, which has 1.2 million users in Australia.<sup>7</sup>

Craft participation of 2 million Australians was roughly as popular as all the performing arts put together;

- 950,000 Australians played a musical instrument, including singing
- 279,200 were involved in “performing in a drama, comedy, opera or musical”
- 652,700 were involved in dancing<sup>8</sup>

## Cultural and creative contribution

While difficult to measure in concrete terms, participation in contemporary crafts<sup>9</sup>, as a practitioner or an audience member, is viewed as a powerful positive influence on Australian society. The sector is regarded as being inclusive, inventive and accessible by many Australians consulted during the research for this Report. Recognising that the economic or other tangible evidence of the sector’s contribution to Australian society is difficult to measure due to a lack of industry data, feedback from industry consultation clearly calls for the sector’s cultural contribution to be recognised formally, and its full value acknowledged.

## Employment in the crafts

There are significant challenges in clarifying trends in the number of professionals working across all occupational groups within the crafts due to data limitations. However, Throsby and Zednik [2010 report]<sup>10</sup> estimate that there are around 12,800 professional visual arts practitioners in Australia. Their 2009 survey of members of visual arts organisations<sup>11</sup> found;

- 9,000 ‘visual artists’ (such as painters, sculptors or installation artists) and
- 3,800 ‘craft practitioners’ (such as ceramic artists, metal workers or glass artists) met the criteria<sup>12</sup> of a practising professional artist.

These two categories together made up almost one-third of Australia’s total estimated artist population (29 percent). Throsby and Zednik found that the number of visual arts practitioners has been relatively steady since 1987.

They estimated that there were twice as many visual arts as craft practitioners in 2009, whereas in 1987 they were almost equal in number. The number of people ‘professionally’ practicing craft is estimated to have declined since 1993, whilst those practicing visual arts rose between 1987 and 2001, and has remained stable up to 2009.<sup>11</sup>

Studies show that within the crafts, and across the arts in general, the majority of practitioners work freelance or are self-employed. In fact, Throsby’s study shows that 92% of professional craft practitioners work freelance or are self-employed. In other words, the vast majority of craft practitioners could perhaps best be described as operating within a small or micro-businesses model, as

freelancers, consultants, or small scale ‘manufacturers’. The substantial majority of artists, therefore, face insecure working environments for their artistic work, foregoing the sorts of benefits that employees customarily receive, such as sick and annual leave, maternity leave, and employers’ superannuation contributions.

## Incomes in the crafts

In 2007–08, the median creative income of craft practitioners was \$10,000.<sup>12</sup> By comparison, visual artists earned an estimated median annual income of \$4,500 from their creative work in 2007-08. Craft practitioners often work in the wider cultural industries, and earn most of their income outside the core arts sector.

Throsby and Zednik, 2010 suggest that the average total

median income for crafts practitioners is \$30,500 with \$18,000 arts income earned. In more recent data, the online survey conducted in 2013 for this Report indicated that 58% of respondents had an average annual income of \$0–\$5,000 derived directly from their craft practice<sup>13</sup>. This suggests a median annual creative income of about \$4,500 in this sample.

Furthermore, 2007–2008<sup>14</sup> figures indicate a high percentage of unpaid participation across the traditional areas of craft whereas those working in photography and filmmaking do comparatively better.

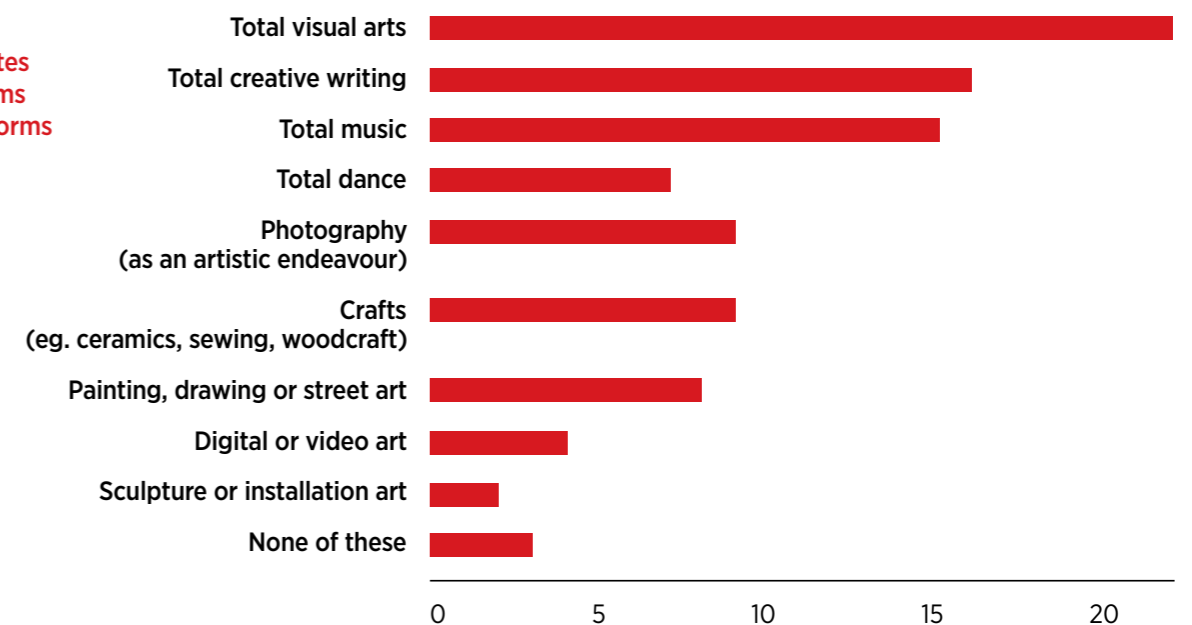
<sup>12</sup>Throsby and Zednik, *Do You Really Expect To Get Paid? – An economic study of professional artists in Australia* (Australia Council for the Arts, 2010), Cunningham S and Higgs P, *What’s your other job? A census analysis of arts employment in Australia*, (Australia Council for the Arts, 2010)

<sup>13</sup> Appendix H – NCI Online Survey Results

<sup>14</sup> “Participation in selected cultural activities, Australia, 2010-11”, *Australian Bureau of Statistics*, 2012, <http://www.abs.gov.au/ausstats/abs@.nsf/mf/4921.0>

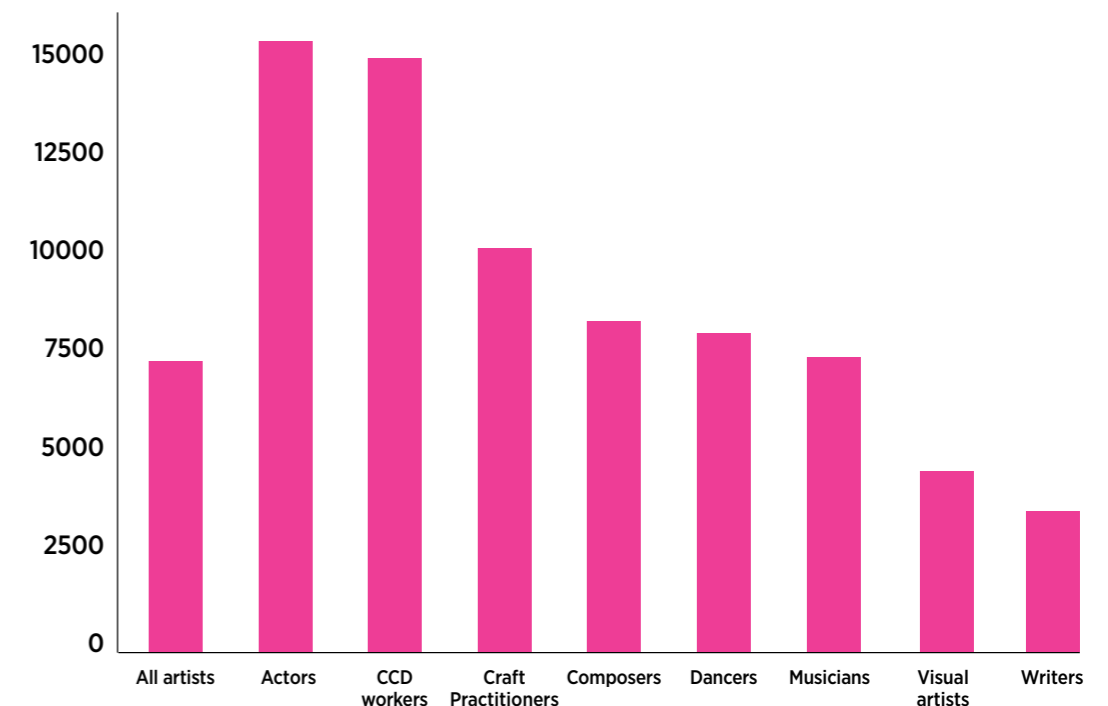
**Australian Participation Rates in Major Art Forms and Visual Art Forms 2007–2008**

Source: Artfacts



**Median Annual Creative Incomes of Practicing Professional Artists 2007–2008**

Source: Artfacts



<sup>1</sup> Australian Bureau of Statistics, ‘Arts and Culture in Australia: A Statistical Overview, 2012’ *Australian Bureau of Statistics*, 2012, <http://www.abs.gov.au/AUSSTATS/abs@.nsf/mf/4172.0>

<sup>2</sup> ABS 2012 ‘Participation in selected cultural activities, Australia, 2010-11’ (CATI 4921.0) <http://www.abs.gov.au/AUSSTATS/abs@.nsf/mf/4172.0>

<sup>3</sup> ABS 2012 ‘Participation in selected cultural activities, Australia, 2010-11’ (CATI 4921.0) <http://www.abs.gov.au/AUSSTATS/abs@.nsf/mf/4172.0>

<sup>4</sup> ABS 2012 ‘Children’s participation in cultural and leisure activities’ (CATI: 4901.0) <http://www.abs.gov.au/ausstats/abs@.nsf/mf/4901.0>

<sup>5</sup> ABS 2010, ‘Attendance at selected cultural venues and events 2009-10’ (CATI 4114.0) <http://www.abs.gov.au/ausstats/abs@.nsf/mf/4114.0>

<sup>6</sup> Boyd, J, *Misconceptions, Problems and Issues in Arts Education* (Griffith University Press, 1995)

<sup>7</sup> ABS 2012 ‘Participation in selected cultural activities, Australia, 2010-11’ (CATI 4921.0) <http://www.abs.gov.au/ausstats/abs@.nsf/mf/4921.0>

<sup>8</sup> ABS 2012 ‘Participation in selected cultural activities, Australia, 2010-11’ (CATI 4921.0) <http://www.abs.gov.au/ausstats/abs@.nsf/mf/4921.0>

<sup>9</sup> ‘Arts and Culture in Australia: A Statistical Overview, 2012’. *Australian Bureau of Statistics*, last updated 2012, <http://www.abs.gov.au/AUSSTATS/abs@.nsf/mf/4172.0>

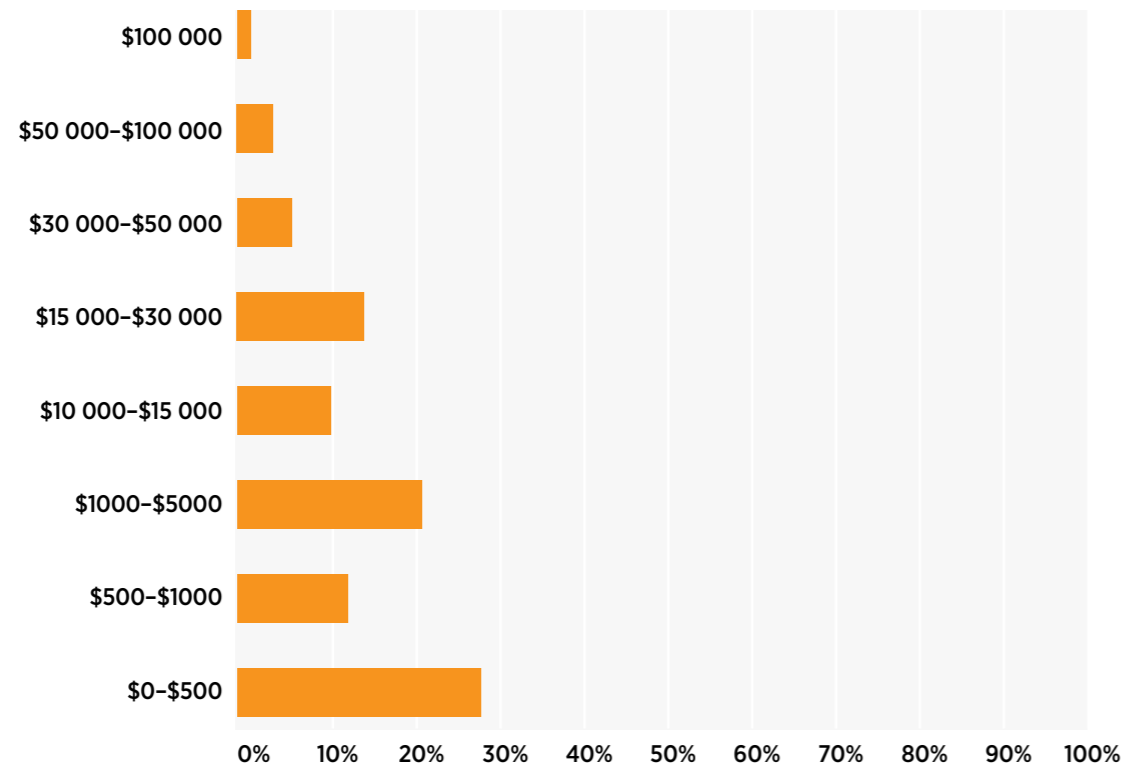
<sup>10</sup> Throsby and Zednik, *Do You Really Expect To Get Paid? – An economic study of professional artists in Australia* (Australia Council for the Arts, 2010)

<sup>11</sup> ‘Employment in Culture, Australia, 2011’, *Australian Bureau of Statistics*, 2012 <http://www.abs.gov.au/AUSSTATS/abs@.nsf/lookup/6273.0Main+Features12011?OpenDoc>



**What is your (approximate) annual income derived directly from your craft practice, inclusive of selling works, teaching, other?**

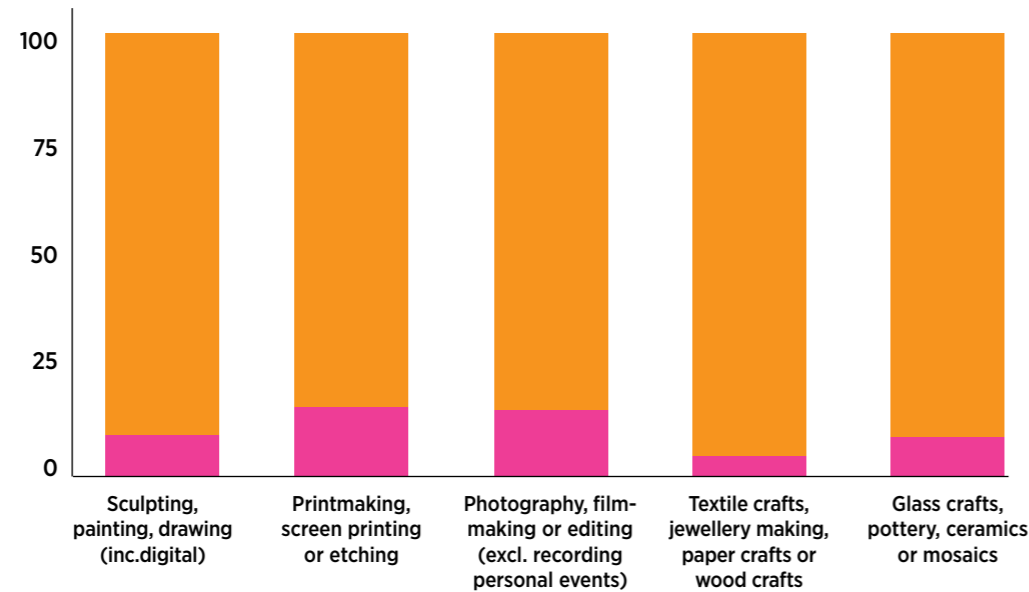
Answered: 425  
Skipped: 180  
Source: NCI Online Survey, 2014<sup>1</sup>



**Paid and unpaid involvement in visual arts and crafts 2007-2008**

Source: Artfacts<sup>2</sup>

unpaid participation  
some paid participation



<sup>1</sup> Appendix H NCI Online Survey Results  
<sup>2</sup> "Participation in selected cultural activities, Australia, 2010-11", Australian Bureau of Statistics, 2012, <http://www.abs.gov.au/ausstats/abs@nsf/mf/4921.0>

**Qualifications**

Of the 12,800 professional visual arts practitioners surveyed by Throsby and Zednik;<sup>3</sup>

- 20% had qualifications in crafts/ jewellery-making/floristry
- 21 % were qualified in photography
- 36 % had a qualification in Fine Arts

Whilst adopting a wider definition of 'visual arts and craft' than other sources, these figures confirm that significant numbers of Australians are qualified in visual arts and craft. The ABS estimates that the number qualified in 'visual arts and craft' is similar to 'architecture and urban design', and greater than the performing arts.<sup>4</sup>

<sup>3</sup>Throsby and Zednik, *Do You Really Expect To Get Paid? - An economic study of professional artists in Australia* (Australia Council for the Arts, 2010).  
<sup>4</sup>"Arts and Culture in Australia: A Statistical Overview, 2012". Australian Bureau of Statistics, last updated 2012, <http://www.abs.gov.au/AUSSTATS/abs@nsf/mf/4172.0>

**Summary**

From a scan of the limited statistics available on the Australian crafts sector, the following conclusions can be drawn;

- There is a high level of public engagement in the crafts - approximately 10% of the Australian population - which points to the value Australians place on contemporary crafts and its cultural, social and economic contribution.
- Craft practitioners earn low incomes from their professional practice despite acquiring a high level of tertiary qualifications and the high level of interest in crafts from the general public.
- The vast majority of craft practitioners operate within a small business model, rather than as employees, requiring the sector to think innovatively about how it can expand and develop sources of income and achieve greater career security and sustainability.
- The low income levels requires an examination of how craft practitioners transition through career development stages from emerging start-up to an established (and economically self-sustaining) practice.
- When comparing participation numbers with the level of funding received by various art forms, there appears to be significantly less funding allocated to the crafts compared with other art forms.



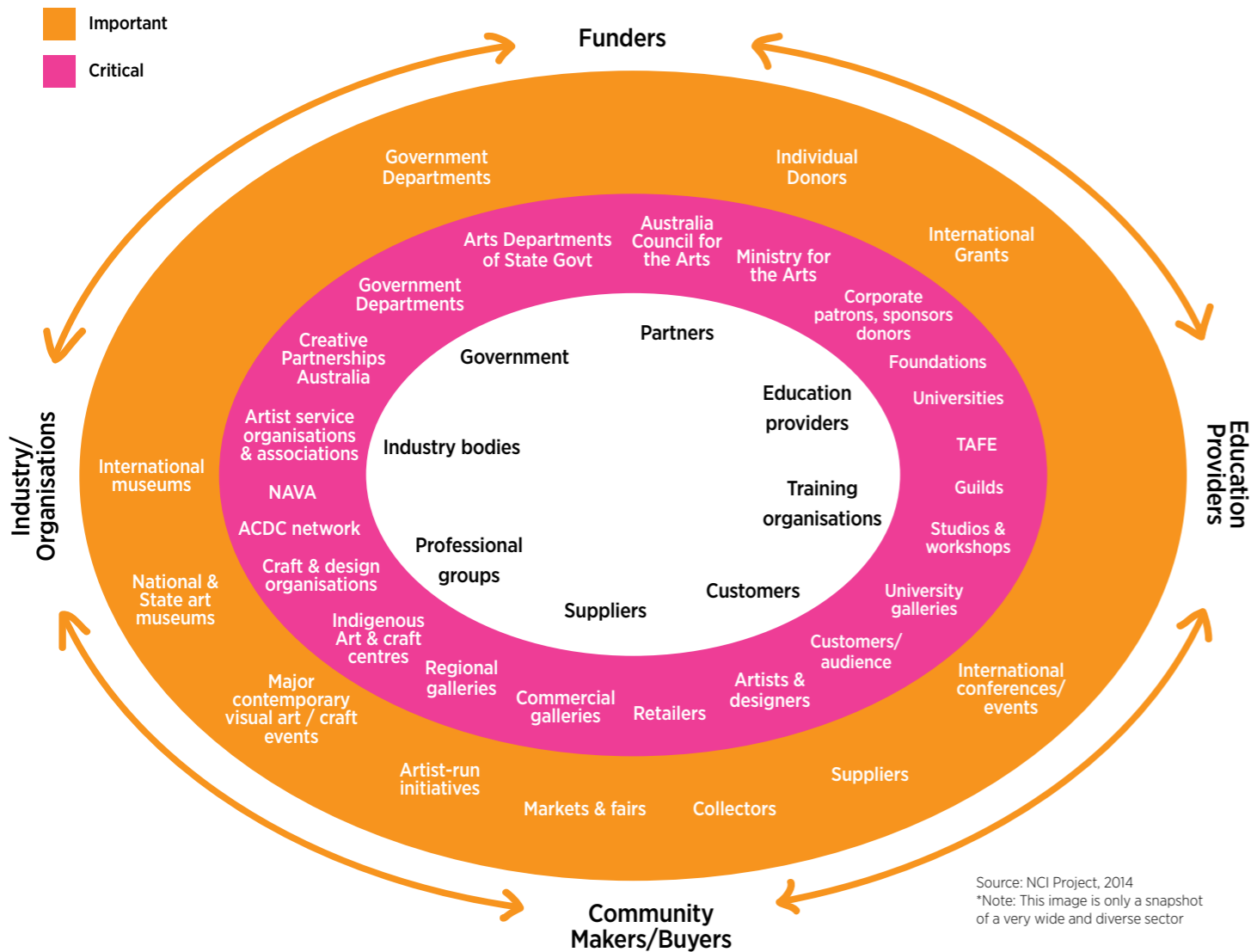
Meet the Makers, 2014, artisan. Photo: artisan



# 5 Infrastructure: Key Organisations and Training Providers

Australia has a network of organisations, associations, individuals and programs dedicated to the creation and exhibition of craft across each State and Territory. Support for this infrastructure varies enormously as do the funding models and resources available for each of these stakeholders.

## The Australian Craft Ecosystem\*



## 5.1 Key Organisations

Fundamental to the future vitality and sustainability of Australia's crafts sector is the existence of a supporting network of craft organisations. These organisations provide the advocacy, the people, the spaces, the training, the promotion and the networks for practitioners and markets to develop, connect and thrive. In this section of the Report, a number of key players in the craft and design landscape have been identified for the services and support they provide for practitioners across the country. The following tables provide an overview of some of Australia's key craft and design organisations and the breadth of activities and programs that facilitate a vibrant and diverse crafts sector. The organisations listed here have been identified as key players in the crafts landscape but it is important to note that there are a great many more organisations, especially on a local level, across Australia working to support crafts practitioners.

### Key Organisations: The Australian Craft & Design Centres

The network of Australian Craft and Design Centres (ACDC) is a group of peak organisations from all States and Territories in Australia that represent the professional craft and design sector. These craft and design organisations support a range of practitioners and play a critical role in celebrating the work of Australian practitioners who embrace the highest degree of craftsmanship and who explore material, process and ideas to advance contemporary craft and design practice. Activities range across high quality exhibitions, publishing, retail, advocacy, membership assistance, professional development, educational activities and market and audience development.

The organisations engage with the sector at a local, national and international level and offer services and programs that support sustainable practice.

### The ACDC network consists of the following organisations:

- artisan, (Qld)
- Australian Tapestry Workshop, (Vic)
- Canberra Glassworks, (ACT)
- Central Craft, (NT)
- Craft, (Vic)
- Craft ACT: Craft and Design Centre, (ACT)
- Design Tasmania, (Tas)
- Form - Building a state of creativity, (WA)
- Guildhouse, (SA)
- JamFactory, (SA)
- Object: Australian Design Centre (NSW)
- Sturt - Australian Contemporary Craft and Design, (NSW)
- tactileARTS, (NT)

While many started off as the original craft councils of each state, they have all evolved into dynamic and varied organisations whilst maintaining a similar ethos of presenting and promoting the highest quality of craft and design. In the last ten years, many of the organisations have revolutionised and redesigned their strategic visions along divergent paths, developing strategic directions and programming to suit the needs and aspirations of their practitioners and audiences. As a partner in the National Craft Initiative, the ACDC network supports crafts practitioners through this project and its wider activities.



Photos L-R: Kathy McLay, Maria, 2011. silver, onyx, prehnite, rodium plated. Tinker Tailor Soldier Sailor Exhibition by artisan, 2011. Photo: Rod Buchholz; Llewelyn Ash, Lucky Drops, JamFactory Associate (Glass), 2013, Photo: Tom Rosch



## A brief overview of all ACDC Organisations

	artisan (Qld)	Australian Tapestry Workshop (Vic)	Canberra Glassworks (ACT)	Central Craft (NT)	Craft (Vic)	Craft ACT: Craft & Design Centre (ACT)
<b>Purpose</b>	artisan champions, develops, exhibits, and sells the best of contemporary, traditional and indigenous design and craft, as an honest expression of Australian society.	The Australian Tapestry Workshop enjoys an international reputation as a leader in contemporary tapestry. Established in 1976, it is the only workshop of its kind in Australia and one of only a handful in the world for the production of hand-woven tapestries. Artists worldwide are discovering how this traditional medium can be used in completely new ways, and the Workshop is in the vanguard of this revival.	Built and funded by the ACT Government, Canberra Glassworks is Australia's only cultural centre that is wholly dedicated to contemporary glass art. At its core Canberra Glassworks is a working glassworks that provides access to glassmaking facilities for glass artists.	<ul style="list-style-type: none"> <li>As a member based organisation, Central Craft aims to: <ul style="list-style-type: none"> <li>build the visibility of contemporary craft and design from the Northern Territory</li> <li>exhibit high quality craft and design to local, regional and international audiences</li> <li>engage and educate individuals and groups in craft and design practice</li> <li>improve the viability of emerging and professional craft and design practitioners</li> <li>build strong cross-cultural partnerships to create opportunities for innovation in craft and design practice</li> <li>enhance the reputation of the Northern Territory as a significant centre for contemporary craft and design</li> </ul> </li> </ul>	Craft brings together a vibrant and sustainable contemporary craft and design community in Victoria and nationally, which represents, promotes and celebrates all craft practitioners.	Craft ACT: Craft and Design Centre provides a unique service to craft and design practitioners and audiences in Canberra and the region. Craft ACT: Craft and Design Centre (Craft ACT) is an incorporated association - it is owned by its members.
<b>Key activities</b>	<ul style="list-style-type: none"> <li>Exhibition Program</li> <li>National Touring Program</li> <li>Online and physical retail stores</li> <li>Corporate commissioning</li> <li>Studio Tours</li> <li>Meet the Maker program</li> <li>Education programs for schools</li> </ul>	<p>Using the same techniques employed in Europe since the 15th century, the ATW's skilled weavers work with artists from Australia and overseas to produce tapestries that are known for their vibrancy, technical accomplishment and inventive interpretation.</p> <p>Since its inception, the Workshop's philosophy has been to employ weavers trained as artists to enable close collaboration with the artists whose work they are interpreting. Many notable Australian and international artists have collaborated with the Workshop's weavers over the years including Arthur Boyd, Jon Cattapan, John Olsen, Jorn Utzon, David Noonan and Sally Smart.</p>	<p>Canberra Glassworks provides artists with:</p> <ul style="list-style-type: none"> <li>state-of-the-art equipment;</li> <li>intensive workshops taught by leading glass artists;</li> <li>studios and mentorship programs;</li> <li>and a unique context to explore, develop and realise new work.</li> <li>Visitors can meet artists, see glassmaking as it happens, view exhibitions, take tours and have a hands-on experience working with glass.</li> </ul>	<ul style="list-style-type: none"> <li>Training Studios</li> <li>Design and production services</li> <li>Exhibition Program</li> <li>National Touring Program</li> <li>Online and physical retail stores</li> <li>Corporate commissioning'</li> <li>Skills workshops for beginners and professionals,</li> <li>Education programs for schools</li> <li>Artist in residence program</li> <li>Corporate commissioning</li> </ul>	<ul style="list-style-type: none"> <li>Shop - features limited-edition, functional and decorative objects.</li> <li>Contemporary exhibitions and events provide professional opportunities and support for emerging and established craftspeople.</li> <li>Craft also presents events and public programs year-round, including information sessions, lectures, artist talks and forums.</li> <li>NEW CRAFT @ Queen Victoria Market offers a regular opportunity to appreciate and buy contemporary craft from local makers.</li> </ul>	For 36 years Craft ACT has been delivering quality cultural programs and recognises the ongoing need of Canberra craft and design artists to have access to: <ul style="list-style-type: none"> <li>a professional exhibition program</li> <li>professional development opportunities</li> <li>promotion and commercial services and</li> <li>advocacy on behalf of the sector</li> </ul>

	Design Tasmania (Tas)	FORM (WA)	Guildhouse (SA)	JamFactory (SA)	Object – Australian Design Centre (NSW)	Sturt – Australian Contemporary Craft and Design (NSW)	tactileARTS (NT)
<b>Purpose</b>	Design Tasmania is for a successful Tasmania where 'design makes the difference' to enterprises, the community and individuals.	FORM—building a state of creativity. FORM is a not for profit organisation which advocates for and develops creativity in Western Australia.	Guildhouse is dedicated to supporting and promoting creative professionals by initiating opportunities and collaborating with creative institutions, businesses and the broader community.	JamFactory supports and promotes outstanding design and craftsmanship through its widely acclaimed studios, galleries and shops.	Object is Australia's leading centre for contemporary design and plays a critical role in building a significant design culture.	Sturt is a centre of excellence for the promotion & teaching of Australian contemporary craft and design. Sturt – Australian Contemporary Craft and Design is located in Mittagong, NSW.	tactileARTS is a member-based, community arts organisation supporting artists and artisans throughout the Top End of Australia. The tactileARTS building was constructed after Cyclone Tracy as a way to bring people together again and rebuild community.
<b>Key activities</b>	<p>Design Tasmania: promotes contemporary craft and design and:</p> <ul style="list-style-type: none"> <li>is home to the Design Tasmania Wood Collection</li> <li>delivers a dynamic program of contemporary craft and design related exhibitions and projects.</li> <li>Founding member and secretariat of the Tasmanian Design Alliance and coordinates the annual Design Tasmania Awards.</li> </ul>	<ul style="list-style-type: none"> <li>Regional Development: creative and community projects - Port Hedland and the surrounding Pilbara region</li> <li>Aboriginal Creative Development: the Canning Stock Route Project and other Aboriginal cultural development projects</li> <li>Creative Capital: Thought Leadership, research and urban strategy</li> <li>Industry Development: Midland Atelier, exhibition development, industry mentoring</li> </ul>	<ul style="list-style-type: none"> <li>Workshops to support practitioners to research and create new work</li> <li>Innovative industry projects</li> <li>Professional development programs and events.</li> </ul>	<ul style="list-style-type: none"> <li>Training Studios</li> <li>Design and production services</li> <li>Exhibition Program</li> <li>National Touring Program</li> <li>Online and physical retail stores</li> <li>Corporate commissioning</li> <li>Skills workshops for beginners and professionals,</li> <li>Education programs for schools</li> <li>Artist in residence program</li> <li>Corporate commissioning</li> </ul>	<ul style="list-style-type: none"> <li>Exhibition Program</li> <li>National Touring Program</li> <li>Online and physical retail stores</li> <li>Corporate commissioning'</li> <li>Studio Tours</li> <li>Meet the Maker program</li> <li>Magazine</li> <li>Digital activities</li> </ul>	<ul style="list-style-type: none"> <li>Sturt attracts over 50,000 visitors each year and is one of the major cultural attractions of the Southern Highlands region.</li> <li>Sturt presents contemporary craft courses for people of all ages and skill levels in full-time, part-time and short course formats.</li> <li>The full-time VETAB accredited Certificate IV in Furniture Design and Technology attracts up twelve students each year from all over Australia.</li> <li>Part-time courses in jewellery, ceramics, wood and weaving are taught to over 100 students each week.</li> </ul>	<p>TactileARTS hosts:</p> <ul style="list-style-type: none"> <li>workshops</li> <li>exhibitions</li> <li>craft fairs</li> <li>artist in residence programs.</li> <li>The Tactile Arts shop in Parliament House showcases the work of our members, offering some of the finest handmade craft in the NT.</li> </ul>



## Key Organisations

### The National Association for the Visual Arts (NAVA)

The National Association for the Visual Arts (NAVA) is the national peak body for the visual and media arts, craft and design sector working through advocacy and service provision, to achieve a flourishing Australian visual arts sector. Since its establishment in 1983, NAVA has been successful in bringing about policy and legislative change to encourage the growth and development of the sector and to increase professionalism within the industry.

### Key activities

- Advocacy and lobbying
- Research, policy and project development
- Data collection and analysis
- Setting and monitoring adherence to industry standards
- Expert advice, referrals, resources
- Professional representation and development
- United voice on behalf of the sector
- Grant programs and a range of other opportunity brokerage, on-line and face-to-face training and career development services.

### Some of NAVA's key achievements for the craft and design sector have been:

- Successful lobbying for a federal government (Myer) inquiry which led to the injection from 2002 of \$12 million a year of additional funding through the Visual Arts and Craft Strategy (VACS) which continues to the present
- Changes to legislation including the introduction of Moral Rights, Artists Resale Royalty, an ATO tax ruling and copyright changes
- Best practice standards set for the industry through developing the Code Of Practice for the Professional Australian Visual Arts, Craft and Design Sector
- New arts sector bodies established: Viscopy; the National Visual Arts, Craft and Design Network (NVACDN); the Australian Design Alliance (ADA); and ArtsPeak
- National Arts Curriculum for schools achieved in partnership with the other national peak art form bodies
- Expanding artists' career development resources, opportunities and professional training provision
- The National Visual Arts Agenda launched, setting a strategic framework for the next 30 years.



NAVA's We Are Here (WAH) ARI Symposium, image courtesy of the National Association for the Visual Arts, September, 2011. Photo: Micaela Giffney

Top: Bangladeshi quilt embroidery workshop, Guildhouse, image courtesy Guildhouse. Photo: Richard Humphrys 2011  
Bottom Left: Michelle Murray, Newromancer, 2012. Mixed metals and wood, Antipodean Steampunk Exhibition by artisan, 2012. Photo: Rod Buchholz  
Bottom right: Wooden inlay workshop, Guildhouse, image courtesy Guildhouse. Photo: Grant Hancock 2012



## Craft Guilds and Associations

Across the country, crafts guilds and associations provide a range of services to support communities of interest within the crafts. A sample study conducted for this Report found a significant number of craft guilds across Australia.

A number of the national crafts guilds have been highlighted below as an overview of the contribution these organisations make to supporting Australian crafts. This is a selection only and does not represent the full extent of services provided across Australia.

### A sample overview of craft guilds and associations (National)

	Ausglass	Australian Ceramics Association	Studio Woodworkers Australia	Australian Sewing Guild	Gold and Silversmiths Guild of Australia	JMGA
<b>Purpose</b>	Ausglass is the foremost body for the promotion of contemporary glass in Australia. Ausglass fosters effective communication between members and interested parties and provides a range of services.	The Australian Ceramics Association is a national, not-for-profit organisation representing the interests of practising potters and ceramicists, students of ceramics and all those interested in Australian ceramics. The Association actively supports and promotes quality, specialist ceramics education nationally.	Studio Woodworkers Australia's mission is to represent professional designer makers & artists specialising in wood and promote members & their craft to the Australian and international communities.	The Australian Sewing Guild aims to share and further the art of sewing: <ul style="list-style-type: none"> <li>To bring sewers together and encourage the establishment of sewing groups</li> <li>To encourage and maintain a high standard of craftsmanship</li> <li>To organise special events that promote sewing</li> <li>To network with and support ASG members, liaising with other Guilds throughout Australia and overseas</li> <li>To have inspirational displays and advice stands at sewing and craft related events</li> </ul>	The Guild's principal aim is to promote the Guild Mark as a symbol of excellence.	The Jewellers and Metalsmiths Group of Australia is a membership-based organisation, representing jewellery and object practitioners throughout the country through state branches and national conferences. As a volunteer non-profit organisation JMGA provide a forum to promote, support and develop the field of contemporary jewellery.
<b>Key activities</b>	<ul style="list-style-type: none"> <li>To convene National Conferences</li> <li>To disseminate information and services to members through electronic and printed material</li> <li>To represent members' interests, nationally and internationally</li> <li>To encourage prizes, exhibitions, scholarships and other opportunities for glass artists</li> <li>To promote Australian glass art internationally</li> <li>To contribute funds to the Vicki Torr Memorial Fund, a separately existing charitable fund, established to award a prize for excellence in glass art making.</li> </ul>	The Journal of Australian Ceramics bi-monthly renews "Australian Ceramics - In Touch" Free artist listing on the Australian Ceramics Directory The discussion list is available to members Discounts on TACA workshops and special events Professional opportunities And more	<ul style="list-style-type: none"> <li>Professional accreditation for members</li> <li>Collective marketing &amp; advertising opportunities</li> <li>SWA Accredited Member exhibitions &amp; catalogues</li> <li>Inclusion in the Members Gallery and Directory on the SWA website</li> <li>Invitations to participate in tenders and special exhibitions.</li> <li>The 'Find A Maker' service offering an online Directory of Accredited Studio Woodworkers with links to their individual websites.</li> </ul>	Some of the benefits of membership are: <ul style="list-style-type: none"> <li>the opportunity to attend any Neighbourhood Group meeting in Australia or New Zealand</li> <li>four National Newsletters each year</li> <li>access to the Members Only section of the website</li> <li>the opportunity to attend the annual convention</li> <li>international and domestic travel programme</li> <li>special events, workshops, seminars and retreats</li> <li>support and inspiration from fellow members</li> </ul>	<ul style="list-style-type: none"> <li>The Guild is the only professional organisation in Australia with a traditional and comprehensive system of marking precious metal items.</li> <li>Guild Members' names and marks are permanently recorded, they abide by set standards of material, their work is clearly identified as genuinely made in Australia, and the date of manufacture can be recorded.</li> </ul>	<ul style="list-style-type: none"> <li>The primary aims of the NSW organisation are to: <ul style="list-style-type: none"> <li>promote the crafts of jewellery and metalsmithing in Australia;</li> <li>act as a vehicle by which jewellers and metalsmiths can communicate with each other, and those interested in this area;</li> <li>support the advancement of craft in Australia;</li> <li>maintain an exchange of information with similar groups in Australia and overseas;</li> <li>publish newsletters and/or magazines which will be of benefit and promote members and membership;</li> <li>generate funds, for the advancement of the crafts of jewellery and metalsmithing in Australia;</li> <li>become a lobbying force in such areas as legislation affecting jewellers and metalsmiths and exhibitions;</li> <li>consolidate the craft of jewellery and metalwork in Australia as an art form.</li> </ul> </li> </ul>

### A sample overview of craft guilds and associations (State)

	ACT Textile Art Association (ACTTAA)	The Embroiders Guild of Qld	Designed Objects Tasmania	Furniture Designers Association (FDA)	Northern Territory Lace Guild	Tapestry Guild of Victoria	WA Craft Bookbinders Guild	Woodworkers Association of NSW
<b>Purpose</b>	ACTTAA's objective is to provide a central body in the Australian Capital Territory (ACT) for the promotion of textile arts amongst artists and interested persons. ACTTAA encourages members to experiment, explore, discover and share a variety of techniques and mediums, as well as participate in community activities and exhibitions.	The Embroiders' Guild, Qld Inc. seeks to promote, preserve and encourage the art of embroidery, for the enjoyment of its members and the general public.	Designed Objects Tasmania (DOT) is the leading and longest running independent design collective in Tasmania, with a national reach that inspires and sustains excellent design and innovative practices.	The FDA was established in Tasmania in 1995 by a group of furniture designers and designer-makers. Its mission is to represent, develop and promote excellence in the professional practice of contemporary furniture design.	The Northern Territory Lace Guild aims to: <ul style="list-style-type: none"> <li>Promote lacemaking in Australia;</li> <li>Bring together lace makers and lace enthusiasts;</li> <li>Provide online information to help people to start making lace.</li> </ul>	The Tapestry Guild of Victoria's aim is to foster and support the practice of, and interest in, needlework throughout Victoria with particular emphasis on needlepoint tapestry. The Guild was established in 1963.	The aim of the Western Australian Craft Bookbinders Guild is to promote and exhibit the art of the hand-bound book, maintaining the traditional craft bookbinding skills. Based in Perth, the Guild also has members in country Western Australia.	The Woodworkers Association of NSW provides news of meetings and exhibitions of interest to professional or hobbyist woodworkers in New South Wales (Australia).
<b>Key activities</b>	The ACT Textile Arts Association (ACTTAA) is a not-for-profit organisation of practising artists and hobbyists who are interested in the design and embellishment of textiles, used to make a variety of items. It offers online Gallery and Exhibition pages. Members share their expertise at our monthly meetings and regular workshops.	There are usually two formal meetings of the members held each year to discuss the business of the Guild – the AGM and the half-yearly meeting. These are held in February and October. Members can come and stitch, change your library books and view the periodically changing displays. Weekly gatherings of the members are held.	The organisation has a state wide membership base and provides studio space, workshops facilities with specialist equipment, mentoring by some of the most experienced Tasmanian timber designer makers, networking, exhibitions, professional development opportunities to practicing designers and two annual scholarships to new graduate designers. Through its programs, DOT forges strategic partnerships with industry, manufacturing, education and community bodies nurturing, supporting and advocating for best practice design in Tasmania.	The FDA provides a network and information service to its members and supports marketing of products and design services, through co-operative ventures such as designed; made and exhibitions.	The Northern Territory Branch is a small group in Darwin. What they "lack in numbers [they] make up for in enthusiasm." Lace days are held on the 1st and 3rd Saturday of the month.	The Guild actively promotes the creative crafts of needlepoint tapestry and other stitchery within the community through exhibitions, demonstrations, classes and workshops. Regular meetings provide a forum for the exchange of ideas and social interaction between stitchers.	The Guild has grown over the past 29 years and has a core group of skilled people who not only make and restore books, but also display to the general public at annual events such as the Quilt and Craft Show and the RAS Perth Royal Show. The Guild members also display their books and book-binding skills at various smaller events such as the Guildford Heritage day.	The NSW Woodworkers Association meets on the first Monday of every second month. Members of the Association discuss materials and techniques and exchange clues and news in the relaxed atmosphere of like-minded people sharing skills and knowledge. A guest speaker or demonstrator is often invited and visitors and friends are made welcome. The guild offers workshop provisions, meetings and a gallery of current work by members ranging from fine art to furniture.



## National Key Organisations: Specialist Groups

Specialist national groups also exist to support and connect the industry. These organisations offer support across all art forms, including craft. The services provided by these groups are noted below.

There are also a great number of state based specialist groups, with a small sample including:

- Artsource (WA), the peak membership body for visual artists in Western Australia
- Multicultural Arts Victoria (MAV), Victoria's peak arts organisation promoting cultural diversity in the arts

- State-based regional arts groups (eg: Regional Arts NSW)
- Flying Arts Alliance (Qld) which promotes the appreciation practice and professional development of the visual and media arts throughout Queensland, especially for artists and communities with limited access.

Like their national counterparts, these state-based groups offer a wide range of services, from advocacy to professional development workshops.



## A sample overview of specialist groups (National)

	Arts Access Australia	Arts Law Centre of Australia	The Australian Copyright Council	Copyright Agency/Viscopy	Creating Australia
<b>Purpose</b>	Arts Access Australia (AAA) is the peak national body for arts and disability. Arts Access Australia works to increase opportunities and access for people with disability as artists, arts-workers, participants and audiences.	Arts Law envisages a society that promotes justice for artists and values their creative contribution. The Arts Law mission is to empower all Australian arts communities to understand and protect their legal rights and have sufficient legal and business skills to achieve financial security and carry out their arts practice in a non-exploitive and culturally aware environment.	The Australian Copyright Council is an independent, non-profit organisation. Founded in 1968, the Council represents the peak bodies for professional artists and content creators working in Australia's creative industries and Australia's major copyright collecting societies.	Copyright Agency is a not for profit rights management organisation. Copyright Agency enables the use of text and images in return for fair payment to writers, visual artists and publishers. This includes managing the Viscopy business services to artists and users of images.	Creating Australia is a newly established independent not-for-profit company providing advocacy, support and leadership for the community arts and cultural development (CACD) sector.
<b>Key activities</b>	Arts Access Australia provides: <ul style="list-style-type: none"> <li>• news, connections and information about the vibrant Australian arts and disability sector.</li> <li>• Profiles of some fantastic Australian artists. Resources with a huge range of useful advice, resources and reports. Free monthly AAA E-news.</li> <li>• New online disability awareness course (coming soon).</li> </ul>	Arts Law offers assistance to the public and/or subscribers by providing: <ul style="list-style-type: none"> <li>• Legal resources (including legal information sheets and sample agreements)</li> <li>• Telephone legal advice</li> <li>• Document review consultation services</li> <li>• Mediation services</li> <li>• Referral to relevant lawyers, accountants, industry bodies or legal centres</li> <li>• Seminars</li> <li>• Advocacy</li> <li>• Artists in the Black services for Indigenous arts communities</li> <li>• Solid Arts – hub of information about Indigenous Cultural and Intellectual Property</li> </ul>	The Australian Copyright Council provides: <ul style="list-style-type: none"> <li>• easily accessible and affordable practical, user-friendly information</li> <li>• legal advice</li> <li>• education and forums on Australian copyright law for content creators and consumers.</li> </ul>	Copyright Agency and Viscopy manage: <ul style="list-style-type: none"> <li>• statutory licences (provisions in the Copyright Act that allow the education and government sectors to use images without permission provided they pay a fee)</li> <li>• the artists' resale royalty scheme.</li> <li>• Members of Viscopy can: <ul style="list-style-type: none"> <li>• participate in Viscopy's licences;</li> <li>• collect income from overseas through Viscopy's affiliated organisations; and collect statutory licence income from Screenrights for images in television broadcasts if you are not a Screenrights member.</li> </ul> </li> </ul>	Over the next three years, Creating Australia aims to be fearless in pursuing their mission to: <ul style="list-style-type: none"> <li>• provide leadership and advocacy for the sector</li> <li>• develop the sector's capacity and sustainability</li> <li>• build the organisational strength of Creating Australia so that it can continue to serve the sector into the future</li> </ul>



Andrew Ness, Horizon table (2013). American black walnut and glass, Chain Reaction Exhibition by artisan, 2014. Photo: Cathy Taylor

	Kultour	Museums Australia	Regional Arts Australia	ResArtis
<b>Purpose</b>	Kultour is a national organisation committed to advancing cultural diversity in the arts in Australia.	Established in 1993, Museums Australia is an advocate for museums and galleries, their collections and the people who work in them.	Regional Arts Australia is the key national body representing those working with and for the arts in regional and remote Australia.	ResArtis is an association of over 490 centres, organisations, and individuals in over 70 countries. All members are dedicated to offering artists, curators, and all manner of creative people the essential time and place away from the pressures and habits of every-day life, an experience framed within a unique geographic and cultural context.
<b>Key activities</b>	Through its partnership model, Kultour supports intercultural and cross-cultural arts projects reflecting multicultural Australia <ul style="list-style-type: none"> <li>• Advocacy for the importance of cultural diversity in the experience of and participation in the arts for the benefit of the broader community.</li> <li>• Submissions in response to government inquiries and contributes to other national opportunities. Representation on ArtsPeak</li> <li>• Kultour's PULSE program delivers, over a two-year period, a tailored approach to the creative, business and professional development</li> </ul>	Museums Australia champions its membership and the museums sector by offering: <ul style="list-style-type: none"> <li>• Advocacy</li> <li>• Affiliations (MA is partnered with several national and international organisations, whose benefits they share with members)</li> <li>• Awards – the MAPDA and MAGNA awards are championed, among others, by MA</li> <li>• Communications – e-bulletins, job listings, events and maNexus, along with a magazine, are offered</li> <li>• National Policy Development</li> <li>• National Standards</li> </ul>	Regional Arts Australia facilitates: <ul style="list-style-type: none"> <li>• An annual national conference</li> <li>• Regional Arts Fund</li> <li>• National Touring</li> <li>• Events</li> <li>• Publications</li> <li>• Reports</li> <li>• Resources</li> </ul>	<ul style="list-style-type: none"> <li>• To encourage an understanding of the work of artist residencies and their catalytic role in the development of art and ideas in the contemporary world</li> <li>• To collect and provide information on artist residencies and artist-in-residency programmes</li> <li>• To represent artist residencies' interests to governmental agencies, international organisations, foundations and the corporate sector</li> <li>• To provide expertise and advice to the artist residency field in response to their evolving needs</li> <li>• To encourage diversity broadly and assist in the development of new artist residencies, particularly in underrepresented areas</li> <li>• To bring about contacts, exchanges, and collaborations between artist residencies and artist-in-residence programmes</li> <li>• To provide through its program of face-to-face meetings a periodic forum for sharing ideas on the theme of cultural exchange, free from censorship or restraint.</li> </ul>





### Key Organisations: Indigenous groups

Indigenous groups exist to recognise, advocate and support their respective cultures and artistic practice. A number of these organisations offer direct support to artists as well as providing advocacy to support the

continuing development of the arts industry. There is no specific national Indigenous peak body, and there exist many more groups than those profiled here.

### A sample overview of Indigenous groups (State)

	AACHWA (WA)	Ananguku Arts and Culture Aboriginal Corporation (SA)	ANKAAA (NT)	DesArt (Central)	IACA (Qld)	Umi Arts (Qld)
<b>Purpose</b>	The Aboriginal Art Centre Hub Western Australia supports the development and growth of WA's Aboriginal visual arts sector. We observe, comment on and shape what's happening in the industry both in WA and on a National scale.	Ananguku Arts and Culture Aboriginal Corporation ICN 3834 is an Aboriginal-owned and governed peak body for the arts. ANAGUKU's purpose is to keep culture strong for our children and support Aboriginal wellbeing across the APY Lands and Regional South Australia, by supporting arts practice of the highest calibre. "In this way we celebrate Indigenous culture."	The core mission of ANKAAA is to serve our members by working together to: <ul style="list-style-type: none"> <li>• keep art, culture and country strong;</li> <li>• support the development of strong sustainable art centres;</li> <li>• develop training and professional pathways for young people to learn;</li> <li>• keep our voices strong and respected; and</li> <li>• support the continuing development of the Indigenous arts industry for our artists.</li> </ul>	Desart provides a united voice for art centres and delivers programs that support the maintenance of strong governance and business practices, in addition to providing opportunities to market and promote art. Desart provides a conduit for broad engagement with remote art centres and has developed a national reputation for being a strong advocate to Governments and the broader arts industry, highlighting the unique position Aboriginal art centres hold in the national arts and cultural landscape, their successes, needs and challenges.	The Indigenous Art Centre Alliance Inc. (IACA) is the peak body that supports and advocates for the community-based Aboriginal and Torres Strait Islander art and cultural centres of Far North Queensland.	UMI Arts is recognised for sharing, listening to, respecting and strengthening our Aboriginal and Torres Strait Islander cultures in Far North Queensland and leading a strong cultural economy.
<b>Key activities</b>	<ul style="list-style-type: none"> <li>• Specialised training for managers, staff, governing committees, and artists</li> <li>• Liaison and networking opportunities</li> <li>• Communication with other member art centres</li> <li>• Best practice advice</li> <li>• IT support</li> <li>• Marketing and promotion opportunities</li> <li>• Assistance with recruitment, employment contract reviews, and staff appraisals</li> <li>• Advocacy - speaking out about issues that effect our members and Aboriginal artists</li> </ul>	Ananguku Arts delivers programs in: <ul style="list-style-type: none"> <li>• support of artists' professional development</li> <li>• human resource management</li> <li>• training and employment services</li> <li>• advocacy</li> <li>• marketing</li> </ul>	ANKAA works with members, Art Centres' governing committees and staff in the following areas: <ul style="list-style-type: none"> <li>• Consultation (listening to members)</li> <li>• Advocacy &amp; Lobbying (talking up for members and Art Centres; protecting artists' rights)</li> <li>• Resourcing and supporting (helping and giving information)</li> <li>• Training (teaching)</li> <li>• Referral and networking (putting members in touch with each other and other organisations and resources)</li> <li>• Marketing and Promotion (telling people about Art Centres and artists)</li> </ul>	Desart's current programs include: <ul style="list-style-type: none"> <li>• Aboriginal Artworkers' program</li> <li>• Governance &amp; HR Support</li> <li>• IT technical support</li> <li>• Professional development workshops</li> <li>• Art Centre recruitment</li> <li>• Induction Road Trips for new managers (North West and APY / Ngaanyatjarra Lands)</li> <li>• NT Art Centre Infrastructure Program</li> <li>• Member Service Register</li> <li>• Wills workshops (in partnership with Arts Law)</li> <li>• Photography and Digital Imaging Training</li> </ul>	IACA works to develop and progress the economic development of artists through: <ul style="list-style-type: none"> <li>• their art centres</li> <li>• building the profile of Queensland Indigenous art</li> <li>• Assisting in the maintenance and celebration of the rich and diverse culture of FNQ Indigenous communities.</li> <li>• Of utmost importance to IACA and art centre members is ensuring the highest integrity in the production, documentation and marketing of art created through art centres.</li> </ul>	UMI Arts' mission is to be an all Indigenous managed organisation that is nationally recognised as the peak arts and cultural organisation for Far North Queensland. At all times Umi will deliver programs and services that are based on respect for cultural protocols, sound governance and best practice and that: <ul style="list-style-type: none"> <li>• preserve, strengthen, maintain and celebrate all aspects of Indigenous arts and culture</li> <li>• train and skill Indigenous people for future employment and economic independence in the creative industries,</li> <li>• create pathways for success for Aboriginal and Torres Strait Islander artists, cultural practitioners and communities in Far North Queensland.</li> </ul>



**Key Service Provisions** Feedback was sought from industry leaders and experts on the key services delivered by crafts organisations and some of the relating current and future trends.

**What types of services, programs or educational courses do you deliver for craft artists and designers/markers?**

Summary	Details
<b>Craft and design organisations offer an increasingly diverse and entrepreneurial service to the crafts sector</b>	<ul style="list-style-type: none"> <li>Through their exhibitions, membership programs, retail activities, educational and promotional activities, research and publishing and advocacy activities, the craft and design organisations play a significant role in the development of crafts practice in Australia.</li> <li>Crafts and design organisations across Australia are varied, and range from federal and state government-funded Australian Craft and Design Centres to guilds and associations with small, localised membership.</li> <li>Over the last decade, the craft and design organisations have revitalised and evolved their businesses, exhibition programs and support programs to respond to new social, cultural and artistic trends as well as new organisational challenges and opportunities. Many organisations are exploring new business models and service offerings to align with future trends and strengthen the ongoing financial sustainability of their organisations due to increased cost pressures and declining funding streams.</li> <li>Consultation participants stated that they are seeing growing interest in contemporary crafts from Australian audiences as well as international audiences. Accordingly, participants highlighted the potential of the sector to grow nationally and internationally, utilising the developments of the previous four decades as a platform for many diverse trajectories. The crossovers with other areas such as contemporary visual arts, design and new technology art practices were cited as exciting areas for development. However, significant changes to levels of support for practitioners (and within the retail sector) have caused problems for practitioner career sustainability.</li> </ul>
<b>Exhibition and curatorial programs remain an important service</b>	<ul style="list-style-type: none"> <li>The sector provides a range of exhibition opportunities through craft and design organisations, university, state and regional galleries as well as ARIs and privately run arts and crafts spaces.</li> <li>The most significant exhibition opportunities and support are available through the craft and design organisations and university and regional galleries who largely provide continuing exhibition programs in dedicated galleries with internal curation and touring programs.</li> <li>Various changes within the sector have had an impact on the establishment, development and maintenance of artist run initiatives, which are critical models for professional survival of individual practitioners.</li> <li>Exhibition programming plays an important role in bringing visibility to craft practitioners and in acknowledging the value of their practice.</li> <li>International art fairs and events are key opportunities that need to be expanded to include the crafts.</li> </ul>
<b>Education, training and professional development are critical in developing professional practice...but the pathways for these services are diminishing.</b>	<ul style="list-style-type: none"> <li>Australia's tertiary craft education and training sector is composed, very broadly, of university art and design schools, vocational education institutions, and other training providers such as private trainers, on-the-job training and community colleges.</li> <li>Educational and training opportunities across the arts sector have experienced a significant decline at all levels – primary, secondary and tertiary. This decline has had immense consequences for the entire arts industry and is creating significant obstacles for the next generation of crafts practitioners to gain skills and develop a professional practice. Some craft and design organisations have invested heavily in developing training and workshopping programs in an effort to fill this gap, with Form, Sturt Australian Contemporary Craft and Design, Canberra Glassworks and JamFactory among some of the country's leading examples.</li> <li>To varying degrees, the sector's peak organisations play an important role in providing information, workshops and linkages to capacity building in the areas of business, marketing, promotion, collaboration, finance and legal activities e.g. NAVA's various career development training programs offered face to face and on-line and Guildhouse's "INFORM" professional development program.</li> </ul>
<b>Sector development is vital to enhancing the capacity and capability of the sector and core to the role of industry leaders</b>	<ul style="list-style-type: none"> <li>Organisational sector development can broadly include market and audience development, sector promotion and advocacy. Many crafts organisations provide a variety of programs aimed at developing both audiences and the crafts market more broadly. These services can include public programs that increase awareness and appreciation of contemporary crafts and artists, as well as networking within the sector – between artists, audience and within the wider crafts sector.</li> <li>A core function of industry leaders, within and external to, crafts organisations is their role as champions for the crafts sector at a local, state, national and international level. It is noted in consultations that telling a "strong and inspiring narrative about the importance of craft to the Australian story", as Kevin Murray puts it, is key to the role of industry leaders.</li> </ul>
<b>Retail models are changing with physical stores proving costly but important outlets. Online retailing and local artisan stores are growing.</b>	<ul style="list-style-type: none"> <li>The deterioration of economic conditions and retail generally in Australia, has forced many craft and design organisations to move away from operating retail functions, in favour of lower cost services that provide similar marketing and income generating benefits to artists. Those organisations that have continued with retailing have developed sophisticated retail functions that include online stores.</li> <li>Commercial contemporary crafts are also retailed through a network of commercial galleries, auction houses and many design orientated and local artisan stores. Commercial galleries are increasingly exhibiting high-end craft while emerging artists' work is often supported through arts and crafts fairs and suburban weekend markets. Both ends of the spectrum may not promote themselves as specifically supporting and promoting craft practice, but are nonetheless integral to the sector's financial wellbeing.</li> <li>There is an identified opportunity for greater collaboration in this area.</li> </ul>

**Collections and archiving**

- In the past, crafts collections had been developed inconsistently, however since the 1970s, a number of state and national galleries have increasingly exhibited and acquired contemporary Australian decorative arts, a collection category that crafts often fall under.
- Many contemporary crafts were initially included in regional collections as the result of a subsidy for acquisitions offered by the Crafts Board to all public galleries in the 1970s and 1980s, resulting in specialisation in some areas (glass in Wagga Wagga, textiles in Ararat and Tamworth, ceramics in Shepparton, Hamilton for metalwork, for example).
- In Victoria the State Craft Collection established and developed from 1977 to 1993 was dispersed across the Victorian regional galleries following the closure of the Meat Market Craft Centre in 1993.
- Today, the crafts are included in most relevant state and national collections and many regional institutions, and at times have received significant attention through permanent and temporary exhibitions and publications. In a few of the major institutions craft and design is exhibited integrally with visual art, which is desirable in challenging silo attitudes.
- There is an identified opportunity for promoting public collections with a focus on the crafts nationally and internationally, aiming particularly at cultural tourism, in a similar way to the strategy adopted by Finland in the promotion of their craft and design industry.



Agou Takano, JamFactory Associate, Glass Studio, 2010. Photo: Mick Bradley





Craft Shop, 31 Flinders Lane Melbourne, 2012. Photo: Kim Brockett

## Organisation Case Studies

The following case studies profile a selection of leading craft organisations in Australia and the key considerations driving their future ambitions and viability.

### Craft

Melbourne, Victoria

#### History

The Crafts Council of Victoria (aka Craft) was established in 1970 during a period of intense consolidation of the Australian craft movement. At the time Victorian craft existed in the nexus between high art and counterculture led by a dynamic local community of artists, teachers, environmentalists and professionals. The CCV successfully harnessed the knowledge of this community through its inclusive membership structure, driving early State Government support and the development of influential activities and initiatives that have become synonymous with Craft throughout its 40 year history. In 1980 CCV became a founding tenant of the landmark Meat Market Crafts Centre, presiding over residencies, workshops and exhibitions and establishing a ground-breaking nation-wide framework for professional practice.

In 1992 CCV moved to Gertrude Street Fitzroy in a focused strategy to modernise the organisation and build an independent identity as Victoria's peak professional body for craft. While maintaining core craft values CCV was restructured, focussing on critical dialogue, cutting-edge craft and design practice and exhibition presentation. In 2001 Craft moved to its current location in Melbourne's iconic Flinders Lane, quickly establishing itself as a major cultural destination with agenda setting exhibitions, popular public events and pioneering the innovative international project South.

#### Who are we now?

Craft today supports creativity, experimentation and professionalism in contemporary craft and design. The organisation brings together a vibrant and sustainable contemporary craft community in Victoria and throughout Australia while enhancing awareness of Australian craft at state, national and international levels. Craft represents, promotes and celebrates all aspects of craft practice to a broad demographic through exhibitions, touring, public programs, retail opportunities, public events, seminars and publications. Uniquely Craft remains membership based, continuing a key principle to service members through diverse activities and widespread advocacy.

Craft has an enviable reputation as Australia's premier independent retailer of handmade objects. Through onsite and online shops Craft provides unparalleled platforms for contemporary makers to display and sell work locally and to a growing national and international audience. Craft @ Queen Victoria Market is a new monthly event showcases more established members to a vast new audience and space for craft guilds, organisations and associations to hold specialty workshops and presentations. Craft developed strategic new initiatives for mid-career makers focused on partnerships between professional members, cultural institutions and tourist destinations. These partnerships are instrumental in elevating artists profile and income, and educate commercial companies on best practice engagement with local micro-businesses.

Initiatives include pop-up shops around the CBD and networking forums where professional artists can hear from innovative, international practitioners who are changing the way in which craft is practiced and supported.

#### Outstanding project: Craft Cubed

Craft Cubed is Australia's only festival dedicated to craft. Through over 100 on-site and satellite events held throughout Melbourne and regional Victoria it focuses on all aspects of the hand-made including experimental, skilled and ideas-based outcomes. In an increasingly diverse range of exhibitions, open studios, workshops and events the festival provides a unique opportunity for practitioner and public to engage with craft in its broadest sense. Key partnerships with iconic venues NGV and Fed Square have enabled richer dialogues to emerge across disciplines and scope for the festival beyond the walls of Craft.

#### Future ambitions and strategies

Craft is now poised to grow in new and exciting directions. As Craft moves toward relocation we are developing expansive new platforms to transplant into our purpose built home, creating a new Craft Centre of Australia complete with centre

for research and craft collection, redefining Craft at a state, national and international level.

In the short term we are diversifying exhibition options, partnering with key cultural centres and visitor hot spots to enable dynamic new experiences for artists and audiences. Craft is pursuing previously untapped international arenas, repositioning our makers in a global context and creating critical new dialogue on contemporary craft practice.

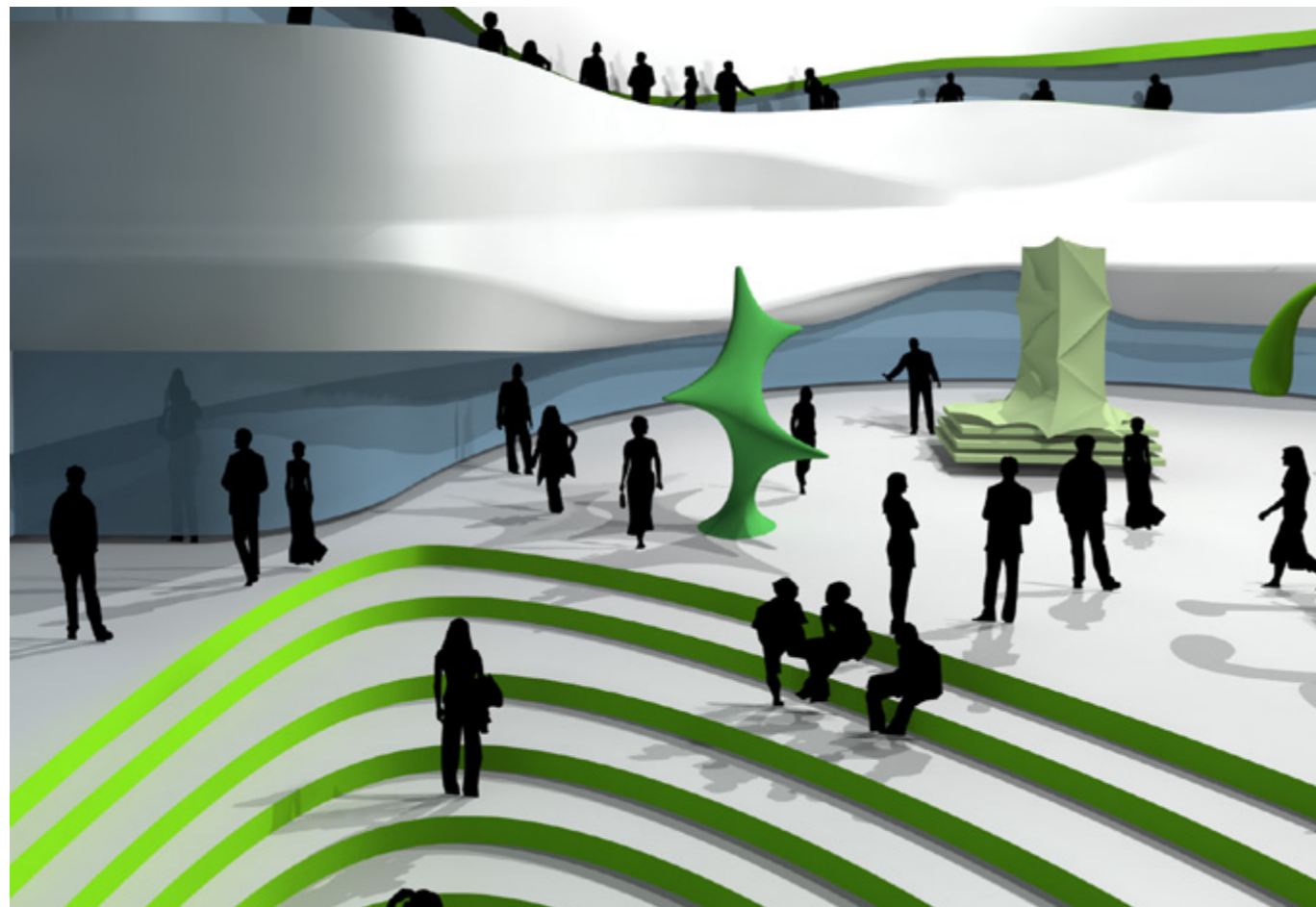
New Craft @ Queen Victoria Market is changing the face of one of Australia's most recognised tourist destinations, while our concept driven 'mobile Shop' will present retail in a totally unique format within Australia. And in a bold new strategy we are initiating a National Craft Award, providing a key annual focus for contemporary craft and pivotal opportunity for all craft makers.

Craft is partnering with an impressively diverse range of commercial and government agencies to expand its impact through exhibitions, forums and events that acknowledge and celebrate the growing number of craft practitioners and supporters.



Lucy James and Tai Snaith at the opening of their exhibition, *Why / eyes ya*, 2012. Photo: Lily Feng





Object: 2015 Vision. Object, 2014. Image by Chris Bosse, courtesy of LAVA and Object

## Object: Australian Design Centre Sydney, NSW

### History

In 2015, Object: Australian Design Centre will celebrate a remarkable 50 years of programming and public engagement. Object was established in 1964 as Australia's first Crafts Association. Since then, it has been determined to promote excellence in craft and design to raise the sector's profile to Australian and international audiences.

Object has played, and continues to play, a critical role in building a significant design culture for this country. Creative program successes such as Freestyle: new Australian design for living (2006–2008), Menagerie: Contemporary Indigenous Sculpture (2009–2012) and CUSP: Designing into the Next Decade (2013 into 2015) are evidence of Object's creative output and national reach to broad audiences. Due to Object's extensive touring, it has the second largest touring audience in NSW in the visual arts.

Having embraced digital technology, in 2011, Object released the first issue of Object magazine for iPad, making it the first publicly funded arts organisation in Australia to publish a digital magazine. Object's flagship learning program, Design Emergency, has developed over the past few years through extensive piloting, and continues to grow as we work with schools across the country to roll out the national program.

### Who are we now?

Object: Australian Design Centre nurtures a nation of innovative thinkers and inspires audiences to use design in their lives. It celebrates the work of Australian practitioners who embrace the highest degree of craftsmanship and who continually explore material, process and ideas to advance contemporary design practice. Whether presenting dynamic and high quality exhibitions, publishing, retail, digital or educational activities, it is determined to give craft and design the best and brightest voice possible.

Object is the only public organisation in New South Wales that focuses exclusively on design. Its strength is in its ability to forge relationships with like-minded partners such as the Australian Museum, Melbourne Museum, UTS, UNSW, the NSW Department of Education, and all of its national and regional touring venues.

By exploring the potential of design in our lives, Object aims to increase audiences' understanding of the breadth of design applications through our innovative creative programs, learning resources and digital content.

Object is also taking action to evolve the way it delivers programs, not only with the creation of leading edge digital platforms, but also with the development of the truly ambitious outreach learning program for schools in both urban and regional areas, Design Emergency. This flagship learning program continues to grow and

thrive as the national program is rolled out, working with schools as part of the CUSP and Resolved tours. A series of online resources for teachers is in development in collaboration with NSW Department of Education.

### Outstanding project: Landmark touring exhibitions

CUSP: Designing into the Next Decade was launched in 2013 and continues its national touring into 2015, one of six touring shows produced within just the last three years. This major exhibition showcases designers that are currently working within the multifaceted Australian design landscape who have the potential to effect lifestyle, learning and cultural change in our lives over the next ten years.

Object has a strong digital focus in order to engage with audiences far and wide. For CUSP, as well as the current exhibition Resolved: Journeys in Australian Design, it commissioned short documentary films on each of the featured designers. Resolved is a collaboration with Workshopped and focuses on the designers' ideas, inspirations, process, and how they achieve their varying degrees of success. Resolved will tour nationally for two years across eight Australian venues. In late 2014, Object will present and tour Lola Greeno: Cultural Jewels, the first Indigenous Living Treasure Master of Australian Craft in the ten-year series, which will also include a strong digital video and audio component, and a major publication. Lola's work also featured in the Australian entry Object curated at the Triennale of Kogei in Kanazawa, Japan, last year, which had over 37,500 visitors. Over the last decade, the Living Treasures series has profiled eight artists across a wide range of mediums, from glass to textiles and from ceramics to jewellery.

### Future ambitions and strategies

The engine that now drives all of Object's strategy and program development is its vision for an Australian Design Centre – an institution that will be a global portal to a vital Australian design community. Object's 50th anniversary in 2015 has played a significant role in considering what the organisation might look like at this milestone and beyond. Its 2015 Vision document outlines a new institution; an institution of outreach that fundamentally operates beyond the definition of a gallery or museum as we know it today. It imagines a place that will be an inspiring showcase of Australia's significant design expertise, a gateway to the best international creativity, and a leader in design thinking and learning. The Australian Design Centre will be a nerve centre, connecting a public audience to designers, academics, teachers, businesses and public policy makers devoted to fostering a national culture of innovation.

Object has been going through a transformative process as it realises this ambitious vision. It has undergone significant negotiations with Lend Lease in order to secure a new facility at the Sydney Harbour foreshore development of Barangaroo, with an MOU signed in 2010. This bold transition for Object will see the organisation expand dramatically and help create a platform for showcasing the best in contemporary Australian design.



Photo: Jamie Williams





Madeline Prowd, JamFactory Associate, Glass Studio, 2010. Photo: Mick Bradley

## JamFactory South Australia

### History

Since its establishment as an initiative of the Dunstan government in 1973, JamFactory has remained at the forefront of development in craft and design. Originally located in an historic old jam factory in St Peters, Adelaide, the organisation began as craft training workshops, galleries, shop and artist's studios, before moving to its current purpose built Morphett Street facility in the heart of Adelaide's West End arts precinct in 1992. The original workshops focused on the areas of glass, ceramics, leather, textiles and jewellery. These areas of focus were reviewed when the organisation moved to Morphett Street and saw the textile and leather workshops close, jewellery expand to metal design and the opening of a furniture design studio. The purpose built facility at Morphett Street features JamFactory's flagship retail store, two gallery spaces, a showroom and four fully equipped studios in ceramics, glass, furniture and metal. The building also houses 10 independent studios rented by emerging and established practitioners. In 2013 JamFactory launched JamFactory at Seppeltsfield at the historic Seppeltsfield Winery in the Barossa Valley. The 1,000 square meter facility, situated in a re-purposed historic building includes studio space for professional artisans, a gallery and a retail shop presenting outstanding hand-made products.

### Who are we now?

JamFactory supports and promotes outstanding design and craftsmanship through its widely acclaimed studios, galleries and shops. A unique not-for-profit organisation located in the Adelaide city centre, JamFactory is supported by the South Australian Government and recognised nationally and internationally as a centre for excellence. For over 40 years JamFactory has been presenting outstanding exhibitions and public programs and nurturing the careers of talented artists, craftspeople and designers.

JamFactory's purpose-built studios for ceramics, glass, furniture and metal design provide skills and business training for artists and designers through a rigorous two-year Associate training program. Staff and Associates create their own work and collaborate on the development and production of JamFactory products and commissions. Up to 12 places per annum are available in the training program and competitive applications are received from university graduates and emerging professionals from across Australian and around the world. JamFactory also provides facility hire and subsidised studio space for independent artists and designers, at both our main location in the Adelaide CBD and our satellite facility at Seppeltsfield in the Barossa Valley.

Through the studios, JamFactory offers design and production services, skills workshops for beginners and professionals, education programs for schools and an artist in residence program.

JamFactory's exhibition spaces showcase local, national and international work by leading practitioners through a diverse program of curated exhibitions featuring works by established and emerging artists, craftspeople and designers. JamFactory also develops exhibitions for regional, national and international touring and is a publisher of high quality exhibition catalogues and an annual magazine called Marmalade.

JamFactory's three shops - Morphett Street, Rundle Mall Plaza and Seppeltsfield - provide an extensive range of hand-crafted ceramics, glassware, jewellery and other collectables by leading Australian artists and designers including the extraordinary products made on-site in the JamFactory studios. Purchases from our shops directly support individual artists as well as JamFactory's exhibition and training programs. JamFactory produces a range of products including homewares, furniture, lighting, jewellery and greeting cards that are sold through JamFactory's physical and on-line shops and to more than 20 selected stockists nationally.

JamFactory is a cherished institution within South Australia with a considerable national and international reputation. Since 2004 JamFactory has also received recurrent funding from the Australia Council through VACS to support its exhibitions and public programs activity. JamFactory has also been steadily building connections with the corporate and philanthropic sector in recent years and now enjoys support from high profile companies, numerous donors and more than 500 individual Members.

### Outstanding Project: Seppeltsfield and The Barossa Valley

In November 2013, Seppeltsfield welcomed the official opening of JamFactory to the Barossa estate - a new chapter to the region's art tourism offering. JamFactory at Seppeltsfield, a contemporary craft & design studio, gallery and shop, is located with the Seppeltsfield estate itself, creating another layer to experience whilst visiting the Barossa. JamFactory at Seppeltsfield incorporates both beautiful displays and visual galleries, with working artisans in residence, whom guests can interact with whilst they apply their skills. The artist studios, gallery and shop are housed in an historic 1850s stables building within the Seppeltsfield estate, which has been extensively renovated whilst maintaining elements of original rural charm.

### Future ambitions and strategies

Looking forward JamFactory aspires to be a globally recognised leader in career development for independent designers who seek to work with crafts processes and materials. We are also determined to broker significant links between crafts-based practices and a range of other sectors including the manufacturing industry, architecture and the built environment and the food and wine industries. These links will be forged through showcase exhibitions, commercial product joint ventures, collaborative tenders and

residencies and strategic residencies. JamFactory also recognises specific opportunities for cultural tourism in South Australia and is forging relationships with key organisations and operators in the tourism sector for long term benefits to both its Adelaide and Barossa sites. JamFactory provides rare opportunities to witness craft production and engage directly with makers.

JamFactory aspires to expand its current Adelaide CBD footprint and hopes to add new facilities including: an Education Centre for school group workshops; a textiles studio to complement the existing four media represented; additional exhibition space and a sub-let cafe tenancy. JamFactory also plans to open an interstate retail shop and to expand its touring exhibitions and product distribution internationally over the next four years.





Exhibition 'Misanthropology - The World of Adam Rish'  
Photo courtesy of Sturt Australian Contemporary Craft and Design

## Sturt–Australian Contemporary Craft and Design

Mittagong, New South Wales

### History

Sturt was established in 1941 and is the oldest craft centre in Australia. It was born from ideas seen and imported from the UK in the 1930s with the initial aim of providing training in traditional skills/crafts for public school leavers who otherwise would have no prospect of obtaining work. Very soon professional artists came to establish and then run the studios and aspiring trainees/apprentices followed. The story of Sturt tells the story of the development of post-war Australian Craft. Most artists who have trained or worked at Sturt are now recognised masters/leaders in their craft fields.

### Who are we now?

Our vision is to be a centre of excellence for the promotion & teaching of Australian contemporary craft and design. We aim to be nationally significant, locally engaged and to be a destination that nurtures and inspires. Today Sturt is a broad and ambitious operation generating over 80% of its annual budget through earned income. Sturt incorporates a professional craft gallery of 80sqm, a major retail craft and design shop of 160sqm, a café, working studios in metalwork, woodwork, ceramics and textiles, a world class professional wood school delivering accredited training in a one year platform, a residency program offering graduate and professional residencies to both Australian and international artists, an annual residential summer and winter school offering up to 25 art and craft experiences, short weekend courses, weekly classes for children and adults, an events program, a nationally significant craft collection of about 1,200 objects (currently and growing) and historic buildings and gardens.

### Outstanding project

*The Fuping Group—Sharing the experience.* 28 July–21 September 2013. This project took three years to develop and included 10 ceramic artists from Australia and NZ who shared a 1 month residency at Sturt to make new work and conduct a major wood firing. This was followed immediately by a major exhibition in the gallery featuring new work from the kiln firing where the 10 were joined by another 7 artists (all bound by a shared experience of working in Fuping China 2006-7). The Project was devised by Mark Viner and Chris Weaver, and curated by Grace Cochrane. Artists included, Janet deBoos, Rowley Drysdale, Fiona Fell, Grant Hodges, Michael Keighery, Cheryl Lucas, Janet Mansfield, Susie McMeekin, Mark Mitchell, Chester Nealie, John Parker, Richard Parker, Isaac Patmore, Owen Rye, Toni Warburton, Chris Weaver, Steve Williams. Supported by Arts NSW and Creative NZ.

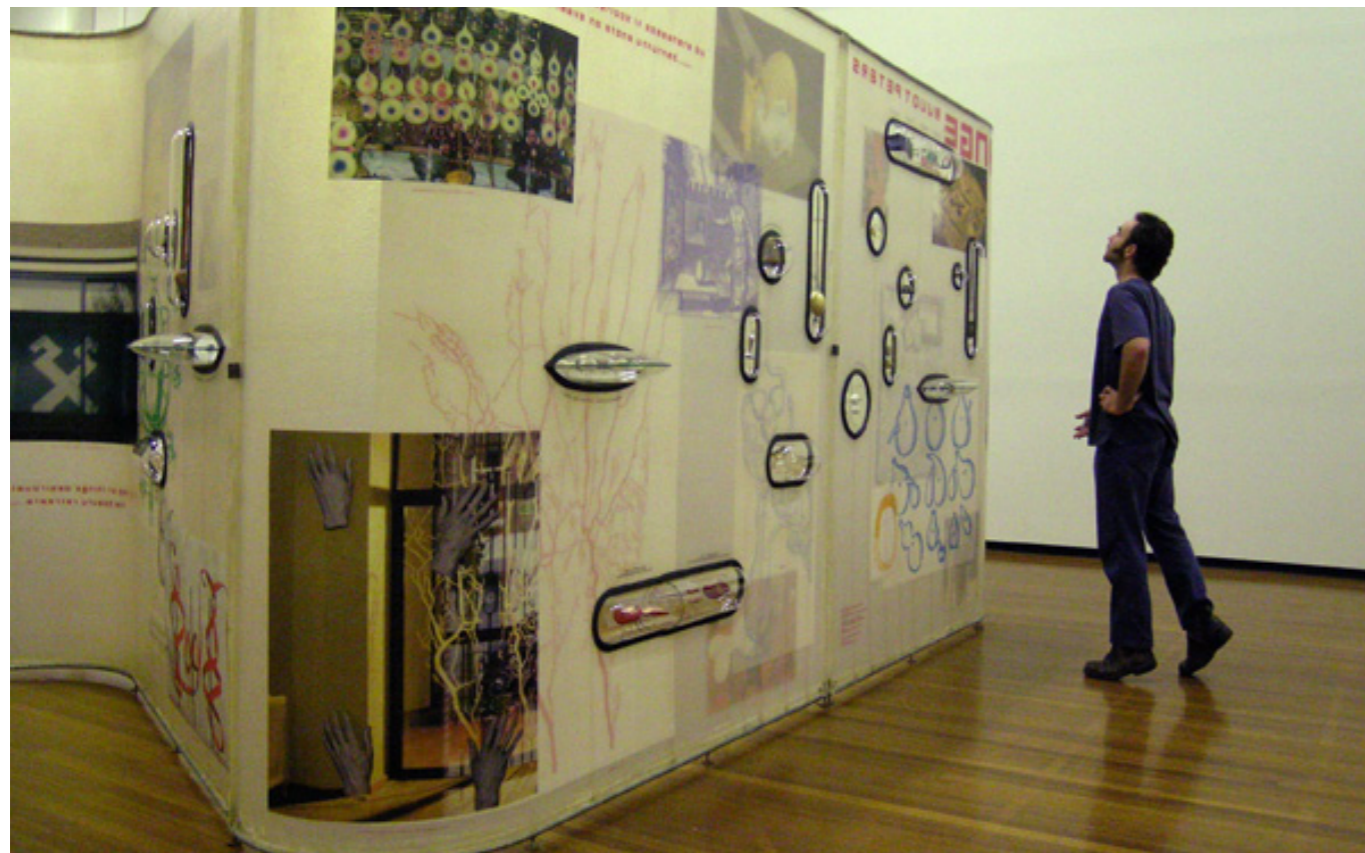
### Future ambitions and strategies

Sturt is currently in the middle of a major review of its operations being undertaken by an external consultant. This review will shape future directions and strategies and may result in major changes in the way that Sturt operates in to the future. Recent changes in TAFE including the closure of many art/design courses, changes in walk-in retail, regular closures of commercial galleries, the growth of on-line shopping and artist self-marketing are just some of the issues that may have significant impact upon our ability to fulfil our aim (as highlighted above) in the future. Quite clearly, the Australian craft sector remains small and vulnerable and the ACDC member organisations, many of which are generally poorly resourced and isolated are forced to operate first and foremost to sustain their own viability as business entities. We need national priorities, a coordinated approach and more active collaboration/projects between ACDC members.



Sturt grounds, 2013. Photo courtesy of Sturt Australian Contemporary Craft and Design





Ruudt Peters, *Change*, (various artworks), installation view, Sydney College of the Arts, 2006. Photo by: Karin Feindeis

## The Jewellers and Metalsmiths Group of Australia

NSW

### History

The Jewellers and Metalsmiths Group of Australia, NSW (JMGA-NSW Inc.) is a membership based organisation, representing jewellery and object practitioners throughout New South Wales. As a volunteer non-profit organisation we provide a forum to promote, support and develop the field of contemporary jewellery. JMGA-NSW is part of a loose affiliation of state jewellery and metalsmiths groups (JMGV, JMGG, JMGA WA, etc) collectively known as JMGA. JMGA is the national forum for the biennial conferences.

JMGA-NSW Inc. existed initially as the Sydney Jewellers Group during the 1970s and then as JMGA NSW. The organisation became incorporated in 1988 and is now known as JMGA-NSW Inc. Activities include the key exhibitions Profile and Takeaway, as well as occasionally coordinating guest speakers and workshops. JMGA-NSW Inc has been responsible for the organisation of two conferences and the publication of LEMEL on three occasions each for a two-year period. In 1990 we hosted the 6th JMGA International Biennial Conference and in 2006 staged on Location, making stories, the 12th JMGA International Biennial Conference. Throughout its history JMGA has forged links with associations and organisations such as the British Crafts Council, Electrum Gallery in London, Gallery RA in Amsterdam, NZ Crafts Council and the Society of North American Goldsmiths, (SNAG), enabling us to invite many overseas jewellers and artists to present papers at the biennial conferences.

### Who are we now?

The primary aims of the organisation are to:

- promote the crafts of jewellery and metalsmithing in Australia;
- act as a vehicle by which jewellers and metalsmiths can communicate with each other, and those interested in this area;
- support the advancement of craft in Australia;
- maintain an exchange of information with similar groups in Australia and overseas;
- publish newsletters and/or magazines which will be of benefit and promote members and membership;
- generate funds, for the advancement of the crafts of jewellery and metalsmithing in Australia;
- become a lobbying force in such areas as legislation affecting jewellers and metalsmiths and exhibitions;
- consolidate the craft of jewellery and metalwork in Australia as an art form.

### Outstanding project: JMGA Conferences

Conferences have been staged by the various state bodies of JMGA since 1980. The most recent conference held in NSW was in 2006, and was titled *on Location*. *Making stories: siting, citing, sighting*. The conference created an opportunity to draw together the conceptually and geographically diverse community of jewellers and metalsmiths for an intense program of formal and informal events. The conference theme addressed different points along the journey of an object from the maker's imagination to its inception and its placement

in the cultural community. It brought together contemporary artists, educators, collectors, critics and curators for three days of discussion, debate, interaction and the exchange of ideas.

*on Location* consisted of presentations by 18 speakers, including 7 international visitors, 5 commissioned exhibitions and 6 workshops. The project was supported by the Australia Council, ArtsNSW, the Mondriaan Foundation, the Powerhouse Museum, University of Sydney and the Consulate-General of the Netherlands.

The biennial JMGA conferences play an important role in contributing to the vitality of this field of contemporary practice in Australia; it provides a focus, inspiration and a record. The conferences are also accompanied by satellite events including exhibitions and master classes.

### Future ambitions and strategies

JMGA-NSW will present the next conference in July 2015. Under the title of *edgesbordergaps*, this conference explores the idea of the defining edge: the point where this place becomes known and designated; separated from somewhere else. That point of definition is the threshold, the beginning and the end but what happens when we occupy that divide, when what we experience is not what we anticipate?

We are accustomed to jewellery playing a range of defined roles in our lives, appearing in different contexts and generating a variety of meanings. Jewellery from non-traditional materials is no longer unusual, but what of jewellery that tests our understanding of a 'jewel' in other ways? In our technologically-oriented world borders are shifting and dissipating, so where are the borders within contemporary jewellery? What gaps are appearing, waiting to be filled? Recent discussions are suggesting that contemporary jewellery is dead. Have we really reached the boundaries of contemporary jewellery?



Jane Reynolds, *Spiney Briney* 2010-2013, brooch. Photo courtesy of JMGA



## Other key stakeholders supporting the Australian crafts network

### The role of key stakeholders within the craft ecosystem

Stakeholder	Brief description
<b>Government</b>	The Arts Ministries and Departments at a National, State and Local Government level have played important roles in developing and implementing arts and crafts policy and the provision of funding for programs, organisations, individual practitioners and ARIs to develop craft and design practice. Other Government departments across Education, Foreign Affairs and Trade, Environment and Health have also been involved in addressing the role of the visual arts, craft and design within wider societal and cultural contexts. .
<b>Commercial galleries and retailers</b>	There is limited commercial gallery support for craft in Australia. However, (and perhaps because of their scarceness) the ones that exist are proactive and important to the sector. These can include general craft galleries such as Beaver Galleries in Canberra and Quadrivium in Sydney, but are just as often focused on specific media, for example Mura Clay Gallery and the Glass Artists Gallery in Sydney and eg etal, Pieces of 8 and Mari Funaki in Melbourne, which focus on jewellery. Most craft and design organisations have well developed retail functions. Contemporary Australian craft is also marketed through arts and crafts fairs, through suburban weekend markets and through many design orientated general retail and objet d'art stores which may not promote themselves as specifically supporting and promoting craft practice, but which are nonetheless integral to the sector's financial wellbeing.
<b>Peak industry bodies, service organisations and associations</b>	Peak bodies, service organisations and associations in Australia range from media-specific volunteer-run associations and guilds developed with the aim of self-support between small groups of practitioners, to large organisations with key national advocacy and lobbying objectives and large memberships. The peak national organisation for visual and media arts, craft and design is The National Association for the Visual Arts (NAVA). Others that provide specialist services are the Australian Network for Art and Technology (ANAT), Copyright Agency/Viscopy, the Arts Law Centre of Australia, Australian Copyright Council, Resartis, Arts Access Australia and Kultour. Through the provision of professional advice and service, these organisations assist contemporary visual artists and crafts practitioners to attain the high standards of professionalism necessary to create beneficial relationships between business and artists. A number of professional design organisations (eg. Australian Design Alliance and its affiliations), and industry bodies (eg. the Furniture Industry Association of Australia), have an overlapping interest in crafts practices. Contemporary artists in metropolitan, rural and regional areas are also supported by community arts organisations and regional arts organisations in every State and Territory.
<b>Indigenous Art and Craft Centres</b>	There are now more than 106 Indigenous art and craft centres in Australia. Art and craft centres are community-based and owned enterprises that facilitate the production and marketing of Indigenous art and craft. While some act almost solely as retail outlets, others have myriad functions important to their communities. The centres provide artists with materials, accommodation and facilities as well as documentation of works, management, promotion and marketing services. The centres are spread over the six states and the Northern Territory. As a group, the Indigenous art and craft centres represent more than 5000 Indigenous artists.
<b>Corporate Sponsors and Patrons</b>	Corporate support for the arts has become vital in supporting the delivery of activities and the opportunities available to artists through organisations' partnerships, projects, gallery and touring programs. Many craft organisations have an active program of building corporate support and acknowledge the important role private businesses can play in supporting, shaping and contributing to a vibrant crafts sector. The peak body responsible for building this support is the government funded Creative Partnerships Australia (formed in 2013 through the amalgamation of the Australia Business Arts Foundation and Artsupport).
<b>Donors, Foundations and Trusts</b>	Important to the entire arts sector, including the crafts, is the support of a number of charitable organisations such as the Gordon Darling Foundation, the Myer Foundation and others, which offer a range of significant grant programs such as for publishing assistance, exhibition development and touring, scholarships, residencies, awards and prizes. There are also some highly valued individual philanthropists who provide various kinds of support. Creative Partnerships Australia also runs the Australia Cultural Fund, which provides tax deductibility for donations to individual artists and organisations without DGR status.
<b>Artist-run initiatives</b>	Currently there are around 150 artist-run initiatives operating in Australia—in all States and Territories, in capital cities, major cities and regional areas. They are primarily exhibition spaces, sometimes incorporating studio spaces, generally run by collectives of practising artists. Artist-run initiatives generally charge artists a fee per week to cover rent, utilities and some limited marketing, such as invitations and press releases. They are usually staffed on a voluntary basis.

Stakeholder	Brief description
<b>Studios and workshops</b>	Craft practitioners often need expensive equipment (such as special kilns, glass ovens, lathes etc.) to create work and will group together in workshops or studios to share costs. While the studios are often initiated through practical necessity, they sometimes develop to operate as a banner or umbrella for various numbers of artists to create and exhibit. Examples of this would include the Gray Street Workshop in Adelaide, the Union Street Studios in Lismore and the Nicholas Building and Slow Clay in Melbourne. A cooperative can face difficulties raising the finance to purchase and maintain the necessary equipment. They can become de facto art schools to provide access to their equipment. Occasionally a particular area will have a dedicated institution that ensures access to well maintained high cost equipment. The JamFactory in Adelaide is an example of such an institution; the Meat Market in Melbourne had a similar function.
<b>Major art museums</b>	Every capital city in Australia has a major art gallery, for example, the Queensland Art Gallery/Gallery of Modern Art. These galleries have a museum function, involving the collection, preservation, interpretation and exhibition of historical material and acquire crafts to varying degrees. The National Gallery of Australia has the largest collection of Australian craft from 1800 to now, with an active acquisition and exhibition program for crafts. The Powerhouse Museum in Sydney also holds a significant collection of craft and design. These galleries also hold temporary exhibitions, which will occasionally include craft.
<b>Regional galleries</b>	There are more than 100 regional galleries in Australia located in rural, suburban and metropolitan areas. Regional galleries may have historical collections, but will also purchase and present contemporary visual art and craft through temporary exhibitions and purchase contemporary art and craft for their collections. A few regional galleries specialise in specific art and craft mediums.
<b>University galleries</b>	There are university galleries in every State and Territory. University galleries focus on Australian contemporary arts and craft, as part of their aim to support research and education in the field. Like contemporary arts organisations, regional galleries and craft and design organisations, many university galleries also provide education programs, offering activities such as open lectures, floor talks, seminars, forums, conferences and programs for school groups.
<b>Contemporary arts organisations</b>	Contemporary arts organisations are non-collecting exhibition venues whose primary focus is to facilitate the creation, exhibition and interpretation of artistic works created by living artists. Contemporary arts organisations also produce publications, arrange conferences and touring exhibitions, conduct education programs, and act as centres for local artist communities by providing residency and studio management. There is at least one contemporary arts organisation in each capital city. Together they are members of Contemporary Arts Organisations Australia (CAOS).
<b>Major contemporary visual art and craft events</b>	Australia supports a number of recurrent major contemporary visual art and craft events such as the Biennale of Sydney, the Telstra Aboriginal and Torres Strait Islander Art Award, the Adelaide Biennial and the Asia-Pacific Triennial of Contemporary Art
<b>International agencies</b>	International travel, partnership and exchange assistance is provided through the Australia Council and various Australian based agencies like the Australian International Cultural Council, Asialink and the local branch of Resartis. Assistance is also available from international cultural councils like the British Council, Goethe Institute, Australia-China Council, Australia-Japan Foundation as well as programs developed by the Department of Foreign Affairs and Trade.



## International Craft Agencies

### American Craft Council Minneapolis, USA

#### History

The American Craft Council (ACC) is a national, nonprofit educational organisation founded in 1943 by Aileen Osborn Webb to promote education in, and appreciation of, crafts. With a mission to promote understanding and appreciation of contemporary American craft, we celebrate the remarkable achievements of the many gifted artists today who are working with a variety of materials.

#### Who are we now?

Our programs include the bimonthly magazine, American Craft, annual juried shows presenting artists and their work, the Aileen Osborn Webb Awards honouring those who enrich the craft field, as well as a specialised library, various workshops, seminars and conferences, and much more. Members of the ACC include artists as well as institutions and individuals with an interest in the crafts, such as teachers, scholars, collectors, gallery owners, and professionals in many fields, in the U.S. and abroad. This diversity is well represented in the governance of our Board of Trustees. As a nonprofit organisation, the Council relies on the support of members and donors to assure our financial strength.

#### Future ambitions and strategies

- Strategic goal: Promote and advocate for craft as an important cultural resource - we build the audience and understanding for craft through our magazine, website, educational programs, and shows.
- Strategic goal: Strengthen economic opportunities within the craft field
- ACC strengthens economic opportunities for artists by creating marketplace connections
- Strategic goal: Provide thought leadership and expand critical thinking about contemporary craft
- As an educational organisation, ACC cultivates critical thinking and expands the public understanding of craft through our library and awards programs.



Photos courtesy of the American Craft Council



Photo courtesy of the Crafts Council of India, 2013

### Crafts Council of India Chennai, India

#### History

The Crafts Council of India (CCI) was started in 1964, by Smt. Kamaladevi Chattopadhyay. It was later registered as a Society in 1977 with its headquarters in Chennai. CCI is the apex body with a network of 10 State Councils and is affiliated to the World Crafts Council. CCI strives to keep the craft traditions of India alive, revive languishing crafts, and empower the craftspersons with technical skills and other inputs to help them meet the challenges of the contemporary market. With overarching assistance from the Ministry of Textiles, the Office of the Development Commissioner (Handicrafts) co-ordinates the craft activities in the country.

#### Who are we now?

Some of our activities include recording and documenting records of the crafts of the country; looking at the lives of craftspeople, particularly those crafts which are languishing for want of skills or market as the case may be and to see how they can be brought into the mainstream; identifying crafts on the brink of extinction and attempt to revive those crafts; provide technical training and design, marketing and other inputs to the craftspeople to boost their skills to compete in the market; organizing workshops and craft exchange programs towards this purpose, and conduct exhibitions and sale to help test market the products. While the Government is a major partner in our activities, we also depend on the support of sponsors and patrons to conduct all the above activities on a regular scale. To quote some examples, we have done a lot of work in the areas of stone, wood, leather, puppetry, jewellery (both high end and normal, and with unconventional material), flower craft, and combs.

We recognise talent and superior craftsmanship by giving Awards every year to craftspersons at the National level, State level and also separately by the Crafts Council. In order to sensitise the next generation to crafts, we have taken up craft education in schools. We have craft films which are screened for the students, followed up with talks and demonstration of crafts by practicing craftspersons and then hands-on training in crafts.

#### Future ambitions and strategies

Handicrafts account for the second largest employment in the country, next to agriculture. However, in view of the vast size of the country and the regional diversities, craft pockets are scattered throughout the country. In view of rapid urbanization, crafts with low remuneration witness migration to better remunerative employment opportunities and hence are on the decline, some even facing extinction. It is a challenge to keep track of the ancient craft traditions and strive to keep them alive. The diversity of crafts is the strength, but the dwindling continuity is a weakness the crafts sector is facing today. We hope to address this challenge by identifying the areas of weakness and providing adequate support to the crafts community by way of empowering them with the required skills and creating market opportunities by organizing events to help market their products. There is a lot of work to be done, and with the help of the Government, we are doing our best to create awareness of crafts, market opportunities and help sustain the livelihood of craftspersons.



**Summary** Since the 1960s, significant public and private investment has been made in developing an important network of infrastructure to support, develop, educate, promote and celebrate Australian crafts. Throughout this period, Australian craft organisations have proven to be nimble and innovative in responding to new environments to achieve outcomes across a range of societal areas. Their activities include skills development and education, cultural and artistic exchange, commercial enterprise, tourism and national and international marketing of Australian excellence in craft practice.

With limited resources, many craft organisations are delivering highly vibrant, strategic, adaptable and sustainable outcomes and have proved vital in ensuring the ongoing existence and development of Australian crafts as an important artform. Recognising the importance of developing corporate and private partnerships and with ongoing public sector support, their fundamental role in developing creativity, skills and professionalism of practitioners will support the future development of practice and markets for Australian crafts.

## 5.2 Training and Education Providers

Throughout the research undertaken for this Report, it has emerged that provisions for education in the crafts are a significant and growing concern across the sector. While the National Craft Initiative is unable to address this issue in any detail within the parameters of this project, it is acknowledged as a key issue impacting the future viability of the craft sector. This section examines the state of training facilities and places available to ensure Australia maintains a pool of creative, innovative craft and design practitioners producing works of excellence by Australian and international standards.

Three factors have traditionally been necessary to become such a specialist practitioner:

- **Facilities:** regular, affordable access to a studio space with the facilities to support such a practice.
- **Training:** apprenticeship with an experienced practitioner is a necessity in order to gain the specialist hand-skilling necessary to practice a craft. Such skills can take decades to develop to the point where one can act as such a mentor.
- **Communities of practice:** a competitive and sustainable practice needs to be informed by ideas, and driven by exchange with and support from a community of peers.

Key providers of craft training are universities, TAFEs/ RTOs, private providers, mentorships/residencies, and professional/career development providers.

### Higher Education and TAFE Provisions

A review of available data, previous craft education publications and online survey results provide the following findings;

- **TAFE:** A survey of current education provisions for the crafts sector showed that there are currently approximately 68 different, craft-specific qualifications offered at a Certificate I level or above at 96 registered TAFEs across Australia, (see *Appendix B*).
- **University:** At the higher education level, approximately 93 different (i.e. with a distinct crafts

major discipline such as a Bachelor of Fine Arts (Jewellery) qualifications at a bachelor-degree level or higher) were identified at 30 universities across Australia, (see *Appendix B*).

- **State Overview:** In this higher education/vocational landscape, there is significant disparity in educational provisions state to state. The Northern Territory, for instance, only had at the time of writing two craft-specific tertiary-level higher education qualifications available and 7 separate offerings at a TAFE level across three locations. Similarly, Western Australia offers 14 different crafts tertiary-level university qualifications at 3 locations across the state, and 15 TAFE qualifications across 5 locations. Comparatively, NSW has 47 different crafts courses offered at a TAFE level across 53 campuses and 40 distinct courses offered at a higher education level at 10 universities.
- **Historical Comparison:** In 1975's *The Crafts in Australia - Report of the Committee of Enquiry into the Crafts in Australia*, it was found that, of the 1205 crafts practitioners surveyed, 57% had completed secondary education, and 63% had studied at either a technical college, a teachers college, a college of advanced education or a university.<sup>1</sup> In 2003's *Don't Give Up Your Day Job*, it is shown that: 76% of craft practitioners have undertaken formal training, 28% have undertaken private training, 51% are self-taught, 31% are 'learning on the job', and 58% have undertaken some form of 'other training'.<sup>2</sup>
- **Survey Results:** From data collected through the NCI Survey, it was evident that 17.9% of survey participants had completed a TAFE (or similar qualification) from a Certificate III to Advanced Diploma or Associate Degree level. 71.14% had completed a university-level qualification, with 20.73% achieving a postgraduate degree. 89% of respondents had completed a post-school, TAFE or university qualification. Of these, 71.13% of practitioners had undertaken and completed a formal university-level qualification.

<sup>1</sup> *The Crafts in Australia - Report of the Committee of Enquiry into the Crafts in Australia*, (Crafts Board, Sydney, 1975)

<sup>2</sup> Throsby, D and Hollister, V, *Don't Give Up Your Day Job: An Economic Study of Artists in Australia*, (Australia Council for the Arts, 2003), 31.



Freya Sewell weaving at the Australian Tapestry Workshop on exchange from Dovecot Studios in Scotland. Photo ATW

It would appear from historical comparisons, that post-school education levels of craft practitioners have increased in the past 30 years, in line with international rates of tertiary skills. This data echoes the statistics in *Don't Give Up Your Day Job*<sup>2</sup>, indicating that demand and uptake of formal and other training courses by craft practitioners has not declined in the decade since 2003, but rather increased.

### Trends in the provision of crafts training

In recent years many crafts institutions have closed, while others have shifted to 'community' focused programming, rather than formal training. Furthermore, both TAFE/ RTO and university offerings have significantly declined over the last 5 years. Funding cuts across the TAFE system, particularly, have impacted on craft, design and art opportunities for study.<sup>3</sup> In 2012 in NSW, funding was withdrawn from TAFE fine arts courses (within which most craft qualifications lie), as part of \$800 million cut to the TAFE budget over four years. Over \$300 million in funding was withdrawn in TAFE funding from Victoria in 2012, later restored by \$200 million in 2013, still leaving a significant impact for the fine arts/craft education sector.<sup>4</sup> In 2014, federal budget announcements indicated forthcoming increase in the cost of degrees across the higher education sector, through the scrapping of capped course costs in 2016.<sup>5</sup>

<sup>3</sup> McNiellage, Amy, "Design Courses Hammered", *Sydney Morning Herald*, November 4, 2013. <http://www.smh.com.au/national/tertiary-education/design-courses-hammered-20131103-2wuor.html>

<sup>4</sup> Patty, Anna, "Call To Reinstate Fine Arts Funding At TAFE", *Sydney Morning Herald*, March 19, 2013. <http://www.smh.com.au/national/tertiary-education/call-to-reinstate-fine-arts-funding-at-tafe-20130318-2gaw4.html#ixzz2t3uMwby>

<sup>5</sup> Knott, M, "Radical shake up to university funding in budget will see some fees soar", *Sydney Morning Herald*, May 13, 2014. <http://www.smh.com.au/business/federal-budget/radical-shakeup-to-university-funding-in-budget-will-see-some-fees-soar-20140513-3887c.html>

The shifting nature and severely reduced funding of the tertiary system has seen university art schools move toward generic bachelor degrees with a few focused electives, rather than the traditional degree in visual arts with a dedicated major and minor in practice-based disciplines. While the shift toward generic BAs has allowed art schools to remain open and operational to some extent, there is no doubt that a degree that provides the conceptual framework and skill development necessary to produce an internationally competitive practitioner no longer exists.

The choice of some institutions to absorb particular craft areas into their design faculties, rather than their art schools, has seen the subsequent loss of particular facilities and training that previously formed a key part of the discipline in question. For example, Curtin University's Textiles Department, which incorporated skills such as printmaking, dyeing, weaving, knitting, lace-making and shibori, and equipment such as screen printing facilities, 3D scanners, knitting, sewing and overlocking machines, was closed in 2011. Elements of the department have since been absorbed into the design stream, but with a much stronger orientation toward fashion and garment design, and the loss of those techniques listed above.





Children's weaving workshops at the Australian Tapestry Workshop. Photo ATW

### Provisions from Private Providers

There are numerous private providers<sup>1</sup> around the country providing additional education opportunities for the crafts sector. A sample survey conducted for this research document revealed over 40 glass courses offered at private institutions across Australia. These private providers include community workshops, adult community education centres, Australian Craft and Design Centres, the National Association for the Visual Arts, practitioners' workshops and commercial suppliers. For example, the National Association for the Visual Arts offers a range of private education provisions, including *NAVA Connect* courses (course titles include Art Business Basics, Maximise Your Exposure, Expand Your Career, Winning Grant Proposals, Build a Basic Website), *NAVA Synergy* which provides coaching and mentoring for practitioners who want to extend their practice beyond the usual fields and a wide range of workshops and training events.

While these private providers may go some of the way to filling gaps left by decline in other forms of crafts education, Grace Cochrane notes:

*Classes offered in private studios and workshops, are filling some of the gaps, but usually can't provide a concurrent contextual history/theory education offered by a formal institution. (In filling that gap, they can also contribute to decline in student numbers in those institutions.)*<sup>2</sup>

*There have been many rewarding and productive partnerships between education institutions and the crafts field, including international visitor programs, exhibitions, residencies, workshops and publications. Some important classes are increasingly being offered in private studios and workshops to compensate for loss of programs in formal institutions and to provide income for the studio. Other important opportunities exist through recurring schools and classes, for example the Summer and Winter schools at the Sturt workshops, NSW, and the classes at JamFactory, SA, and at Canberra Glassworks.*<sup>3</sup>

There is no official register for private providers of crafts training, nor is this data collected in ABS statistics,<sup>4</sup> so a sample outline of some key provisions for study from private providers across the ACDC organisations has been included overleaf:

<sup>2</sup> Appendix E – Consultation Participants and selected Consultation Responses

<sup>3</sup> Appendix E – Consultation Participants and selected Consultation Responses

<sup>4</sup> "Arts and Culture in Australia: A Statistical Overview, 2012". Australian Bureau of Statistics, last updated 2012, <http://www.abs.gov.au/AUSSTATS/abs@nsf/mf/4172.0>

<sup>1</sup> In this context, private providers include private education companies or arms of organisations that provide qualifications at a tertiary level but are not listed as public universities.

### Sample - Private provisions of craft education and training at some of the ACDC organisations

<b>artisan</b>	Through a long-term partnership with advertising company, BCM, artisan mentors Emerging Curators through the joint Mentorship Program to support the next generation of curators for the craft and design sectors. artisan also offers educational kits for its touring exhibitions aimed at primary and secondary students. artisan also partners with Queensland University of Technology to provide practical retail and exhibition and design experience to Interior Design Students.
<b>Australian Tapestry Workshop</b>	The Australian Tapestry workshops offers regular workshops in tapestry weaving, from a school and beginners level to professional master-classes. The average cost for an intermediate course is listed at \$600 and runs over two days. <sup>5</sup>
<b>Canberra Glassworks</b>	Canberra Glassworks' education program offers a wide variety of educational options, ranging from short courses and beginner classes to intensive professional workshops. The intensive professional workshops offered feature international practitioners highly regarded in the glass field. <sup>6</sup>
<b>Central Craft</b>	Central Craft offers studio space and workshops aimed at teaching participants skills and techniques to allow them to continue on their own projects after the workshop is complete. Workshops range between \$50-\$200 on average.
<b>Craft (Victoria)</b>	Craft currently runs workshops on professional development and offers lectures by key professional practitioners. On-line Craft TV regularly hosts interviews with makers and business professionals talking about their practice. Craft as a Career is a regular forum and workshop program that is run twice per year. Craft is currently developing a summer master class work-shop program to be rolled out in January 2014.
<b>Craft ACT</b>	Craft ACT provides education kits that can be used as a learning aid by upper primary and secondary teachers to explore the broader aspects of their exhibitions.
<b>Design Tasmania</b>	Design Tasmania is currently "developing a range of education programs based around the permanent Design Tasmania Wood Collection and the temporary exhibitions program." Currently, Design Tasmania offer educational programs for schools groups. <sup>7</sup>
<b>FORM</b>	FORM offers a creative professional development program, Land.Mark.Art that builds new skill, income and employment opportunities for Aboriginal artists. FORM CEO Lynda Dorrington: "Launched in 2009, FORM's Land.Mark.Art program offers an apt example what can be achieved when craft is integrated as a critical process into interdisciplinary creative development with ground breaking outcomes. Land.Mark.Art offers a conduit for urban, regional or remotely based Aboriginal artists to participate equitably with their peers in the creation, development and production (both by hand and machine-enabled production) of artistic work." <sup>8</sup>
<b>Guildhouse</b>	Guildhouse offer a variety of programs to support creative practice, including INFORM, a professional development program of workshops to develop business skills needed to maintain a successful practice, and Traditional Craft Skills Workshops, which link culturally and linguistically diverse craftspeople emerging communities (primarily refugees) with South Australian artists and members of the broader community. <sup>9</sup>
<b>JamFactory</b>	JamFactory offers a rigorous associate training program (a two-year qualification) in the schools of ceramics, glass, furniture and metal design, covering skills and business training for practitioners. The cost to JamFactory of each Associate position is between \$15,000 and \$20,000 per annum. Other JamFactory education provisions include workshops, short courses and education packs for schools. <sup>10</sup>
<b>Object</b>	Object provides a range of educational services from video and audio talks, teachers resources, education kits and learning programs for school and tertiary students. Object's Design Emergency project, is also currently being piloted in primary schools across NSW.
<b>Sturt – Australian Contemporary Craft and Design (Sturt School for Wood)</b>	Apart from their offerings at a registered training level (Sturt School for Wood offers a one-year Certificate IV in Furniture Design and Technology at a fee of \$5,000 per term), Sturt offers intensive woodworking classes, and other courses across various craft disciplines. Key features of Sturt's educational provisions are their Summer and Winter School programs, which offer immersive training from highly regarded practitioners from Australia and beyond. <sup>11</sup>
<b>TactileARTS</b>	Tactile Arts offers workshops across ceramics, glass, textile, shoemaking, jewellery, and mosaic throughout the year. The average cost for a six-week course is \$300 for TactileARTS members and \$400 for non-members.

<sup>5</sup> "Classes and Workshops", Australian Tapestry Workshop, 2014, <http://www.austapestry.com.au/whats-on/classes-workshops>

<sup>6</sup> "Professional Workshops", Canberra Glassworks, 2014, <http://www.canberraglassworks.com/artists/professional-workshops>

<sup>7</sup> "Education", Design Tasmania, 2014, <http://designtasmania.com.au/education>

<sup>8</sup> Appendix E – Consultation Participants and selected Consultation Responses

<sup>9</sup> "Programs – Traditional Craft Skills Workshops" – Guildhouse, 2014, <http://guildhouse.org.au/programs/traditional-craft-skills-workshops>

<sup>10</sup> "Associate Training Program", JamFactory, 2014, <http://www.jamfactory.com.au/associate-program.php>

<sup>11</sup> "Intensive Woodworking Courses", Sturt Australian Contemporary Craft and Design, 2014, <http://www.sturt.nsw.edu.au/education/intensive-woodwork>





Natalie Gock, JamFactory Associate, Metal Forming Room, 2011. Photo: Tom Roschi



2012 Artist in Residence Helen Smith and Kathleen Doyle performing Butoh dancing at the Australian Tapestry Workshop. Photo ATW

### School-Level Crafts Education

The development of the national arts curriculum for Australian schools has seen all reference to crafts practice included under the heading of 'Visual Arts'. *The Australian Curriculum: The Arts Foundation to Year 10* document, as provided to Ministers in July 2013 by the ACARA Board, suggests: "Visual Arts includes the fields of art, craft and design." In the document: craft is defined as: "an intellectual and physical activity where artists explore the materials and processes to produce unique objects for the purposes of: experimentation with form or function; exhibition; production; and personal or community need. Indigenous cultures draw no distinction between art and craft and, similarly, contemporary culture values the interplay between the art/craft, design/craft, the art/designer or the design/maker. The crafted and handmade sit alongside the manufactured design object as part of historical, national and cultural identities".<sup>2</sup>

### Summary

As noted in the findings above as well as industry consultation findings, educational and training opportunities across the arts sector overall have experienced a significant decline at tertiary levels and for the crafts also in schools.

With limited provision for the visual arts, craft and design, and competition between many different forms (painting, sculpture, digital, video, and craft), the evidence points to a significant decline in training opportunities for specialised craft practitioners. The medium to long-term impact of fewer training places will lower the number of specialised craft practitioners in the next generation and overall quality of higher-end Australian craft.

A number of craft and design organisations have responded by investing heavily in developing training and workshop programs in an effort to fill this gap, with FORM, Sturt Australian Contemporary Craft and Design, Canberra Glassworks and JamFactory among some of the country's leading examples. To varying degrees, other peak organisations also play an important role in providing information, workshops and linkages to capacity building in the areas of business, marketing, promotion, collaboration, finance and legal activities e.g. NAVA's various career development training programs offered face to face and on-line and Guildhouse's "INFORM" professional development program, and others such as Flying Arts (Qld), Artsource (SA).

<sup>1</sup>*The Australian Curriculum: The Arts Foundation to Year 10* (Australian Curriculum, Assessment and Reporting Authority, July 2013), 112, [http://www.acara.edu.au/verve/resources/Australian\\_Curriculum\\_The\\_Arts\\_2\\_July\\_2013.pdf](http://www.acara.edu.au/verve/resources/Australian_Curriculum_The_Arts_2_July_2013.pdf)

<sup>2</sup>*The Australian Curriculum: The Arts Foundation to Year 10* (Australian Curriculum, Assessment and Reporting Authority, July 2013), 112, [http://www.acara.edu.au/verve/resources/Australian\\_Curriculum\\_The\\_Arts\\_2\\_July\\_2013.pdf](http://www.acara.edu.au/verve/resources/Australian_Curriculum_The_Arts_2_July_2013.pdf)



# 6 The craft practitioner



Samantha Bosward, Adam Cantwell, Jorge Criollo-Carrillo, JamFactory Associates, Furniture Studio, 2011. Photo: JamFactory

This is a significant time in the history of crafts in Australia, in that the field is influenced by multiple generational, social, environmental, economic and technological variables. In response, contemporary Australian practice is exhibiting highly diverse and hybrid applications of craft that couple technical skill and precision of fine traditional crafts with current technologies as 'new tools'. This expansive spectrum of influences for practitioners to draw on and apply themselves to, is leading to multidisciplinary forms of practice that celebrate creative processes as well as object-based outcomes, often applied within the wider arts fields and increasingly to industries outside of the arts.<sup>1</sup> In order to gather a snapshot of the key themes of most relevance to today's craft practitioners, an online survey was conducted together with industry consultation and a review of findings from industry reports. The following key themes were identified;

1. Career sustainability
2. A multi-disciplinary approach
3. Using technology in production, selling and marketing

## Career sustainability

The low income for craft makers is cited as the key issue affecting the longevity of careers within the crafts. In the Australia Council for the Arts Artfacts statistics, the median annual creative income of craft practitioners is

stated as \$10,000 based on 2007–08 data.<sup>2</sup>

In addition, the 2013 NCI Online Survey findings indicate that 68.2% of respondents are earning \$10,000 or less per annum, with 20% of those respondents earning between \$1,000–\$5,000 per annum. The NCI Online Survey also indicates that only 5.4% of craftspeople who participated in the survey are earning over \$50,000 per year, which appears inadequate for the level of skill, qualifications and knowledge required to be a professional craft practitioner. Throsby and Zednick, 2010 suggest that the average total median income for crafts practitioners is \$30,500 with \$18,000 arts income earned.<sup>3</sup>

Although a high proportion (over 75%)<sup>4</sup> of practitioners who participated in the NCI Online Survey stated that they expected their crafts business to grow in the next 5 years, over 60% of those who undertook the survey did not consider themselves to be professional or mid-career practitioners.<sup>5</sup>

Most craftspeople realise they have to treat their practice as a business and many choose, or need to, supplement their income elsewhere, such as through teaching, setting up their own schools, sales of supplies, or running workshops in Australia and overseas.

<sup>2</sup> Artfacts: "Craft", Artfacts website, Australia Council for the Arts, 2013, <http://artfacts.australiacouncil.gov.au/tag/craft>

<sup>3</sup> Throsby and Zednick, *Do You Really Expect To Get Paid? – An economic study of professional artists in Australia* (Australia Council for the Arts, 2010)

<sup>4</sup> Appendix – NCI Online Survey Results

<sup>5</sup> Appendix – NCI Online Survey Results

These findings, when compared with data reported in previous industry reports and ABS statistics, unfortunately imply that little has changed in craft practitioner income levels over the past decade.

Recognising the low levels of incomes, industry research conducted as part of this project indicates a number of opportunities available to crafts practitioners for funding support.

- Grants: 103 grants at a national, state and territory level are identified in *Appendix C*, with the average grant amount offered for individual practitioners (based on this survey) across Australia sitting at \$11,123.
- Private support: In *Appendix C*, 33 key potential funding opportunities are also identified through private foundations, trusts and philanthropists.
- Scholarships, Awards and Prizes: *Appendix C* outlines 81 additional funding opportunities, ranging from certificates and industry recognition (27 of the identified 81 opportunities) to \$100,000 for an established artist who is selected as a Creative Australia Fellow.

Given the low incomes generally associated with crafts practice particularly in the early stages of careers, many practitioners cited the importance of grant support and subsidised training opportunities as critical to their development.<sup>6</sup>

## A multi-disciplinary approach

An increasing number of practitioners are engaging with craft practice in a way that opens up dynamic and alternative explorations of craft and how it can be applied, evolved and integrated to impart value to both the artist and the community at large. This has many practitioners and organisations seeking out a highly varied range of arts and non-arts processes.

An increasing number of practitioners demonstrate the evolving nature of craft, including Helen Britton, Penelope Furlano and renowned international designer, Marc Newson. While their practices are distinctive, they all share some important characteristics: the combination of new technologies with traditional skills, the exploration of new materials and re-exploration of traditional materials, engaging with the 'consumer' in an active dialogue about values and meaning, and working within a professional discipline which involves research and development, rigorous work schedules, credible business plans and sophisticated strategies for bringing their products together with potential markets.<sup>7</sup>

## Using technology in production, selling and marketing

### Selling and marketing

Internet and digital technologies have radically re-shaped many of the creative industries, including music, publishing and film. These technologies have greatly amplified the potential market for creative products, by allowing producers to access international customers and audiences. With the opening up of the online marketplace for the crafts, these new trading environments do pose challenges that craft practitioners need to navigate including international competition, intellectual property protection and costs of online marketing and promotion.

The transition to online exhibiting and selling of work appears strong with results from the NCI Online Survey indicating that approximately a third of respondents used online galleries to exhibit their work. Traditional spaces for exhibiting still appear popular with commercial galleries (53.14%) and artist run initiatives (40.50%) amongst the highest ranking exhibition spaces.<sup>8</sup> Similarly, in selling work, the most common places participants indicated were galleries (29.8%) and markets (23%), however online retailer Etsy proved a popular retailing avenue with 10.35% of respondents citing its usefulness as a retail outlet.<sup>9</sup> Although the majority of practitioners who undertook the NCI Online Survey believed that there are new opportunities for practitioners online,<sup>10</sup> the upsurge in online crafts trade has introduced new issues for practitioners to consider that require increased resourcing and attention to appropriately capitalise on the online environment.

<sup>1</sup> FORM, "New Narratives for Craft", FORM, 2014, <https://docs.google.com/file/d/0BvgAbWjPsHmnYzVzdWMSV2UwT3M/edit>

<sup>6</sup> Appendix – NCI Online Survey Results

<sup>7</sup> FORM, "New Narratives for Craft", FORM, 2014, <https://docs.google.com/file/d/0BvgAbWjPsHmnYzVzdWMSV2UwT3M/edit>

<sup>8</sup> Appendix H – NCI Online Survey Results

<sup>9</sup> Appendix H – NCI Online Survey Results

<sup>10</sup> Over 65% of survey participants 'agreed' or 'strongly agreed' Appendix H – NCI Online Survey Results



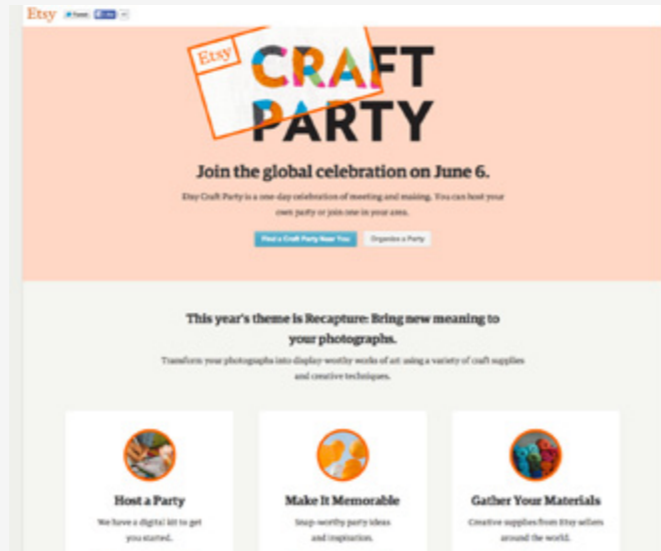
## An online craft marketplace

Etsy

Etsy is the most popular online retail outlet for crafts practitioners in Australia and internationally with 30 million members, 900,000 independent businesses and 4.5 million Australian visitors per month.<sup>1</sup>

Etsy's Australian branch provides support for sellers, through a dedicated blog, online tutorials and information, and "Etsy Teams", groups of local sellers who, in a similar way to crafts guilds and associations, meet and converse regularly about their practice and business.

The benefits of technology in facilitating and supporting greater commerce opportunities within the crafts can be demonstrated by Etsy's rise as an online retailer, with the Economist Magazine stating its market value at over \$1 billion in 2013.<sup>2</sup>



## Production

Cutting-edge technologies such as laser cutting and 3D printing have opened up new possibilities for practitioners with 3D printing being described by *The Economist* as 'the manufacturing technology that will change the world'<sup>3</sup> While such technologies are not necessarily widely used by the craft-making population as a whole, many early and mid-career makers have embraced them. They are used in universities and colleges, and are therefore shaping the next generation of craft practitioners.

*Craftspeople are emerging from their potters wheels, looms, lathes and workbenches and playfully engaging with that new, (for some of us) mysterious tool—the computer. The result is a hybrid art form with elements from both worlds: laser cut glass objects; World Wide Web woven textiles; ceramic 3D rendering; vessels in stereo lithography and rapid prototyping; mathematically mediated woodwork, etc.*<sup>4</sup> (Kevin Murray)

The use of technology in craft production poses some interesting points for discussion in how the sector and practice define themselves moving forward. Traditionally, the unique, hand-made nature of craft objects lies at the heart of the profession, with the importance of authenticity and the value of workmanship central to its identity. With the rise of technologies such as 3D printing and the ability to produce distinct objects at the touch of a button, the impacts on how the crafts are represented or defined are yet to be determined.

The rise of technology in craft practice is also representative of a general expansion of the materials and processes selected in the creation of craft objects and services. As evident in the findings from the NCI online survey, many craft practitioners are using a variety of media, including 'new' media such as plastics and recycled materials (39.3%). The most popular material or medium is by far is textiles (47%), followed by recycled items (29.7%), paper (27.91%), ceramics (17%) and metal (17.44%).<sup>5</sup> However, the distribution of results, with its implication from multiple answers, affirms the idea that many practitioners are now seeking an expansive range of materials, which differs greatly from findings in the 1970s.

## Summary

While this Report focuses on three of the most cited issues influencing the lives and careers of today's craft practitioners, there are a multitude of other generational, social, environmental, economic and technological variables that are important to consider as part of a wider discussion on the future landscape of Australian crafts.

The opportunities for practitioners to access wide markets have never been so great with the many outlets and processes that technology provides. However, achieving initial success as a craft practitioner requires strong support in the early stages of a career through training and development opportunities and guidance in taking products to the market. With appropriate support, the current and future landscape provides an exciting setting for a vibrant market of Australian-made producers, products and buyers to flourish and ultimately support a commercially strong and sustainable crafts community.

<sup>1</sup>Online Trends - Industry" Experian Hitwise Industry Trends, January 2014, <http://www.experian.com.au/hitwise/industry-trends.html>

<sup>2</sup> Morris, W, "The art and craft of business", *The Economist*, January 4th, 2014

<sup>3</sup> Morris, W, "The art and craft of business", *The Economist*, January 4th, 2014

<sup>4</sup> Kevin Murray, Appendix E - Consultation Participants and selected Consultation Responses

<sup>5</sup> Appendix H - NCI Online Survey Results





**Case Study: Supporting career development**  
**Amanda Dziedzic**  
 Mid-career Practitioner, Victoria

**About Amanda**

Originally from a tiny country town in South Australia, Amanda moved between Melbourne and Adelaide numerous times over the years. She was an associate trainee in glass at JamFactory in Adelaide from 2008 to 2010, and then continued on for two additional years before making the move back to Melbourne last year. She is now based in Thornbury, and hires time at the Philip Stokes Hot Glass Studio in Cremorne for her glass blowing. Amanda has recently set up a shared studio space in Brunswick with a select crew of other makers ranging from carpenters to industrial designers. Amanda undertook a six week residency at reknowned glass studio Northlands Creative Glass in Lybster, Scotland in early 2013, producing a significant amount of work including a quirky new series of glass objects inspired by vegetables. In 2013 she staged a solo exhibition of Ikebana-inspired vessels at Craft Victoria.

*The biggest influence in my work as a whole is nature. I think plant life is fascinating. Probably the most beautiful design out there. The pattern and colours found in plants will always inspire me. In 2012 I was fortunate enough to take a class in Seattle at Pilchuck glass school with the amazing glass sculptor Karen Willenbrink-Johnsen. This was also definitely a turning point for me and my work.*

**The importance of training and development**

*I don't think I have ever worked harder than when I was an associate at JamFactory. I remember during my first week, my hands were cracked and sore, pretty much screaming at me. I had a burn on my heel, I was tired, I had left my life in Melbourne and I can remember calling my boyfriend (now husband) back in Melbourne, in tears saying what was I doing? The Jam is my most proudest achievement. Being an associate there is the most amazing opportunity a young glass blower can get. It is where, I believe, you learn to blow glass. As an associate you get the amazing opportunity to be on the glass everyday. Every day! You learn through repetition. Your time is divided up into working on numerous commissions, trophies or awards and then designing and making your own production lines or exhibition work. You work like a dog, I'm not going to lie, it is not for the faint hearted, but its rewards are off the hook. During my time as an associate I produced numerous production lines, assisted and worked for other glass artists, participated in a studio placement in the UK and exhibited extensively.*

**Thinking outside the box**

*I think to be a successful glass maker now is the time to think outside the box. In particular glass production is nowhere near as profitable as it was seen in the eighties and to survive as a glass maker you must be open to new avenues. For me this has meant photographing my work differently, working with stylists, looking to social media, launching product in unfamiliar territory (ie the design files open house). I also believe collaboration is an exciting way to work and also the introduction of different materials.*

**The beauty and importance of crafts**

*I think the hand made is alive and well. I think the beauty is in a well executed design that is then marketed smartly and then released to the world. It is not an easy path to walk but it is an extremely rewarding one. Craft for me is just another*

*way of saying trade and in the age where computers are king, I think the time where the hand made and the artist is celebrated is almost upon us. I look forward to the future of craft as I am pretty sure that I can't be replaced by an automated teller.*



Photos (top-bottom): Amanda Dziedzic at the JamFactory, 2013. Photo courtesy of the JamFactory; Amanda Dziedzic, Yumemiru, 2011. Photo courtesy of the JamFactory; Amanda Dziedzic and Dani Rickaby at the JamFactory, 2013. Photo courtesy of the JamFactory.

**Case Study: Multi-disciplinary approaches to craft**  
**Marc Newson**  
 Established practitioner, London, United Kingdom



Click on the image above to watch video and view full credits



Photo and video courtesy of Object: Australian Design Centre, September 2012

**About Marc**

Marc Newson CBE is one of the most accomplished and influential designers of his generation. As an industrial designer, he has worked across a wide range of disciplines, creating everything from furniture and household objects to bicycles and cars, jewellery, private and commercial aircraft, yachts, various architectural commissions, and signature sculptural pieces for clients across the globe. He incorporates a design style known as biomorphism to his various designs. This style uses smooth flowing lines, translucency, transparency and tends to have an absence of sharp edges.

**Career evolution**

Marc was born in Sydney, Australia, where in 1984 he graduated at the Sydney College of the Arts in jewellery and sculpture. In 1986 he was awarded a grant from the Australian Crafts Council and staged a first exhibition featuring the renowned Lockheed Lounge. The following year he moved to Tokyo, where he lived and worked until he moved to Paris in 1991 where he set up a studio.

In an interview given to Interview Magazine, Marc describes his early days studying jewellery making:

*I went to art school, and I didn't study design. You had the option of specializing in painting, sculpture, printmaking, ceramics, or jewellery. I ended up concentrating in the jewellery department and graduating in jewellery design. Not because I had any interest in making jewellery—it was simply the only department in the art school that actually taught you how to do something. All of the other departments, like sculpture or painting, really weren't at all interested in teaching specific skills. It was very esoteric. In the jewellery department, there were tools, workshops, people to teach you how to build things. That's really all I wanted to know—how to make stuff.*

*If I had to do it all over again, I think I'd probably still study jewellery. It gives you an incredible technical background. If you can work on very, very small things, then, I think, typically you find it easier to go bigger rather than the other way around. I think a lot of architects have struggled with small things. Whereas if you start small, it's easier to get bigger. It was fantastic training... and I ended up making furniture in the jewellery department of my art school. I justified it to my tutors by saying it was furniture in the*

*tradition of jewellery – it has the same relationship to the human body. It doesn't work without the human body.'*

In 1997 he moved to London, where he and Benjamin de Haan set up Marc Newson Ltd though he still has a house in Paris. He is currently adjunct professor in design at Sydney College of the Arts (where he first studied sculpture and jewellery) and is the creative director for Qantas. He co-founded and owns the Ikepod watch company. In 2005, he was selected as one of *Time* magazine's 100 most influential people of the year.

His work has become amongst the highest selling in auctions. One of his three Lockheed Lounge chairs sold for \$968,000 at Sotheby's in 2006, and £1,100,000 at a 2009 auction at Phillips de Pury & Company. At the 2006 Design Miami fair he produced 12 Chop Top tables, all of which sold out in 20 minutes at an estimated \$170,000.

**Applying craft and design to new industries**

Marc has worked across a wide range of disciplines and industries over recent decades. In 2007, when the European Aeronautic Defence and Space Company (EADS) announced plans to start private space tourism by the year 2012, they approached Marc to create the interior of the spaceship. Marc designed the cabin of the Astrium space tourism jet, which was launched at the 2007 Paris airshow. The jet is designed to carry four passengers into space on flights lasting a few minutes, taking off like a conventional aircraft from regular airports and switching to rocket mode once airborne.

**The beauty and importance of crafts**

*Marc on treasuring craftsmanship...*

*My spiritual birthplace is Japan. When I arrive there, I feel I'm home. There are a few hundred master craftsmen in Japan whose skills are so valuable the Government has deemed them national living treasures. When you visit the temples in Kyoto, you realise why. One craftsman might do only a certain type of woodwork, another might make blades for a very specific type of sword, or tie-dye cloth in a very special way. The Japanese have retained ancient crafts and skills that we have lost.*

<sup>1</sup> Peter M. Brant, Interview Magazine, <http://www.interviewmagazine.com/art/marc-newson-/#>





Elaspede Motorcycle featuring designer Leo Yip, (2013), Photo: artisan

## 7 The crafts market

Craft is sold and marketed through a number of routes. Some of the key avenues are retail outlets, craft/design fairs, markets and events, galleries/ exhibition spaces, workshops, auction houses and agents, international markets and other national, state and territory entities, state, regional and university galleries and artist run initiatives. The recent boom in retailing of professional and hobbyist crafts has fuelled a growing appreciation of and demand for handmade and locally made products. However, the professional crafts have been affected by subdued economic conditions in recent years which have affected the sales of work, (particularly of higher priced works) affecting both galleries and makers.<sup>1</sup>

In order to understand this element of the craft 'value chain', the NCI Online Survey sought responses from commercial galleries, sales outlets within public galleries and museums, craft shops and online retailers. The sample is small and cannot be considered to be statistically robust, however, the results are indicative of the shape of the craft market.

The ABS notes: "Collecting information on the activities of those who sell art and craft items is also difficult. Those involved in the sale of arts and crafts are generally counted with retailers of a range of other items in any business listings. Sales also regularly by-pass formal retail channels with producers selling directly, or selling through markets or fairs."<sup>2</sup> The following section provides an overview of the current state of the craft market based on online survey results and industry data.

### Craft Retailing

The most common places that NCI Online Survey participants said that they sold their work were:

1. Galleries (29.80%)
2. Markets (22.98%)
3. Shops (10.86%)
4. Etsy (10.35%)
5. Exhibitions (9.34%)
6. Word of Mouth (7.07%)
7. Retail (5.56%)
8. Facebook (4.04%)
9. Ebay (4.04%)<sup>3</sup>

### Galleries

Galleries were listed as the most common place for survey participants to sell their work with Collectors being the most commonly listed buyers. These findings indicate the importance of the commercial gallery sector as well as craft organisations in supporting the sale of practitioners work. Today, National, State and Regional galleries provide a market for the promotion and collection of crafts. The National Gallery of Australia continues to be Australia's largest collecting agency for Australian craft<sup>4</sup> with a few state and regional galleries curating craft exhibitions as well as acquiring a small number of pieces. Incentives for the acquisition of craft objects could support greater market exposure and business growth for practitioners.

1 Appendix H - NCI Online Survey Results

2 "Arts and Culture in Australia: A Statistical Overview, 2012". Australian Bureau of Statistics, last updated 2012, <http://www.abs.gov.au/AUSSTATS/abs@nsf/mf/4172.0>

3 Appendix H - NCI Online Survey Results

4 Appendix E - Consultation Participants and selected Consultation Responses 7

### Physical retail stores

An initial sample survey undertaken for this Report identified 173 key retailers (*Appendix D*) with a physical storefront selling crafts around Australia. The majority of these craft retail outlets were mixed-businesses, combining a retail outlet with a gallery, workshop or exhibition space. According to the results of the NCI Online Survey, over 60% of practitioners sell their work through these spaces.<sup>5</sup>

The majority of ACDC organisations across the country represent their members and local practitioners through the provision of a physical and/or online retail store.

### Online Retailing

In the year to March 2014, Australians spent \$15.2 billion on online retail. This level is equivalent to 6.6% of spending with traditional bricks & mortar retailer (excluding cafés, restaurants and takeaway food to create a like-for-like comparison) in the year to March 2014. Comparatively, in the year to August 2013, Australians spent \$14.2 billion on online retail. This level is equivalent to 6.3% of spending with traditional bricks & mortar retailer (excluding cafés, restaurants and takeaway food to create a like-for-like comparison) in the year to July 2013.<sup>6</sup> The growth in online retail in Australia has been clearly reflected in the crafts sector and there has been a high level of interest in and uptake of online retail opportunities indicated in the surveying for this Report. 65% of those who undertook the NCI Online Survey<sup>7</sup>

5 Appendix H - NCI Online Survey Results

6 "Online Retail Sales Index", NAB Business Research and Insights, NAB Online, May 2014, <http://business.nab.com.au/tag/online-retail-sales-index>

7 Appendix H - NCI Online Survey Results

stated that they agree or strongly agree that there are many new opportunities for makers and craftspeople online.

Of those who identified as running a crafts business in the NCI Online Survey, 36% operate a gallery/retail space, and 34% run an online store.<sup>8</sup> This is indicative of a relatively high proportion of online sales within the craft retail space, as the 2011 Productivity Commission Enquiry Report *Economic Structure and Performance of the Australian Retail Industry*<sup>9</sup> notes that: "The Commission's best estimate is that online retailing represents 6 per cent of total Australian retail sales — made up of 4 per cent domestic online (\$8.4 billion) and 2 per cent from overseas (\$4.2 billion). In some other countries, online sales figures are higher and set to grow further, as will also happen here."

Many online retail stores also have a 'real-life' incarnation. As an indication, the following eight ACDC organisations have an online retail store - Object: Australian Design Centre, JamFactory, artisan, Sturt - Australian Contemporary Craft and Design, Design Tasmania, Craft (Victoria), Craft ACT, and the Australian Tapestry Workshop.

8 Appendix H - NCI Online Survey Results

9 "Economic Structure and Performance of the Australian Retail Industry" Productivity Commission Inquiry Report (November 2011) [http://www.pc.gov.au/\\_data/assets/pdf\\_file/0019/113761/retail-industry.pdf](http://www.pc.gov.au/_data/assets/pdf_file/0019/113761/retail-industry.pdf)



Artist Sangeeta Sandrasegar working in collaboration with ATW weaver Sue Batten on a new tapestry project. Photo: ATW



### Selling at Markets and Events

Over 22% of the practitioner participants in the NCI Online Survey noted that they sold their work at markets and events. Research for this Report into craft and design fairs and markets across Australia found over 250 events held regularly across the country.<sup>1</sup>

The Australia Council's survey of arts participation showed that 38% of Australians attended a visual arts and craft event in 2009, with over half of these attendees (54 percent or 21 percent of all Australians) going to an exhibition of a painting, drawing or street art. Craft events had the highest number of attendances at 16 times a year, while sculpture and installation art events had the least number of attendances at 10 times per year.<sup>2</sup>

It was also found that 9% of Australians over 15 years of age attended an Indigenous visual arts and craft event in 2009 – equivalent to over 1.66 million people. Almost half of all Australians (47%) say their interest in Indigenous art is growing. A further 17% say they already have a strong interest and will continue to.

### Sales generated

The retailers who provided data about their approximate annual sales of crafts objects or products tended to have annual sales of crafts products under \$30,000 – with almost 46% of those who provided information earning under \$10,000.<sup>3</sup> The most commonly listed buyers were cited as collectors, home decorators and friends.

### Buyers

Of those practitioners undertaking the Survey who sold their work, their most commonly listed buyers were:

1. Collectors (35.48%)
2. Home decorators (14.40%)
3. Friends (10.80%)
4. Gift (8.48%)
5. Public (7.46%)
6. Women (6.43%)
7. Galleries (3.60%)<sup>4</sup>

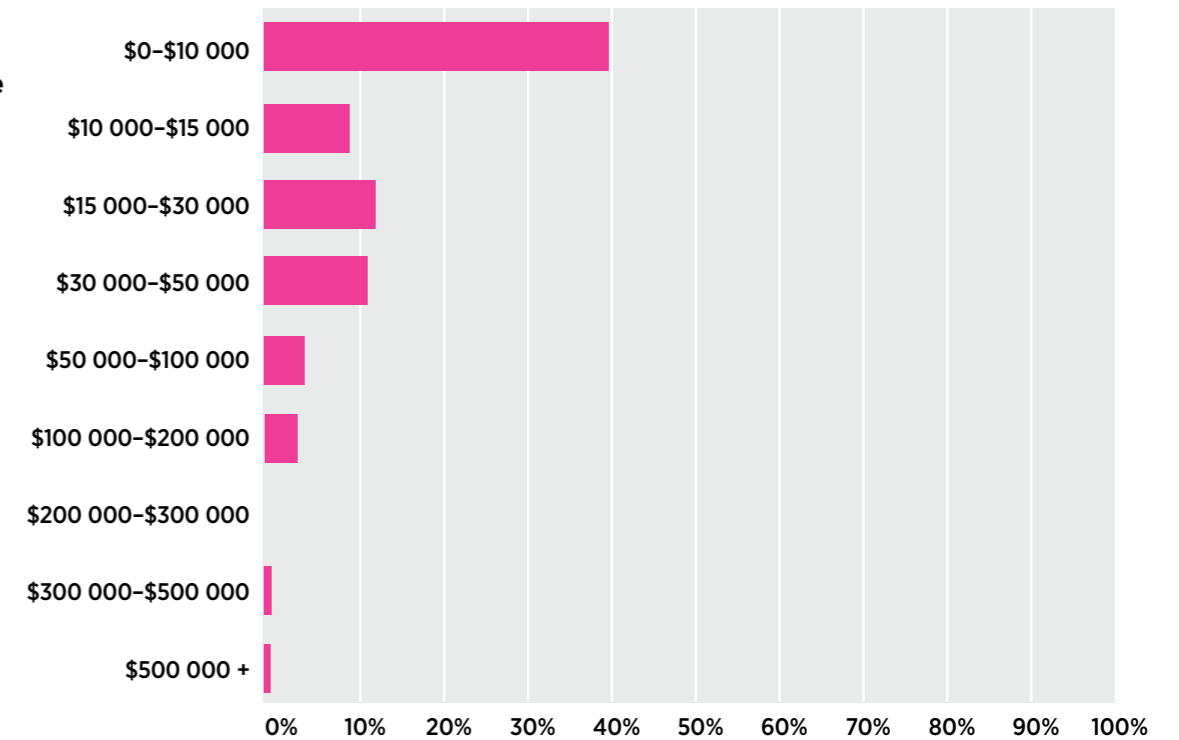
### Expenditure on Craft work

The ABS Household Expenditure Survey: Summary of Results, 2009–10 found that total annual expenditure on visual arts and crafts was \$1,042 million. This was equivalent to an average household expenditure of \$2.38 per week. Total annual expenditure on paintings, carvings and sculptures was \$547m, while \$245m was spent on studio and other professional photography and \$250 million on art and craft materials.

The Australian Council's 2013 Artfacts Report found that Australian household spending on visual arts has been growing over time. On average, Australians spend over \$100 annually on paintings, carvings and sculptures, art and craft materials.

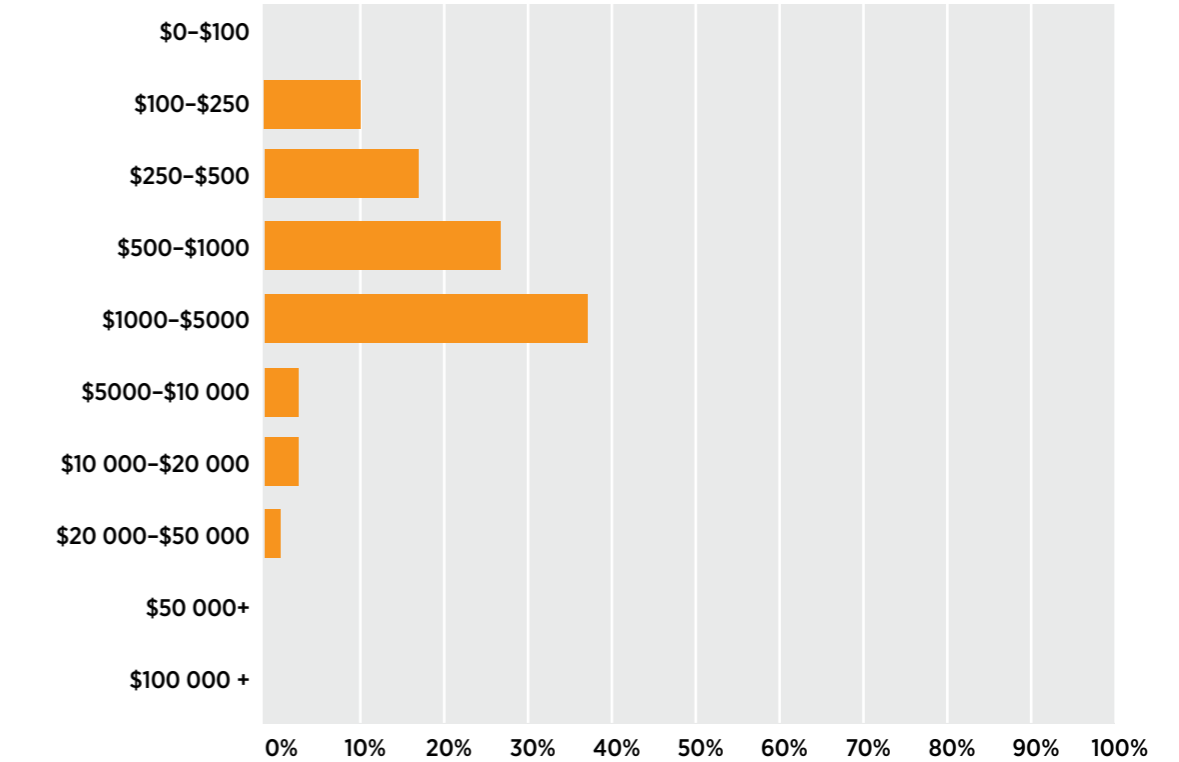
### If you don't mind telling us, how much do your approximate annual sales of craft products or objects total?

Answered: 85  
Skipped: 520



### Approximately how much did you spend on craft (products, materials, artwork etc) in the last year?

Answered: 49  
Skipped: 556



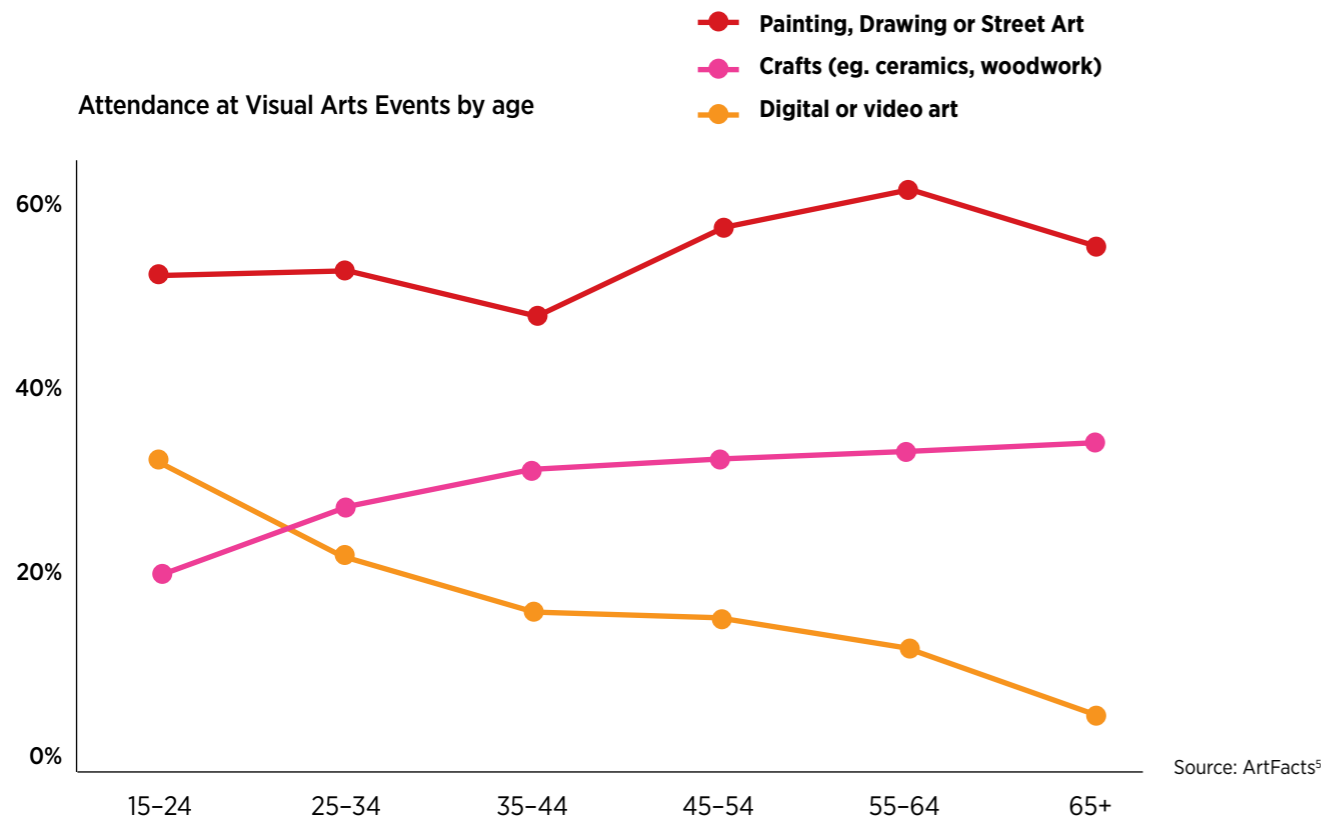
- Expenditure in the last year**
- 43% spent between \$250-\$1000
  - 37% spent \$1000-\$5000
  - 10.2% spent between \$5000-\$50 000<sup>6</sup>

### The most common factors listed by those who invested in craft undertaking the NCI Online Survey were:

Source: NCI Online Survey<sup>6</sup>

- Aesthetic
- Originality
- Australian
- Handmade
- Materials
- Locality
- Quality
- Sustainability
- Skills
- Style
- Design
- Prices
- Colours

Attendance at Visual Arts Events by age



<sup>1</sup>Appendix D – Sample Search Survey of Crafts Retailers

<sup>2</sup>"Artfacts: Craft", Artfacts website, Australia Council for the Arts, 2013 <http://artfacts.australiacouncil.gov.au/tag/craft>

<sup>3</sup>Appendix H - NCI Online Survey Results

<sup>4</sup>Appendix H - NCI Online Survey Results

<sup>5</sup>"Artfacts: Craft", Artfacts website, Australia Council for the Arts, 2013, <http://artfacts.australiacouncil.gov.au/tag/craft>

<sup>6</sup>Appendix H - NCI Online Survey Results





Indigenous grass weavers participating in International Women's Day Weaving Stories Together workshop at the Australian Tapestry Workshop, Photo: NCI

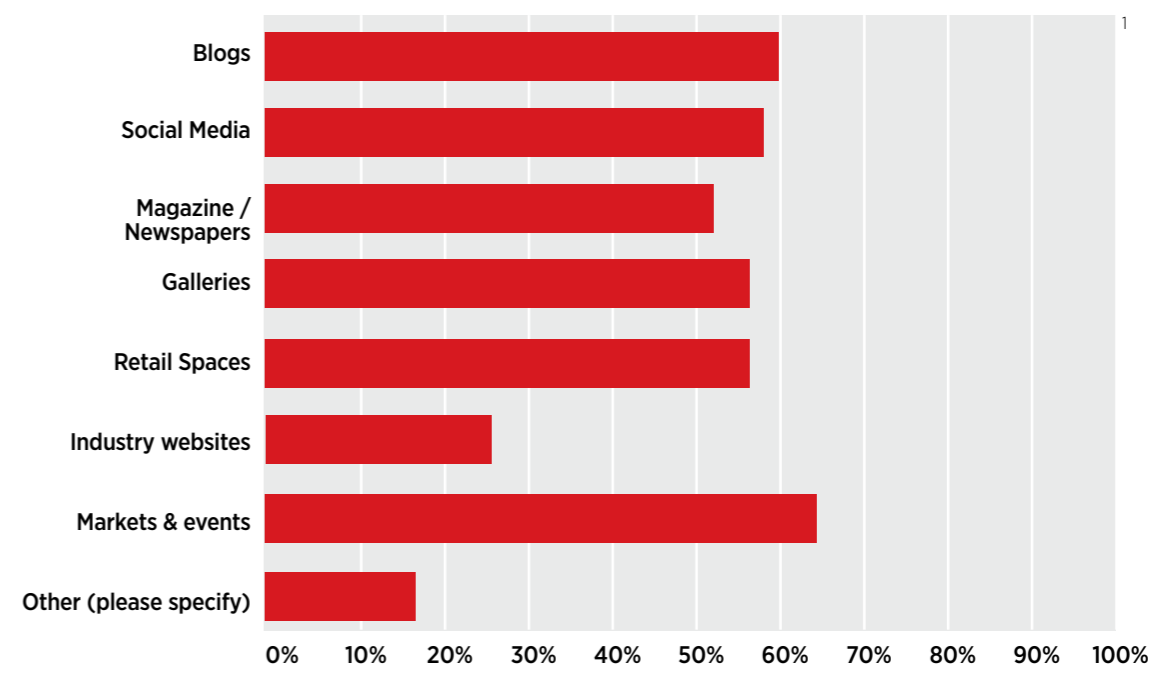


Dai Li, *The Balloons*, 2013, BCM Crucible Gallery, Photo: artisan

**Engagement with craft**

It was found in the NCI Online Survey that the most popular methods for people to discover craft/design products, news and events were (with an almost equal preference) blogs, social media, magazines/newspapers, galleries, retail spaces and markets and events.

**Where do you go to discover craft/design products, news and events (please select all that apply and include as many others as you can)?** Answered: 48 Skipped: 557



1 Appendix H - NCI Online Survey Results



## International exchange opportunities

Opportunities for import and export that have value to crafts practitioners and businesses encompass many areas addressed in this Report, from education to retail. Outlined below are some of the key international import/export opportunities, needs and experiences for Australian practitioners.

### Key programs supporting Craft Export: Past and Present

#### World Crafts Council 1970s

Grace Cochrane notes that: “Australia was a key member of the World Crafts Council for some decades, with Australian Marea Gazzard as president for some years, and Craft Australia and the Crafts Board hosted the Asian Office in the 1970s. As the connections have moved largely from West to East, links are maintained through a few people, notably Kevin Murray (Vic) through projects such as Sangam - the Australia India Design Platform, supported by the Visual Arts Board and many others.”

#### Australian attendance at International Crafts Events, 1970s to early 1990s

From the 1970s, Craft Australia, with Government support, organised international events in Faenza, Italy (ceramics); Schmuck and Talente in Germany (jewellery and metalwork); and Lodz and Lausanne (textiles). In the early 1990s, the Visual Arts and Crafts Board (VACB) of the Australia Council began a Visual Arts Export Strategy. The VACB engaged Craft Australia to manage selected international craft events. With the support of the Australia Council in partnership with Austrade and participating dealer galleries, Australians were represented at SOFA in Chicago and New York, and Collect in London, among other events.

#### International Craft Export Program: 1991–2002

Craft Australia General Manager, Catrina Vignando in September, 2008 said:

“Since 1991 the Australia Council for the Arts has supported an international craft export program. Initially this funding was devolved to Craft Australia who, from 1991 to 2002, represented over 14,000 Australian artists and their work at 43 major craft and design feature events in the United States of America, Singapore, Germany, Hong Kong, Korea and Japan. Over these eleven years Craft Australia generated over 4 times the return on investment through direct sales of artworks to collectors, galleries and collecting institutions. These figures do not take into account the secondary benefits of this support which continues beyond the exhibition event through the establishment of new contacts and networks. This remarkable foray into the international art market was galvanised with the International Craft Initiative which has been operating since 2003.”

#### The International Craft Initiative: 2003–2008

“The International Craft Initiative (ICI) 2003 - 2008 was an Australia Council for the Arts strategic program that boosted opportunities for Australian craft and design practitioners in the international market. The JamFactory managed the initiative and highlights the program, exhibitors and events of SOFA, Collect and Talente.”<sup>1</sup>

“The program sold works to leading collectors and important collecting institutions - like the Victoria and Albert Museum and the National Museums of Scotland, who purchased works. During 2004 - 2008 ICI sold over \$100K worth of artist's work; but success can not be measured just in dollars. The real benefits were ongoing entry points with a new audience, the securing of commercial representation by international presenters, boosted profile and increased professional capacity and confidence. Artists presented in the program have gone on to be exhibited and/or gained long-term representation by galleries in Germany, France, the Netherlands, UK and the USA. They have received important and influential media coverage, and have made connections with collectors and other artists that will continue to advantage their careers and Australia's reputation and standing on the competitive international stage well into the future.”<sup>2</sup>

#### Current Opportunities for international exchange

##### Australian attendance at international trade fairs

A number of Australian practitioners and organisations have attended international trade fairs. As an example: “In 2009, Artisan was invited by the Minister for Craftsmanship and Services, Regional Lombardy, Domenico Zambetti, as his guest of honour to showcase a selection of, the best of Queensland crafted design, at the 14th Edition of the International Trade Fair L'Artigiano in Fiera in Milan. Queensland designers of furniture and interior products have attended the Saloné Internazionale del Mobile for many years and built an outstanding reputation for Australian product.”<sup>3</sup>

##### Sangam: The Australia-India Design Platform and other international collaborative project

Supported by the Australia Council for the Arts, Kevin Murray is the coordinator of a program called Sangam – Australia India Design Platform, which is a three year program of forums and workshops in Australia and India that aims to develop fair standards in product development which can add value to craft practice in partnership with art and design. There are other similar programs, but industry consultation often highlighted Kevin's work as a standout and key model for international import and exchange for the crafts.

#### Educational exchange

As noted by industry leaders, including Grace Cochrane and Robert Bell, educational institutions have a significant role to play in facilitating international exchange of ideas, practice, skills and industry.

Grace Cochrane notes: “There are...many links with education institutions, organisations, workshops and events in Europe, Scandinavia and Asia, some stretching back to the 1950s and 60s, often through migrant connections. Australian individuals and crafts organisations maintain links with colleagues and peak organisations in all those countries in eg. ceramics, glass, textiles, jewellery and metalwork, furniture and woodwork, and participate in their events, while their representatives are also invited to participate reciprocally, in Australia.”<sup>4</sup> Robert Bell echoes this statement: “Visiting craft artists in University art and design schools have a major effect and this should be emphasised, and noted that all states have benefitted.”

The Asialink Program has run visual arts, crafts and design residencies in Asian countries for 20 years, supported by the Australia Council and all states and territory arts bodies and several foundations.

Educational exchange, facilitated by the invitation of highly regarded practitioners to Australian institutions, residency programs, and the travel of Australian practitioner abroad to meet with the international sector, does not only occur at a higher-education level. ACDC organisations play an important role in this international discourse, with organisations like the JamFactory, Canberra Glassworks, Sturt Australian Contemporary Craft and Design and FORM inviting international experts to share knowledge and experience with their constituents through workshops, educational programs, and events.

#### International Exhibitions, Publications and Curatorial Discourse

As noted by Robert Bell, there has been an impact from visiting artists to Australia, and Australian artists abroad. He says: “Examples could include the influence of Japanese fibre artists in WA as a result of their exposure in the first Perth International Crafts Triennial – a flourishing exchange now exists between artist from both areas.”<sup>5</sup>

#### Individually Negotiated International Exchange

“While there are, as outlined, a number of institutionalised options for international exchange, it is often the practitioners who seek out, develop and benefit from engagement with the international sector.” Robert Bell notes that jewellery and glass-based practitioners have been particularly gifted in his experience in developing these cross-border relationships.<sup>6</sup>

The 2011 document produced for the ACDC network, *Tipping Point*, noted that: “In recent years Australian craft and design practitioners have experienced a decrease in support for participation in international programs and events. This has been largely due to increased costs associated with touring international exhibitions and a redirection of financial resources by the Australia Council for the Arts. An increased presence of Australian craft and design at key international events is paramount to ensure the success and visibility resulting from the previous 10 year investment is sustained.”

#### Summary

The recent boom in retailing of the crafts, particularly at the hobbyist end, has fuelled a growing appreciation and demand for handmade and locally made products. However, the professional crafts have been affected by subdued economic conditions in recent years which have affected the sale of works, particularly of higher priced works affecting both galleries and makers. International market opportunities have decreased due to a contraction of support and focus in this area in favour of maintaining local markets. Greater work is required in building up international networks, contacts and exchange opportunities to showcase the work of Australian craft and design practitioners.

The network of buyers and craft retailers are important to supporting the craft market including, commercial galleries, sales outlets within public galleries and museums, craft shops and online retailers. Markets and events are also a key retail opportunity for practitioners, and there appears to be many provisions for these across the country, with high audience numbers indicating an opportunity for good retail outcomes. The ongoing provision of retail outlets from service organisation, and the migration of a number of these to an online format, appears to be in line with demand for retail opportunities from practitioners and a growing market of buyers.

<sup>1</sup>Bowers, S and Hancock, M, “International Craft Initiative”, *Reviews: Craft Australia website*, August 2008. [http://www.craftaustralia.org.au/library/review.php?id=international\\_craft\\_initiative](http://www.craftaustralia.org.au/library/review.php?id=international_craft_initiative)

<sup>2</sup> Bowers, S and Hancock, M, “International Craft Initiative”, *Reviews: Craft Australia website*, August 2008. [http://www.craftaustralia.org.au/library/review.php?id=international\\_craft\\_initiative](http://www.craftaustralia.org.au/library/review.php?id=international_craft_initiative)

<sup>3</sup> *Tipping Point*, (Australian Craft and Design Centres, with Craft Australia, 2010), 33.

<sup>4</sup> Appendix E Consultation Participants and selected Consultation Responses, Grace Cochrane

<sup>5</sup> Appendix E – Consultation Participants and selected Consultation Responses, Robert Bell

<sup>6</sup> Appendix E – Consultation Participants and selected Consultation Responses, Grace Cochrane



## Retailer Case Studies

The following case studies profile some successful examples of craft retailers – their evolution, key issues influencing their futures and some of the critical factors that led to their success.

### Case Study: Chinaclay Owner/Practitioner Cath Fogarty

<p><b>Description</b></p>	<p>Chinaclay is a dedicated space for handmade Australian ceramics located in Sydney's eastern suburbs, established by Cath Fogarty, a (self-defined) potter herself, from a desire to share her own love of ceramics and to promote the work of others.</p> <p>Cath states that the focus for Chinaclay is to “profile and present beautiful, studio based Australian ceramics from all around Australia.”</p> <p>“I have a broad audience but the biggest segment would be women between 35-55 (these statistics are from Facebook, Based on information from Facebook , Instagram and Google analytics I have a truly international audience with followers in North and South America, Europe and Asia - the biggest segment still being in Sydney, Australia”</p>
<p><b>Evolution</b></p>	<p>Chinaclay was established in the last 3 years and currently stocks the work of 39 ceramic practitioners ranging from established and well known to emerging. Many of the ceramic artists are based in regional areas of Queensland, NSW, Canberra and ACT as well urban areas of Sydney, Melbourne, Hobart, Adelaide and Canberra. Cath also teaches ceramics privately and “recently started offering workshops in Handbuilding at a studio in Erskville called Claypool.”</p>
<p><b>Key Issues and Trends Identified</b></p>	<p>Cath identifies marketing and promotion as a key issue facing not only retailers in the crafts sector, but practitioners and organisations: “One of the greatest difficulties and expenses for artists and craft practitioners and I suspect also for collectives, is the cost of marketing and promoting their work or their business. At the moment I have work by 25 ceramic artists in my store, but as a new business, the cost of advertising and marketing is actually prohibitive and I am relying on my own client base, my website social media and building up business through word of mouth and my mailing list.”</p>
<p><b>Future Considerations</b></p>	<p>Cath sees online opportunities as an area in which the sector could improve, and wants to see “More work being sold directly by craft practitioners to their customers...[and] greater opportunities for collaboration between designers and craft practitioners and more hybrid style businesses and collectives.”</p> <p>Cath also wants to see greater collaboration across the sector, and suggests that “there could be greater collaboration between arts organisations and the BECs Business Enterprise Centres and also through Tourism organisations”.</p>
<p><b>What are the critical success factors needed to succeed?</b></p>	<p>Cath identifies a number of factors that she sees Chinaclay needing to succeed:</p> <ul style="list-style-type: none"> <li>• A larger customer base</li> <li>• A larger rate of customer visitation to the store in Clovelly</li> <li>• Better marketing and promotion which includes greater profiling through magazines and other media</li> <li>• A well maintained and updated website (which I find one of the biggest challenges)</li> </ul>



Photo courtesy of Chinaclay, 2013. Photo: Cath Fogarty



Szilvia György Tea Light Holder, 2014. Photo courtesy of Chinaclay



## Case Study: MUD Australia Owner/Practitioner Shelley Simpson

<p><b>Description</b></p>	<p>MUD Australia was founded in 1994. The porcelain range, designed by Shelley Simpson, combines hand made processes, clean lines, colour palette and functionality. The end result is a product that neatly intersects a minimalist aesthetic with an artisan finish. Our porcelain happily fits in any interior, providing a timeless alternative to mass produced ceramic design. As a small business we strongly believe in the global values of craft and community. We actively build relationships with the people who buy, use and love our product.</p> <p>All MUD Australia porcelain is handmade in our Sydney factory by our staff of professional and in-house ceramicists. Each piece is designed to last and manufactured using the best materials available. Made from Limoges porcelain, sourced directly from France, the pigment is tinted through the porcelain body to provide colour-depth. Clear glaze is then hand brushed to the interior of each piece leaving the exterior with a vitrified stone-like surface that becomes smooth with handling.</p>
<p><b>Evolution</b></p>	<p>The MUD Australia story began in the early 1990s, when Shelley, who worked in hospitality, moved in with a friend who had a kick wheel out the back. Initially she took up pottery as a hobby, but then decided to work for herself. <i>"I started MUD as a way of finding something that I wanted to do, that could be mine and that could be very flexible."</i></p> <p>At first, Shelley made highly decorated, hand-thrown pieces in clay, discovering new processes as she went along. She shared studio space in Sydney's inner city and was fortunate to cross paths with a number of influential people, including food stylist Donna Hay. <i>"I love colour and shapes that make sense for me to use in my daily life, but MUD is functional and it was always meant to be functional. Listening to what people like Donna had to say - and not being precious about what I wanted - meant I could tweak and play and respond well to what the marketplace wanted."</i></p> <p>Her shift from clay to porcelain was equally practical. <i>"We had so many different restaurants wanting to use our products, earthen ware just didn't make sense" she says. "It's not strong enough and, even in the domestic setting, it has so many limitations. I got a bucket of porcelain from somewhere and added a whole lot of under glaze to it because I didn't know I should be putting pigment in; I put it in the kiln and it was better. Immediately it was obviously better."</i></p> <p>Today, MUD uses only porcelain from Limoges in France, its milky complexion the perfect foil for their evolving range of up to 20 colourways. Tints are sourced from as far afield as China and Mexico, and range from whisper-soft pink and grey to duck egg blue and wasabi green. New shapes are introduced regularly (replacing less successful ones) and Shelley uses fashion and her Pantone chart as a guide for colour. All pieces are slip cast in MUD's Marrickville factory. The porcelain is tinted before it is poured, then fettled and finished, bisque fired, sanded and glazed, and, finally, fired again to vitrify the finish.</p> <p>At every stage each piece is touched and worked by hand, giving the finished product warmth and character, and setting MUD apart from the raft of cheap, mass-produced home wares. The dedicated staff of 35 includes 15 people working solely on the factory floor. Some are professional ceramicists; others were trained on the job. In 2013, MUD Australia opened their first international store in New York's hip NoLita district.</p>
<p><b>Key Issues and Trends Identified</b></p>	<p>Creating and maintaining brand consistency across different areas of tabletop. Maximising dollar return on our limited production capacity. Positioning our product with style leading retailers. Pay no attention to trends - just make things we want and need in colours &amp; shapes we like.</p>
<p><b>Future Considerations</b></p>	<p>After almost 20 years wholesaling their handmade porcelain collection, Shelley and James are now focused on building the retail side of their business. The Manhattan shop front will be the third dedicated MUD Australia store, joining existing boutiques in Sydney and Melbourne.</p> <p>With no plans to expand beyond their current premises or take production offshore, Shelley and James are instead exploring new ideas for the business. In the pipeline is a range of ovenware, MUD-designed glassware made in Japan, colourful linen napery, candles and a mug and teapot design for tea retailer T2. All of which will only add to the experience of stepping into a MUD Australia store and buying something handmade and uniquely yours. <i>"It's nice to pick up a plate or mug in the shop and have that dent where someone has touched it," says Shelley. "Everything is so automated these days. To actually have something you know has been made for you is nice."</i></p>
<p><b>What are the critical success factors needed to succeed?</b></p>	<ul style="list-style-type: none"> <li>• Having good financial and resource planning systems in place to allow the business to concentrate on core design, manufacturing and selling.</li> <li>• Making product you truly believe in.</li> <li>• Finding, building &amp; maintaining relationships with retailers who sell your products.</li> </ul>





## 8 The regulatory environment: policy, legislation & regulation



Rebecca Ross, *Mapping Sensation*, 2012. Photo: artisan

### National, State and Local Government overview

Since the early 1970s, the Australia Council and state arts funding authorities have developed policies to support the arts, carried out research projects and put in place a range of grant programs.

Local governments also support galleries, collections, awards, workshops, fairs and markets, residency programs and publications, and local arts organisations.

Government interventions are many and varied, including support for artists, organisations and other infrastructure, as well as providing mechanisms to stimulate demand.

Through grant schemes, opportunities offered over time by the various funding bodies have included crucial support for:

- Professional development for individuals through establishment of studios; supporting development of new work, exhibitions and publications; travel for research, work experiences and networking; internships and mentorships.
- Funding assistance to some organisations and institutions for the various kinds of support they provide for the craft and design sector.
- Funding assistance towards special projects including conferences, exhibitions and publications.

There have been a number of arrangements where the Australia Council and state arts funding bodies have collaborated to share costs for organisations and programs one of the most important being the Visual Arts and Craft Strategy (VACS).

### Other government funding departments and programs:

A number of projects and programs have involved program and financial collaboration between Australian partners and international government and funding agencies in eg. the UK, Canada, US, Scandinavia, Europe, Asia and New Zealand.

In August 2012 Creative Partnerships Australia was formed from two previous organisations, Australia Business Arts Foundation (AbaF) and Artsupport Australia as a new organisation to promote private sector support for the arts.

Organisations with overlapping interests and responsibilities include Asialink, the Australian International Cultural Council, and other international cultural councils such as the British Council and the Goethe Institute. Educational institutions – especially universities – in addition to their teaching programs and facilities, can also provide galleries, exhibitions, residencies, scholarships for travel and study, exchanges and events eg. conferences, and lecture programs.

The arts, including the crafts, have been considered part of a cultural industry for a considerable period. In the last few years the term 'creative industries' has also been introduced, with a greater imperative for economic benefit as the result of investment, and the broadening of the concept of creative activity beyond what has been known as the cultural field into creative commercial and digital fields. This movement needs to be closely considered because, it provides new opportunities for primary makers of creative works to apply their valuable innovative skills.

Some arts funding bodies and crafts organisations are able to develop projects in collaboration with other government departments such as Health, Tourism, Mining, Primary Industry.

Across national, state and local government, various decisions and policies have impacted on the trajectory of crafts in Australia. The section below outlines some of the key areas and decisions that influence the sector's capacity to realise its potential.



Cloud City, 2013, by Chris Bosse as part of CUSP: Designing into the Next Decade, Casula Powerhouse Arts Centre. Photo: Brett Boardman



Policy	
<b>The Visual Arts and Crafts Strategy<sup>1</sup> 2003 to present</b>	The Visual Arts and Craft Strategy (VACS) was established in 2003, to increase the viability and vitality of Australia's contemporary visual arts and craft sector. The funding has been delivered jointly by the Australian Government and all state and territory governments, with recipients including arts and craft organisations, publications, arts events, artist run initiatives and individual artists. The VACS has provided the overarching strategy for assisting the development of contemporary crafts.
<b>Crafts organisations and Craft Australia – 2011</b>	In October 2011, The Visual Arts Board (VAB) of the Australia Council announced their decision to defund the national peak organisation for the craft and design sector, Craft Australia. The decision was an outcome of a review of the key organisations supported by the VAB. Since this announcement, significant concerns have been raised about the loss of overall funding to the craft and design sectors and the commitment of the Visual Arts Board to provide ongoing support to craft and design organisations and programs. In a letter to the Chairman of the Visual Arts Board from Craft Australia on 26th October 2011, the loss of funding to the sector since 2002 was stated to be \$940,000 with further substantial losses to occur with the defunding of Craft Australia.
<b>Visual Arts Board Sector Plans</b>	The artform sector plans described the involvement of each board of the Australia Council with their sector, identified current issues and outlined short and medium term goals and priorities. The Visual Arts Board's plan has now been absorbed into the overall Australia Council 5 year strategic plan.
<b>Establishment of the National Craft Initiative – 2012 to present</b>	Following the defunding of Craft Australia, the National Craft Initiative (NCI) Program was established in 2012 to realise a number of strategic objectives for the Australian craft and design sector from 2013-2015. The Visual Arts Board of the Australia Council for the Arts provided funding to the NCI project to be managed by the Australian Craft and Design Centres (ACDC) and the National Association for the Visual Arts (NAVA). The Program Vision of the National Craft Initiative (NCI) is that excellent, innovative craft and design is valued as integral to Australian society. The key outcomes for the NCI are intended to include a NCI Research Report mapping the state of the crafts in Australia; and a major international craft and design conference which will showcase some of the best of Australia craft and design practice.
<b>The National Cultural Policy – 2013</b>	<i>Creative Australia</i> , the Australian Government's 2013 National Cultural Policy, described the essential role arts and culture play in the life of every Australian and how creativity is central to Australia's economic and social success: a creative nation is a productive nation. While it allocated new funding devolved through the Australia Council, there was nothing specifically targeting the visual arts, craft and design area.
Legislation	
<b>The Restructure of the Australia Council for the Arts – 2013</b>	<p><i>The Australia Council Bill 2013</i> was passed in June 2013 which delivers on the reforms set out in the Creative Australia National Cultural Policy. Unchanged since its establishment with the 1975 Australia Council Bill, the <i>2013 Bill</i> signified the abolition of the legal basis for the Australia Council's artform boards, such as the Visual Arts Board in which craft was represented.</p> <p>The new Bill provides the Council with more freedom to support a broader and more diverse palette of culture. As stated by Mr Rupert Myer, Chair of the Australia Council<sup>2</sup>, "This will allow the Australia Council to continue to be responsive to the creative directions and practices now being pursued by artists and arts organisations, rather than having artists' work defined only by traditional funding categories". For those who believe the governing Act should recognise specific art forms, the bill raises concerns over the looser legislative structure and the ability for smaller art forms to retain support. The sector had to lobby hard to ensure that the <i>2013 Bill</i> included some important functions.</p> <p>These include:</p> <ul style="list-style-type: none"> <li>• to support Australian arts practice that is recognised for excellence;</li> <li>• to foster excellence in Australian arts practice by supporting a diverse range of activities;</li> <li>• to support Aboriginal and Torres Strait Islander arts practice;</li> <li>• to support Australian arts practice that reflects the diversity of Australia;</li> <li>• to uphold and promote freedom of expression in the arts;</li> <li>• (to promote community participation in the arts;</li> <li>• to recognise and reward significant contributions made by artists and other persons to the arts in Australia;</li> <li>• to promote the appreciation, knowledge and understanding of the arts;</li> <li>• to support and promote the development of markets and audiences for the arts;</li> <li>• to provide information and advice to the Commonwealth Government on matters connected with the arts or the performance of the Council's functions;</li> <li>• to conduct and commission research into, and publish information about, the arts;</li> </ul>

<sup>1</sup> "Visual Arts and Craft Strategy", *Australian Government Attorney General's Department, Ministry for the Arts*, last updated 2013/4 <http://arts.gov.au/visual-arts/vacs> and the official government fact sheet: [http://arts.gov.au/sites/default/files/about/ARTS\\_factsheet\\_Visual\\_22\\_8.pdf](http://arts.gov.au/sites/default/files/about/ARTS_factsheet_Visual_22_8.pdf)

<sup>2</sup> *Australia Council Bill approved by the Senate*, 25th June 2013, The Australia Council for the Arts [http://www.australiacouncil.gov.au/news/items/news\\_features/australia-council-bill-approved-by-the-senate](http://www.australiacouncil.gov.au/news/items/news_features/australia-council-bill-approved-by-the-senate)

<b>Intellectual Property</b>	<p>Intellectual property issues are of considerable importance to the contemporary visual arts, craft and design sector given the extent of intellectual capital that is inherent in the creation of work as well as the potential income that can be derived from those creations. It is also an area that is often fraught with misunderstanding and misapplication. Creators need to determine which regime is most suitable to protect their work which depends on the intended use of the work. In particular, creators considering mass-producing their artistic work or design in relation to a product must understand when they can rely on copyright protection, when they should register their work as a design, and when they have the option of both copyright protection and design registration.</p> <p>IP Australia is the Australian Government agency that administers intellectual property (IP) rights and legislation relating to patents, trademarks, and designs. IP Australia provides the following definitions:<sup>3</sup></p> <ul style="list-style-type: none"> <li>• Patents – Protects inventions: The owner has the exclusive right to use, sell or license the invention. Patents also allow the owner to stop others from manufacturing, using, copying and/or selling the device or process.</li> <li>• Designs – Protects the way a product looks or a design on a manufactured product: The visual appearance of a manufactured product is protected, but not the way it works. The owner has the exclusive right to use, sell or license the registered design.</li> <li>• Copyright – Protects art, literature, music, film, broadcasts and computer programs: The owner's original expression of ideas is protected, though not the ideas themselves. The owner has the exclusive right to use, sell or license the copyright work.</li> <li>• Trademarks – Protects letters, numbers, words, colours, logo, shape, aspect of packaging or any combination of these: A trade mark identifies the particular goods or services of a trader as distinct from those of other traders. The owner has the exclusive right to use, sell or license the trade mark.</li> </ul> <p>Copyright law is an area that continues to evolve and provide potential challenges for artists. At the point of writing, the Australian Law Reform Commission (ALRC) has been asked by the Government to undertake a review of copyright in the digital economy. The ALRC has recommended the adoption of fair use to replace the current "fair dealing" regime which allows exceptions for certain purposes, such as research or study, criticism or review, reporting news, and parody or satire. This change is opposed by the majority of arts practitioners on the grounds that it creates enormous uncertainty and puts the onus on the practitioner to defend an action.</p>
<b>Taxation Law and incentives</b>	<p>The Australian taxation landscape has shifted significantly over the past decade and many artists remain unaware of the tax consequences and potential benefits of the current taxation regime. For the purposes of taxation, artists can be split into three basic groups: operators of professional arts businesses, employees and hobbyists.</p> <p>Whilst the taxation of 'employee artists' does not differ significantly from other professions, the classification of an artist as either an operator of a 'professional arts business' or a 'hobbyist' is key to unlocking the correct tax treatment and potentially accessing income tax concessions.</p> <p>After 8 years of lobbying, NAVA (supported by the Arts Law Centre of Australia, and arts organisations across all art forms) secured a tax ruling which allows artists to claim their arts expenses if they can demonstrate they have a professional profile against a set of arts industry criteria. In January 2005, the ATO issued 'the Ruling' (public ruling TR 2005/1). It is called <i>Income Tax: carrying on business as a professional artist</i>. The ATO was concerned that an artist continually returning losses could not demonstrate the profit motive necessary to show that they were carrying on business as an artist. However, for the Ruling they adopted the criteria used by the arts industry itself to determine whether artists are professionals or hobbyists.</p> <p>The reality is that many artists return losses from their art activities. Australian studies conducted over many years have confirmed that most artists seek other sources of income in order to support their practice as an artist. However, most artists intend on financial success as artists. The Tax Ruling notes that the law applying to artists is no different to the law applying to any other business, but discusses the legal tests of a business with particular reference to the circumstances of artists, and applies to artists practising across all art sectors. Importantly, it recognises that arts businesses typically have different characteristics to those found in other businesses. It also accepts that a large part of being in business as a professional artist may involve activities directed towards reputation building and audience/market creation. So if an artist genuinely intends to make a profit, they must be looking for relevant buyers, and positioning their arts practice to maximise the prospect of earning income.</p>
<b>Superannuation Self-Managed Super</b>	<p>Self-managed superannuation funds are only allowed to invest in specified assets such as property and shares. Artworks and collectibles are classified as assets, but if they are displayed they are deemed to be "used" and so no longer qualify. This change to the legislation in 2013 has had a considerable detrimental effect on the art market with many funds 'dumping' their collections, flooding the market and depressing prices for artists' work. At the time of writing approaches have been made by the arts sector to government to make changes which would ameliorate this problem.</p>
<b>Review of the Resale Royalty Scheme</b>	<p>The Resale Royalty Scheme started on 9 June 2010. It is designed to provide more recognition and income to artists. Under the Resale Royalty Right for Visual Artists Act 2009, Australian visual artists and craft practitioners are entitled to five per cent of the resale price of eligible artworks sold commercially for \$1,000 or more. The objectives of the Resale Royalty Scheme are to provide visual artists with:</p> <ol style="list-style-type: none"> <li>a) recognition of their ongoing rights in their art; and</li> <li>b) additional income through royalties derived from commercial resales of their art.</li> </ol> <p>Resale royalty payments last for the artists' lifetime plus 70 years. For artists' with a will, the resale royalties generated by eligible resales will be provided to the people named in the will as beneficiaries.</p> <p>By March 2014, there were 8,300 eligible resales that had generated over \$2.29 million in royalties for 850 artists.</p> <p><i>Review of the Resale Royalty</i></p> <p>On 5 June 2013 the then Arts Minister announced a Review of the <i>Resale Royalty Right for Visual Artists Act 2009</i> (the Resale Act) and the associated Scheme. according to specified Terms of Reference, to see if it is efficiently and effectively providing recognition and income to artists. At the point of writing a decision had not been made.</p>

<sup>3</sup> <http://www.ipaustralia.gov.au/understanding-intellectual-property/how-to-use-ip/what-can-you-protect/>



<b>Insurance</b>	For many years, some artists and arts organisations were finding it difficult to find insurers willing to offer appropriate insurance coverage. Further, due to the high cost of insurance premiums, many individual artists and arts organisations were unable to afford insurance cover. Many organisations especially local and state governments require Public Liability Insurance cover from tenants and artists even when there is no public outcome associated with their work. In response several organisations have negotiated affordable insurance cover as part of their membership packages. Providers for visual artists, craft and design practitioners include NAVA which offers a national scheme, Artsource for WA, Guildhouse for SA and Craft for Victoria.
<b>Social Security for Craft Practitioners – A ‘Living Wage’</b>	<p>Australia does not currently have a system of income support specifically for cultural workers, including visual arts and craft practitioners. Assistance is available, however, within the broad framework of the Newstart and Youth Allowance. Given the relatively low levels of income for many craft and design practitioners in Australia, adequate access to income support programs has emerged as an important issue. Several submissions, from individuals, as well as from NAVA and professionals in the accountancy field, have advocated that the arrangements for income support for artists in Australia were inadequate. They have called for reform to Australia’s social welfare systems to make them more useful for craft and design practitioners. Essentially, such a program would entail the provision of a minimum wage for artists—if an eligible artist’s income from his or her art practice were below a specified level, they would be able to access an income from the government to continue practising. Some advocate for reform to Australia’s social security arrangements along the lines of programs available in some other countries especially in New Zealand.</p> <p>With changes in the last few years to the social security system, artists now find it very difficult to be recognised as eligible to receive support while trying to develop financial opportunities through pursuing their art practice, because it is rarely recognised as a mutual obligation activity. The art sector has been lobbying for a number of changes to the way artists are treated under the social security system. NAVA developed ‘ArtStart’, a set of social security proposals to government included seeking Centrelink’s recognition that being an artist is a profession, the support of appropriately trained caseworkers to assist artists to seek relevant work opportunities, access to appropriate Work for the Dole work experience and provision of specialist NEIS training.</p>
<b>Industrial Relations Law</b>	<p>Craft and design practitioners are often not covered by the industrial relations system in Australia, do not tend to join unions, and generally have to formulate deals with organisations, including commercial galleries, on an ad hoc basis. Where formal contracts are settled between artists and dealers, these contracts can tend to serve the interests of the dealer over the interests of the artist. Visual artists and craft practitioners offer their services in a highly competitive market. The supply of artistic and creative services far exceeds the demand for those services, and as a result the artist is required to negotiate in an unforgiving market. When artists enter into relationships with commercial entities, these entities tend to determine the terms of the arrangement due to the strength of their bargaining position. However, since 2005, NAVA’s Code of Practice for the Professional Australian Visual Arts, Craft and Design Sector has set best practice standards for the industry. It includes a number of scales of fees and wages which specify minimum rates for various different activities.</p> <p>Though it is a voluntary code, it is becoming increasingly widely used to negotiate the terms of relationship between arts practitioners and those with whom they deal professionally. In addition the Arts Law Centre of Australia has developed a range of standard contracts which can be adapted for most arts purposes.</p>
<b>Moral Rights</b>	<p>Moral rights were introduced into the Copyright Act in 2000 (Copyright Amendment (Moral Rights) Act 2000) to ensure certain protections for artistic creators irrespective of any economic interest in their creation.</p> <p>The moral right means:</p> <ul style="list-style-type: none"> <li>• a right of attribution of authorship; or</li> <li>• a right not to have authorship falsely attributed; or</li> <li>• a right of integrity of authorship. This protects the creator’s work against derogatory treatment which would compromise the creator’s reputation</li> </ul> <p>In principle, any act which is contrary to an artists’ moral rights, is considered a moral rights infringement. However, artists’ rights are increasingly difficult to control in the digital environment and action can be costly to pursue.</p>
<b>Freedom of Expression</b>	<p>Freedom of Expression is a universal human right and is particularly valued by arts practitioners. However, in Australia it is not effectively protected in law. There are many examples of artists being censored by others or self-censoring out of fear of undesirable consequences. NAVA continues to advocate for the right to freedom of expression to be legislated, for example, by being included in an Australian Bill of Rights.</p> <p>Areas of the law which have been or are being considered for change and consequently where artists freedom of expression may come under threat are:</p> <ul style="list-style-type: none"> <li>• Racial discrimination</li> <li>• Privacy</li> <li>• Child Pornography</li> <li>• Artists Working with Children</li> <li>• Classification of Artwork</li> <li>• Sedition</li> </ul>
<b>Sedition and Urging Violence</b>	<p>In 2006 the Government agreed to the Australian Law Reform Commission (ALRC) conducting a review of sedition laws which had caused a great deal of concern in the arts community through their inclusion in Anti-terrorism legislation in 2005. The new provisions expanded the offence to include the behaviour of ‘urging’ and the element of recklessness. Artists were concerned that any artwork which could be construed as critical of governments or their policies might have very serious legal consequences.</p> <p>The Commission was asked to review the appropriateness and effectiveness of the amended sedition legislation. The Report, Fighting Words: A Review of Sedition Laws in Australia (ALRC 104), recommended several changes including removal of the word ‘sedition’ since it was seen as being archaic. The government agreed to change the offence to urging violence against the government and community groups.</p>

<b>Working with Children</b>	<p>Various areas of the law as they apply to artists working with children have been strengthened as the community’s concern over the abuse of children has increased. Following the Bill Henson case and the condemnation of the artist’s work by the then Prime Minister Kevin Rudd, the Australia Council was directed to develop a set of protocols for artists working with children. From January 2009, all grant winners have been obliged to abide by a set of protocols as a condition of grant.</p> <p>The protocols deal with:</p> <ul style="list-style-type: none"> <li>• Creation of an artwork</li> <li>• Exhibitions and performances</li> <li>• Distribution - by publication, in promotional material or through digital media – of images that depict a real child under the age of 18</li> <li>• Websites of Australia Council funded organisations.</li> </ul>
<b>Privacy</b>	Arts advocacy organisations have responded to the ALRC’s discussion paper on privacy by drawing attention to the need to protect the rights of artists - especially photographers and film makers - against restriction especially in public places. It is asserted that art practice is directly concerned with story telling, societal commentary and interpretation through using images of people and thus representing and documenting our culture. It is argued that therefore their legitimate art activities should be understood to be in the public interest in recording and commenting on the social and human environment.
<b>Racial Discrimination</b>	<p>In April 2014 NAVA lodged a submission in relation to the government’s proposed reforms to the Racial Discrimination Act 1975 (Cth) as outlined in the Exposure Draft of the Freedom of Speech (Repeal of S. 18C) Bill 2014.</p> <p>NAVA argued that the proposed reforms do not adequately protect the right of expression held by artists and exposes them to legal action and prosecution. It was recommended that the Government not proceed with the proposed amendments, as the Act already establishes an equitable balance between upholding freedom of speech and maintaining protections against racial discrimination.</p>
<b>Regulation</b>	
<b>Occupational Health and Safety Regulations</b>	Occupational Health and Safety (OH&S) law establishes strategies for the prevention of workplace injury and disease. The OH&S of craft practitioners is a major concern to the sector, as the self employed status of artists precludes the application of OH&S legislation in most circumstances. OH&S for craft practitioners could, however, be enhanced through greater education.

### Summary findings on Government Policy, Regulation and Legislation

As social, political and economic conditions continue to evolve, so to will the debate on the role of Government to set the agenda and underpinning legislative and regulatory frameworks to support a strong crafts sector.

As Government interventions grow and contract, the fluctuating impact to artists, organisations and infrastructure can cause significant disruption to working systems and programs. It is noticeable that many arts funding bodies are increasingly expecting institutions and organisations to focus on generating private income from sponsors and audiences for both operations and capital works. This approach places greater emphasis on the economic value rather than cultural value of the arts, which represents a significant shift in the measures and parameters that the arts is required to respond to. Noting the uncertainty that the future economic and funding environment presents, there appears to be a growing and imminent need to explore new models to underpin the financial sustainability of organisations and crafts practitioners. Further analysis is required to understand the extent of the impacts to the craft sector in transitioning to new models as well as the level of capacity required to transition in a sustainable way.



Ulrica Trulsson, Jug with Beakers, JamFactory Ceramics Studio, 2012. Photo: Tom Roschi



# 9 Key findings of this Report

Similar philosophical, social, economic, political, technological and cultural issues apply to everyone in the crafts sector, but from different points of view: from practitioners themselves to educators, curators in museums and galleries, writers, historians, policy-makers, professional organisations, media, funding bodies, philanthropists, collectors, students and a range of audience. Each perspective contributes to the whole. In order to understand the current state of the Australian

crafts as it applies to the wide spectrum of stakeholders and participants, extensive consultation and industry research and analysis was undertaken over the course of the research period. The following section seeks to summarise the collective views of craft practitioners, craft organisations, academics, sector experts, funding agencies, guilds and associations, retailers, State gallery curators and the general public into high level key issues influencing the current state of Australian crafts.

## Key issues influencing contemporary Australian crafts

### 1. The definition of “craft” continues to change

There are many ways of understanding craft as a major art form connected with art and design. Increasingly practitioners are interdisciplinary and the borders between different artistic modes are porous. As the nature of craft continues to evolve to embrace new and hybrid art forms, the supporting infrastructure of organisations and institutions needs to innovate to maintain relevance and support.

### 2. New models of sustainability are needed

Building sustainable practice, both in terms of ecology and economics, continue to provide challenges for the sector, largely due to contracting funding support. To support the future health of the sector, new models of working need to be explored that look at applications of craft to other industries, new markets, increased commercial and private sources of support and greater collaboration within the crafts community.

### 3. Technological change is being embraced

Exciting opportunities are developing with the continuing evolution and rapid take up of new technologies. The rise of the digital practitioner is especially significant as is the use of the on-line environment in all aspects of the design, making and manufacturing, delivery, promotion, exhibition, sale and critical discussion of craft and design. The virtual is interacting with and influencing handmade modes of practice.

### 4. Changes to education and training require new approaches

Over recent years there has been a widespread threat to atelier-based, tertiary craft courses both in university based art schools and vocational education. This is reducing choice and diversity of learning experiences which is being addressed through practice. Greater opportunities are required for the transfer of knowledge following the completion of tertiary education through mentorships/apprenticeships and professional and career development training, which are increasingly being provided by industry organisations and bodies.

### 5. International engagement opportunities are expanding

With globalisation, there are opportunities to increase international engagement with Australian crafts through building relationships between practitioners, audiences and the market both locally and internationally especially throughout the Asia Pacific region. This can be fostered through exchanges of Australian and overseas curators, writers and critics as well as practitioners. The interest in Indigenous practice continues (though it has decreased to some extent). There are challenges in bringing Indigenous work to the market with integrity and a need for consumer education to support informed purchase choices, locally and internationally.

### 6. New infrastructure business models are developing

Craft and design organisations and groups which underpin the health of the sector continue to grow and expand the quality and diversity of what they provide for practitioners and audiences. There are increasing challenges with funding, private sector support and earned income and new business models are being trialled.

### 7. Community engagement is increasing

Crafts play an important role in revitalising communities, especially in regional locations. As the popularity of the crafts continues to grow for both audiences and participants, curating of craft exhibitions and consolidating public knowledge of the crafts and design becomes increasingly important. Through the development of collections, exhibitions and events, well-researched publications & active public programs, craft can play a practical and important role in building community engagement and participation.

These findings and the underpinning research suggest contemporary craft is facing a period of unusual turbulence characterised by a number of challenges and exciting opportunities that require new approaches in order to shape the future landscape of Australian craft. The history of the sector indicates that craft practitioners and the surrounding ecosystem have demonstrated the capability to re-think and re-invent their practice to adapt to new and complex circumstances that the Australian and international landscape present.





# 10 Where to from here?

This Report seeks to lay the foundations for action in building a more sustainable, strong, and highly valued crafts sector in Australia. Based on the key issues identified, the following section provides preliminary points to support further discussions, planning and development towards a strong future for Australian crafts.

The following section is structured around three areas that underpin and facilitate the future landscape of the Australian crafts;

- The Sector as a whole
- Craft practitioners
- Organisations and infrastructure

Potential strategies have been identified to address the key opportunities and challenges that exist in shaping the future landscape of Australian crafts. These preliminary points for discussion seek to inform the NCI Strategic planning session in June 2014 which will bring together key thinkers from across and beyond the craft/design sector to develop strategies and content to inform the National Craft Initiative's major Conference in 2015 and ultimately support a highly diverse, vibrant and sustainable Australian crafts sector into the future.

## The Sector

**#1: Greater acknowledgement of craft as an important art form in Australia is required to increase the visibility of craft within Australian society and internationally.**

**The Opportunity:** A prosperous and prolific crafts scene that is celebrated, supported and acknowledged across a wide spectrum of Australian society.

**The Challenge:** The crafts are becoming diluted within the broader arts sector (eg. Gallery collections, Government funding structures and education courses), limiting the sector's ability to be visible as an important art form.

### Potential Strategies:

- **Awareness:** A marketing campaign designed to reinforce the excellence and quality of Australian crafts. The campaign needs to encourage a new generation of buyers and collectors, have wide public appeal, and facilitate a more sophisticated international presence.
- **International Profile:** Increase international profiling and market opportunities for Australian crafts through;
  - a) Expanded Government - Industry partnerships;
  - b) Representation at international and Australian Art Fairs;
  - c) Review of State and Federal collecting institutions craft acquisition policy, including Artbank.
- **Policy:** A scan of current Federal, State and Local Government craft policy with recommendations that encourage sustainable practice.
- **Quantifiable Contribution:** Commission in-depth industry research to independently quantify craft's economic contribution and social importance, and address the lack of statistical data required to adequately reflect crafts importance, contribution and participation as an industry.

## Craft practitioners

**#2: Achieving success as a craft practitioner requires greater support in accessing a wider market and meeting market demand in a more sophisticated and commercial way.**

**The Opportunity:** A vibrant and expanded market of Australian crafts products and buyers that support a commercially strong and sustainable community of craft practitioners.

**The Challenge:** Addressing the disconnect between practitioner supply, production processes and public demand by harnessing the highly specialised skills of practitioners to produce products that have wide commercial appeal and support commercially viable careers.

### Potential Strategies:

- **Production:** Establish low-cost manufacturing/ training/ production hubs for communities of practitioners, creating the pathways and facilities to meet scale and quality.
- **Commercial Capability:** Provide targeted programs designed to address more sophisticated and cost-effective production processes and commercial sales capability.
- **Market Opportunities:** The development of commercial opportunities that utilise crafts' multi-disciplinary applications across arts and non-arts industries eg. product design, public art opportunities.
- **Indigenous Pathways:** Act on recommendations from leading industry studies on the current needs of Indigenous practitioners and crafts-based organisations.

## Organisations and Infrastructure

**#3: Declining or stagnant growth in traditional funding sources is jeopardising the future sustainability of the network of supporting crafts infrastructure, including service organisations and education and training providers.**

**The Opportunity:** The development of new models of organisational and infrastructure support that are financially sustainable and meet market and economic conditions.

**The Challenge:** Maintaining the network of crafts infrastructure that plays the important role of promoting and developing craft practitioners, whilst transitioning to new and untested models of financial self-sufficiency.

### Potential Strategies:

- **Government Support:** Advocate and secure ongoing craft organisational support and recognise the vital role organisations play in coordinating and administering market opportunities, exhibiting, selling and developing crafts practice in Australia.
- **Private Support:** Expand private sources of support through social enterprise models, philanthropy, corporate partnerships and in-kind support.
- **Collaboration:** Establish greater collaboration within the existing infrastructure of organisations eg. resource sharing, joint programming, shared intelligence, national advocacy.
- **Transition:** Create incentives and greater support for organisations to transition to new models that support a more commercially sustainable future for the craft network.
- **Education:** Explore new models of delivering craft education and training.



# Appendix

## Appendix A

A brief overview of the history of crafts in Australia

## Appendix B

Higher Education and Vocational Provisions

## Appendix C

Grant, Private Support, Scholarships, Awards and Prizes

## Appendix D

Sample Search Survey of Crafts Retailers

## Appendix E

Consultation Participants and selected Consultation Responses

## Appendix F

Consultation Methodology

## Appendix G

Key Issues from Stakeholder Consultations

## Appendix H

NCI Online Survey Results

## Appendix A: A brief overview of the history of Crafts in Australia

### Pre 1900s

#### Indigenous crafts

The Indigenous people of Australia have occupied the continent for an estimated 40,000 years, prior to Captain Cook claiming their land for the English crown in 1770. For Aboriginal people, craft remains a whole of culture artform, with each piece potentially connected to another, through systems of kinship and dreamings.

#### English settlement

1856 marks the establishment of the Museum of Victoria, with 1867 being the start of the National Gallery of Victoria Art School. The gold rushes also gave the proud colonial cities exceptional buildings that reflected the styles of Europe, though with more generous proportions. The gold and silver that was mined helped establish high quality jewelers, resulting in impressive tableware and trophies. Australian craft, in this sense, was beginning to emerge as a style. Earlier examples of bricks and bottles, made with clay from around Sydney Cove have been collected as revered objects, often possessing a pathos of those hard times of settlement.

The prevalence of horses encouraged leatherwork and blacksmithing, and each domestic household would have been a site for some form of craft work, such as knitting and sewing. The Royal Exhibition Buildings in Melbourne were home to a world trade fair in 1880, which acted as a showcase of craft and other products. In 1901 Australia's federation as a nation gave rise to many of the decorative motifs, popularised in the Federation housing style epitomized in the Sydney suburb of Haberfield.

Craft in these contexts inhabits the familiar field of practicality, commercial enticement through design and signifier of social standing. Its ability as an artform to be flexible, was demonstrated by the rapid changes occurring in Australian society.

#### 1900s–1960s: Craft exhibiting and production starts

Merric Boyd, who is generally regarded as Australia's first studio potter, held his first commercial exhibition in 1912. He did very well over the next two decades in both Sydney and Melbourne, often demonstrating in public the 'magic' of throwing a pot. His added twig-like handles were a vernacular, nouveau representation of England's Art & Craft Movement. Many readers would know of his famous painter son, Arthur Boyd, who also made pottery 35 years later at Murrumbena, near Melbourne. In retrospect it appears novel that such an occupation – artist craftsman – could appear in Australian society at this stage, and it required a person of exceptional talent to make it viable. It is not historically clear who had taught him how to throw pots, but the skill was common in the many clay works around Melbourne, to which he added his artistic sensibilities.

WW1 established craft as a form of comfort as well as therapy, first with women knitting socks for the soldiers to keep them warm in the trenches of Europe, then later through Soldiers Potteries, where wounded men learnt to make pots. By the 1930s it is evident in craft works appearing in public collections, that most states of Australia had active craft studios.<sup>1</sup> Training was practical and sometime rote-learning based, and available from institutions like the Working Man's College, now known as RMIT University.

Post-World War Two the pace quickens. As Grace Cochrane outlines in her text for this Report, a love of craft blossomed through the influx of displaced Europeans from ravaged Europe, and was further super-charged by the counter-cultural instincts of the international craft movement:

*The interest in crafts as a studio activity from the 1940s followed the experience of the Second World War and a desire for a fulfilling way of life, a dissatisfaction with manufactured products and an interest that so many people continue to have for working with materials and making things by hand – potters, jewellers and metalworkers, glassmakers, textile artists and other craftspeople, as well as studio woodworkers. This interest of course, can apply over a range of levels from professional to amateur, but the contemporary crafts movement was largely focused on professional practice – and it occurred in many countries at the same time, largely in the Western world, but drawing very much on traditions from elsewhere.*

Cochrane notes that this enthusiasm took a more formal form and became the foundation of an organised movement in Australia, with a national Crafts Council of Australia, and state branches, which are the antecedent organisations for today's well known craft organisations, like Object in Sydney. This period, from 1960 to 1980, was also the founding period for many of the guilds and associations.

#### 1960–2000: The Australian Craft Movement

Through the work of a many committed crafts people, the early years of the 1960s signified the start of an Australian Craft Renaissance, one larger and more organised than experienced in the 1940s. It was significant due to the sophisticated ability of many people to organise and structure themselves to advocate for recognition, infrastructure and funding. Multi-crafts organisations such as the national Crafts Council of Australia and state-based organisations were established along with a Crafts Board within the new Australia Council for the Arts (from 1975 to 1987). The Australia Council provided funding nationally for the first time across all artforms, including the crafts, paralleled by the development of state funding bodies.

#### The Worlds Crafts Council founded in 1964

The World Crafts Council (WCC) is a non-profit, non-governmental organisation that was founded in 1964 to promote fellowship, foster economic development through income generating craft related activities, organise exchange programs, workshops, conferences, seminars, and exhibitions and in general, to offer encouragement, help, and advice to the craftspeople of the world. The WCC is organised into five regions: Africa, Asia Pacific, Europe, Latin America, and North America and affiliated to UNESCO. Australia was part of the WCC from its beginning. Australia was represented by four people at the first meeting in 1964 and became part of the organisation from that time, regularly attending conferences. This affiliation, combined with the prospect of a Crafts Board in the new Australia Council, prompted the establishment of national and state multi-crafts organisations in Australia. Australian, Marea Gazzard, was elected as the WCC vice-president for Asia in 1972, with the Asian office during that time located within the Crafts Council of Australia, and in 1980 she became president of the WCC. She was also Chair of the first Crafts Board in 1973.

#### Craft Association of Australia established in 1964

Following on from the World Crafts Council conference, the establishment of the Craft Association of Australia (New South Wales Branch) occurred in 1964. This group set about visiting other states to encourage further related organisations. The urgency for the formation of a national body increased in the early 1970s, when it was thought that the new federal arts funding body, known until 1975 as the Australian (now Australia) Council for the Arts, might include support for the crafts as well. Any national body had to be representative of all states, so efforts increased in 1970 to establish the last few state Craft Associations (New South Wales, 1964; South Australia, 1966; Western Australia, 1968; Queensland, 1970; Australian Capital Territory, 1970; Tasmania, 1970; Victoria, 1970; Northern Territory, 1973).

#### Crafts Council of Australia (later Craft Australia) established in 1971

The Crafts Council of Australia (later Craft Australia) was established as a national body in 1971. Founded by craftspeople and designers it was a resource, promotion and advocacy organisation. It was always intended to be what is termed 'at arms length from government' – funded by government but independent in its policies and programs. Over time it worked closely with the Crafts Board and inevitably had differences of opinion with the Crafts Board. Its independence was important in being an effective voice for contemporary Crafts.<sup>2</sup> In the 1990s, the Crafts Council of Australia changed its name to Craft Australia, and 2003 saw the organisation move from Sydney to Canberra.<sup>3</sup>

<sup>2</sup> Burns, J, *The Foundation Years Craft Australia – the 1970s*. Craft Australia website, 2010, [http://www.craftaustralia.org.au/library/review.php?id=jane\\_burns\\_foundation\\_years\\_craft\\_australia](http://www.craftaustralia.org.au/library/review.php?id=jane_burns_foundation_years_craft_australia)

<sup>3</sup> Burns, J, *The Foundation Years Craft Australia – the 1970s*. Craft Australia website, 2010, [http://www.craftaustralia.org.au/library/review.php?id=jane\\_burns\\_foundation\\_years\\_craft\\_australia](http://www.craftaustralia.org.au/library/review.php?id=jane_burns_foundation_years_craft_australia)

<sup>1</sup> Pascoe, Joe Delinquent Angel – Australian, Aboriginal and Contemporary Ceramics, Muse della Ceramiche, Faenza, Italy, Centro Di 1995.



## Expansion of studios and development of craft opportunities

The establishment of the Craft Council of Australia coincided with the expansion, funding and resourcing of studio equipment in art departments at technical colleges, development of craft opportunities. By the mid 1960s the then independent art schools and art colleges were offering a range of craft courses along with visual arts.

- By the early 1960s the jewellery and silver-smith course at RMIT in Melbourne was taking full-time students and 25 students graduated in 1963-4 with the Governor-General Lord Casey visiting the staff-student exhibition in 1966.
- In 1963 Tasmanian School of Art was established as an autonomous body.
- The East Sydney Technical College in the National Art School upgraded with a three year diploma course in ceramics.
- The South Australian School of art moved to a purpose-built home with Meg Douglas in charge. Meg was later president of the Craft Association of South Australia from 1967 to 1972.
- In 1968 the Western Australian Institute of Technology was established offering art and design courses alongside the technical colleges.
- In 1969, Ray Norman joined Sturt Workshops, Mittagong, NSW as head of the metal and jewellery workshops. This Craft Centre has a very proud history from the 1940s and continues today.<sup>4</sup>

## Crafts Board established within the Australian Council for the Arts in 1973

In 1973, the Australian Council for the Arts (the Australia Council from 1978), was reformed as the official Federal Government's funding and policy body. From 1973, the state Craft Associations, or Councils as they were called after 1978, were separately eligible for financial support, both directly from the Board, and indirectly through the Crafts Council of Australia's projects, but increasingly from state governments as well. With the establishment of the Australia Council in 1973 and the inclusion of the Crafts Board as a founding board, the crafts were at a peak in terms of public excitement and government support. Twelve years later the Crafts Board and the Visual Arts Board were rolled into one, as part of an Australia Council wide restructure designed to reduce administration cost – too many committees, too many niche grant programs was the management mantra.<sup>[2]</sup>

1975 saw the Committee of Enquiry into the Crafts of Australia Report its findings to the Whitlam Government. Over a two year period this project had “researched all aspects of crafts practice and it did with absolute thoroughness everything the CCA Steering Committee Members dreamed about prior to 1971 when setting down its wish list.”<sup>5</sup>

Studios, guilds and craft organisations established In the 1970s a range of studio craft centres were established, including:

- Browns Mart community craft centre in Darwin in 1972
- the JamFactory Workshops in Adelaide in 1973
- the Cuppacumbalong Craft Centre near Canberra in 1975
- The Glebe Estate Workshop in Sydney in 1975 and
- The Meat Market Craft Centre in 1977

In Victoria, the Potters Cottage at Warrandyte (1958), Montsalvat at Eltham and Dunmoochin were, like Sturt in Mittagong, NSW (1941) some of the first places associated with studio crafts practice. State multi-crafts organisations were founded in the 1960s and early 1970s, operating as a national network with the Crafts Council of Australia, but with state responsibilities and funded by both state arts bodies and the Australia Council. These are now known as the ACDC (Australian Craft and Design Centres) group and some have been renamed: eg. Object, Form, Artisan, Guildhouse, tactileARTS; while some remain as CraftACT, Craft (Vic) and Central Craft. Between the 1960s and 1980s other specialist crafts organisations and guilds were also established, at state and often national levels. Together with the crafts councils, they were influential in decisions made in education programs, funding organisations, marketing and promotion systems, museum and gallery collections, publications and cultural policies.

## Craft prospers in the 1970s

With the establishment of the Australia Council in 1973 and the inclusion of the Crafts Board as a founding board, the crafts were at a peak in terms of public excitement and government support. As a result of the opening up of tertiary education, a legacy of the Whitlam government, and the experiences of crafts people who sought an international career, Art schools, commercial galleries and state and regional galleries were all embracing contemporary art in different media, of which the crafts were a beneficiary and participant. The Australia Council reflected momentum in Australian crafts by partnering with state governments in the funding of craft organisations with the rule of thumb being that state governments would support infrastructure costs, whilst the Australia Council would support project costs. This basic division persisted up until the 1990s, and to some extent represented the sub-contracting of creative arts policy by state governments to the Federal Government, a mutually agreed arrangement in the challenging arena of contemporary culture.

## NAVA established in 1983

In response to a concerted call from the sector for a united voice representing the interests of Australian visual arts and craft, in 1983 the Australia Council funded the National Association for the Visual Arts (NAVA) as the peak body representing the professional interests of the sector. Over its 30-year history, NAVA has secured substantial gains through lobbying effectively for legislative and regulatory change, and being the authoritative voice on behalf of the sector both in the media and representing its interests on boards, committees and in meetings. It has improved professionalism by setting best practice standards for the industry and provided a range of services to practitioners and organisations.

## A focus on international opportunities

A number of international events and programs were established from the 1970s to 1990s to support greater promotion and connection with international markets. Some of these included the International Craft Export program, the International Craft Initiative and supported participation at major international art fairs such as SOFA in Chicago and New York and Collect in London. In 1989 Robert Bell launched his ground breaking 'Perth International Crafts Triennial' at the Art Gallery of Western Australia, followed by the 'Australian International Crafts Triennial' in 1992 and 1998. Naming this multi-faceted exhibition series a triennial differentiated it from visual arts biennales, whilst laying claim to similar curatorial strategies. By the 1990s craft making was enjoying a relation with a wide variety of influences. The Meat Market Craft Centre in North Melbourne had come and gone, with its demise hastened by financial problems. It became insolvent as the cost of maintaining workshops in glass, timber, and textiles became prohibitive, in a scenario that reflected wider changes in the Australian economy. The Meat Market Craft Centre was an historic building converted to craft usage by the Victoria Ministry for Arts, which was the first state arts ministry in Australia. Robert Bell's curatorial stance was more than just product differential, it marked a departure from the Meat Market Craft Centre agenda, to engage in a non-media specific way with a wider cultural dialogue, whilst still staying connected to craft's nomenclature – the term 'contemporary craft' came to mean work which could engage with such formats, yet still share space with terms like 'jewellery'.

## Crafts Board and Visual Arts Board merge

On 1st July, 1987, the new Visual Arts/Crafts Board began operations and “introduced a new range of programs to integrate the previously separate areas of visual arts and crafts.”<sup>6</sup> In the 1990s, the Australia Council also removed the term 'Craft' from the title Visual Arts/Craft Board to the Visual Arts Board, the reason being that practice of the visual arts included new media, crafts, design, painting, sculpture.

At the same time there began controversial debate about whether the work of contemporary craftspeople was better described as 'design' or 'decorative art'.<sup>7</sup>

## Indigenous Arts and Crafts Centres established

Throughout this period a number of important crafts workshops were set up in Indigenous communities, for example on Bathurst and Melville Island, at Ernabella, Utopia and Hermannsburg and others, where crafts were practiced. Indigenous arts groups have continued to form and develop to recognise, advocate and support their respective cultures and artistic practices. A number of these organisations offer direct support to artists as well as providing advocacy to support the continuing development of the arts industry. There is no specific national Indigenous peak body, and there exist many more groups than those profiled within this Report.

## 2000 to today: Transitioning to new environments

In freeing craft making from its boundaries, some craft organisations cast off the mantle of membership, arguing that they no longer served the needs of groups such as potters, but were funded to advocate for contemporary practice. New directions were embraced that pursued the cutting edge of practice. By 2000 most of the Craft Councils had rebranded, adopting names like Form, Object and later on Artisan, as signifiers of their willingness to expand their definition of craft and embrace a wider spectrum of craft and its synergies with art and design. Around the same time (in 2002) and for similar reasons, the American Craft Museum in New York adopted a new name, the Museum of Arts and Design. From this inception in the mid 1990s the international craft expo, SOFA (Sculpture, objects and functional art) in Chicago had avoided using craft in its title, as had its predecessor CINAGE (Chicago International New Art Forms Expo).

## Forms of commercial craft retailing take off

Coincidentally, and largely away from the officially sanctioned contemporary craft, so-called Indie craft had arrived. Indie aesthetics offered a sense of permission to participate, and spored numerous bands, festivals, drugs, food, clothing and a widening of craft practice to embrace non-precious materials. It was not just to be a recycling of hippie fashion, as first thought, but became a serious vehicle for the examination of ideas regardless of wherever they came – including popular culture. Craft makers had a new issue to debate, with concerns about quality becoming a talking point. Indie as a style had the ability to morph into different artforms, like music and posters, which energised its content and retail appeal.

By 2005, a commercial boom in retail shops occurs, as the 270 or so retail stores listed in Appendix D testifies. Also coming into the craft space was the establishment of social craft projects, such as the Social Studio, Collingwood, by Grace McQuilton, which today assists African refugees gain a TAFE qualification in fashion.

4 Appendix E – Consultation Participants and selected Consultation Responses, Grace Cochrane

[2] Appendix E – Consultation Participants and selected Consultation Responses

5 Burns, J, *The Foundation Years Craft Australia – the 1970s*. Craft Australia website, 2010, [http://www.craftaustralia.org.au/library/review.php?id=jane\\_burns\\_foundation\\_years\\_craft\\_australia](http://www.craftaustralia.org.au/library/review.php?id=jane_burns_foundation_years_craft_australia)

6 *Australia Council Annual Report, 1987-88*, Australia Council for the Arts, 1988

7 Letter to the Arts Minister Simon Crean on the defunding of Craft Australia submitted by Jane Burns, AM [http://www.craftaustralia.org.au/library/submission.php?id=2011\\_jane\\_burns\\_letter\\_minister](http://www.craftaustralia.org.au/library/submission.php?id=2011_jane_burns_letter_minister)



### The Visual Arts and Crafts Strategy<sup>8</sup> established in 2003

The Visual Arts and Craft Strategy (VACS) was established in 2003, to increase the viability and vitality of Australia's contemporary visual arts and craft sector. The funding has been delivered jointly by the Australian Government and all state and territory governments, with recipients including arts and craft organisations, publications, arts events, artist run initiatives and individual artists. The VACS has provided the overarching strategy for assisting the development of contemporary crafts.

### Recent Landmark craft exhibitions

Craft Australia and Object partnered to establish the Living Treasures project in 2004, which was a strategy to recognise and honor Australia's great craft makers. A series of major exhibitions toured nationally.

In 2005, The National Gallery of Australia's *'Transformations: the language of craft'* exhibition of 2005 (curated by Robert Bell) saw contemporary Australian craft placed in an international crafts context. A major catalogue was produced for this largest craft exhibition ever produced by the National Gallery of Australia. A substantial number of works were acquired for the NGA collection from this exhibition.

In 2006 Brian Parkes curated 'Freestyle: new Australian design for living' on behalf of Object, while in 2007 Grace Cochrane curated 'Smart Works: Design and the Handmade, on behalf of the Powerhouse Museum, Sydney. Both exhibitions discussed how craft production could be achieved with integrity and were documented by authoritative catalogues, with the issues being discussed at the Smart Works conference. Both strived for a lasting position for Australian craft as a valued part of society, adding to its economic and social wellbeing.

### A focus on "design" and "creative industries"

Between 2006 and 2012, "design" became something to aspire to, with a new respect for designing for production, and designers themselves also came to be seen as creative individuals, or be discussed as such. The links with design ideals have also led to important crafts-based collaborations with small specialist industries, and have again reached wider marketplaces. At the same time, despite the introduction of digital technology for designing, making and communicating, many people remain committed to and fascinated by "the hand-made" at an amateur level, discovering many practices for the first time, while often unaware of professional precursors and current practitioners.<sup>9</sup> During this time, a new term of "creative industries" began to emerge and be used particularly by funding agencies. This originated in the UK as a term used to describe the sale of intellectual property initiated by the cultural industries and other new media activities, in the wake of the decline of large industry, and has since been used in different contexts often without redefinition.

However, while now the foundation for some funding programs, it has not been generally

supportive of the primary activity in the practice of art, crafts and design, and use of the term needs to be reviewed and explained in most cases."<sup>10</sup>

### Australian Design Alliance (ADA) established

In 2010, The Australian Design Alliance (ADA) was established as a not-for-profit strategic partnership of Australia's peak design bodies, including the Australian Craft and Design Centres, to represent design, architecture, urban planning, craft and the arts. The formation of the ADA has been stimulated by the perceived need for governments to recognise design as a potent means of realising policy objectives such as digital technological innovation, education, health, crime prevention, construction, environmental sustainability and transport. The Australian Design Alliance is concerned that Australia should keep pace with the rest of the world in generating creative capital through innovative ideas, product differentiation and systems effectiveness. In addition to developing a culture of design in Australia to strengthen economic competitiveness, innovation and sustainability, the ADA aims to increase levels of Australian design advocacy, research, policy development, resources and collaboration.<sup>11</sup>

### Craft Australia defunded and craft funding is substantially reduced

In October 2011, The Visual Arts Board (VAB) of the Australia Council announced their decision to defund the national peak organisation for the craft and design sector, Craft Australia. The decision was an outcome of a review of the key organisations supported by the VAB. The Chief Executive Officer of the Australia Council at the time, Kathy Keele, stated that *"The category was assessed on merit, (and) it is a very competitive category. Unfortunately, in that group of applications, Craft Australia's application was not successful. We do not fund based on non-excellence; we fund based on excellence, and they did not meet the Board's need for that."*<sup>12</sup> When Craft Australia was restructured earlier in 2002 it suffered a reduction in funding and its subsequent defunding as an organisation in 2012 represented a significant loss of overall support for the craft and design sector. Craft Australia<sup>13</sup> calculated that since the restructure in 2002, \$940,000 of ongoing support to the craft and design sector has been lost. The defunding of Craft Australia sees a further loss of ongoing funding to craft and design by the VAB. Of the money saved by defunding Craft Australia, \$100,000 was allocated to its closure, \$300,000 was allocated to the National Craft Initiative with the remaining funds allocated to two visual arts organisations.

<sup>10</sup> Appendix E – Consultation Participants and selected Consultation Responses, Grace Cochrane

<sup>11</sup> ADA website <http://australiandesignalliance.com/about/>

<sup>12</sup> Eltham, B, "We love getting crafty, but there's no money in the kitty", *Crikey*, March 2, 2012, <http://www.crikey.com.au/2012/03/02/we-love-getting-crafty-but-theres-no-money-in-the-kitty/>

<sup>13</sup> Eltham, B, "We love getting crafty, but there's no money in the kitty", *Crikey*, March 2, 2012, <http://www.crikey.com.au/2012/03/02/we-love-getting-crafty-but-theres-no-money-in-the-kitty/>

<sup>8</sup> "Visual Arts and Craft Strategy", Australian Government Attorney General's Department, Ministry for the Arts, last updated 2013/4 <http://arts.gov.au/visual-arts/vacs> and the official government fact sheet: [http://arts.gov.au/sites/default/files/about/ARTS\\_factsheet\\_Visual\\_22\\_8.pdf](http://arts.gov.au/sites/default/files/about/ARTS_factsheet_Visual_22_8.pdf)

<sup>9</sup> Appendix E – Consultation Participants and selected Consultation Responses, Grace Cochrane

### Establishment of the National Craft Initiative

Following the defunding of Craft Australia, The National Craft Initiative (NCI) program was established in 2012 to realise a number of strategic objectives for the Australian craft and design sector from 2013-2015. The Visual Arts Board of the Australia Council for the Arts provided funding to the NCI project to be managed by a partnership between the Australian Craft and Design Centres (ACDC) and the National Association for the Visual Arts (NAVA). The Program Vision of the National Craft Initiative (NCI) is that excellent, innovative craft and design is valued as integral to Australian society. The key outcomes for the NCI are intended to include a Research Report mapping the state of the crafts in Australia; and a major Conference to showcase the best of Australia craft and design practice.

### Australia Council for the Arts Restructure

*The Australia Council Bill 2013* was passed in June 2013 which delivers on the reforms set out in the National Cultural Policy, 'Creative Australia'. Unchanged since its establishment by the 1975 Australia Council Bill, the *2013 Bill* signified the abolition of the legal basis for the Australia Council's artform boards, such as the Visual Arts Board in which craft was represented. The new Bill was intended to provide the Council with more freedom to support a broader and more diverse palette of culture. As stated by Mr Rupert Myer, Chair of the Australia Council (ref), *"This will allow the Australia Council to continue to be responsive to the creative directions and practices now being pursued by artists and arts organisations, rather than having artists' work defined only by traditional funding categories"*. For those who believe the governing Act should recognise specific artforms, the bill raises concerns over the looser legislative structure and the challenge for smaller artforms to retain support. The 2013 Bill changes some of the function specified in the 1975 Act.

### The future of Australian Crafts

The confluence of declining education and training opportunities and the challenges posed to the purchasing of crafts associated with a subdued economic environment together with stagnant or declining federal and state government funding support for the crafts, creates an uncertain outlook for the crafts in Australia.

The rise of online craft retailing and independent markets and stores is providing evidence of a strong evolving consumer market for the crafts. The crafts in Australia are an open, participatory artform, enjoyed at a making level by over 1.2 million children and 2 million adults, in a country of 22 million people.<sup>14</sup>

The expansion of interdisciplinary modes of practice and the impact of new technologies offers new opportunities for craft practitioners with the ability to expand and diversify their practice across many platforms and applications. Craft as an artform today remains a site for experimentation and a vehicle for a wide variety of experiences. Its vitality is evident in the imaginative and innovative work being produced by practitioners.

<sup>14</sup> ABS 2012 'Children's participation in cultural and leisure activities' (CATI: 4901.0)

Ways that the health of Australian craft and design practice can be further facilitated will be discussed at the forthcoming Conference planned for 2015. It is intended that the findings and information contained in this Report will be used to fruitfully inform these discussions.



## Appendix B: Higher Education and Vocational Provisions

A survey of current education provisions for the crafts sector (detailed below) conducted in February 2014 indicated 68 different, craft-specific qualifications offered at a Certificate I level or above at 96 registered TAFEs across Australia provided at that time.

At a higher education level, 93 different (i.e. with a distinct crafts major discipline such as a Bachelor of Fine Arts (Jewellery) qualifications at a bachelor-degree level or higher were identified at 30 universities across Australia.

In this higher education/ TAFE landscape, there is significant disparity in educational provisions state to state.

The Northern Territory, for instance, only had two tertiary-level higher education qualifications available, and 7 separate offerings at a TAFE level across three locations.

Similarly, Western Australia offered 14 different tertiary-level university qualifications at 3 locations across the state, and 15 TAFE qualifications across 5 locations.

Comparatively, NSW had 47 different courses offered at a TAFE level across 53 campuses and 40 distinct courses offered at a higher education level at 10 universities.

It is important to note that both TAFE/RTO and university offerings have significantly declined over the last 5 years. Funding cuts across the TAFE system, particularly, have impacted on craft, design and art opportunities for study.<sup>1</sup> In 2012 in NSW, funding was withdrawn from TAFE fine arts courses (within which most craft qualifications lie), as part of \$800 million cut to the TAFE budget over four years. Over \$300 million in funding was withdrawn in TAFE funding from Victoria in 2012, later restored by \$200 million in 2013, still leaving a significant impact for the fine arts/craft education sector.<sup>2</sup>

Recent budget announcements in 2014 have indicated further cuts across the higher education/vocational sector.<sup>3</sup>

The list of courses identified in the desk research for this project may be viewed online [here](#).

## Appendix C: Grant, Private Support, Scholarships, Awards and Prizes

The desk research conducted as part of this project indicated a number of opportunities for income diversification and support. In research conducted in August, 2013, 103 grants at a national, state and territory level were identified with the average maximum grant amount offered for individual practitioners (based on this survey) across Australia sitting at \$11,123. View the list of grants identified [here](#).

33 potential funding opportunities were also identified through private foundations, trusts and philanthropists. Philanthropic opportunities identified can be viewed [here](#).

The section "Scholarships, Awards and Prizes" outlines 81 additional funding opportunities, ranging from certificates and industry recognition (27 of the identified 81 opportunities) to \$100,000 for an established artist who is selected as a Creative Australia Fellow. The list of Scholarships, Awards and Prizes can be viewed [here](#).

It is important to note that the opportunities listed here were identified prior to June 2014 and opportunities across the sector often change, with new grants and scholarships best discovered through the utilization of the services of key organisations as listed in this Report. Those identified here are for the purposes of sampling easily available opportunities for practitioners.

## Appendix D: Sample Search Survey of Crafts Retailers

A sample survey of crafts retailers across bricks and mortar and online retail was conducted for the purposes of an indicative sample. It can be viewed [here](#).

## Appendix E: Consultation Participants and selected Consultation Responses

### Grace Cochrane in consultation for this project:

*"Many celebrate the great diversity of current practice – a diversity that itself grows and changes. Some people say the crafts movement is over. Some seek to stabilise it in a position they believe remains central to shared social values".*

*Some anticipate that a new cycle or revival will retrieve what they see as values and skills already lost. There remain many people – collectors, dealers, curators and writers – who value people who know how to do something really well. While there have been many changes to education and funding in recent years the core of professional crafts practice is both resilient and progressive."*

*"Participation in international events and opportunities, for both individuals and organisations, are among the most significant opportunities for professional contact and development, education, promotion and development of ideas. Such participation generally requires financial assistance of some kind."*

*"The contemporary crafts are a critical part of our cultural and social identity. Professional practitioners in all crafts fields are innovative, creative and expressive of contemporary concerns, while drawing on their history and acknowledging their predecessors."*

### The state of the crafts in the current economic climate... Grace Cochrane, notes for talk at Studio Woodworkers Australia meeting, 15 Sept 2013

*"Some people say the crafts movement is over. Some seek to stabilise it in a position they believe remains central to shared social values. Some anticipate that a new cycle or revival will retrieve what they see as values and skills already lost. Others celebrate the great diversity of current practice – a diversity that itself grows and changes. There remain many people like me, who will always admire and value people who know how to do something really well. While there have been many changes to education and funding in recent years the core of professional crafts practice is both resilient and progressive."*

### Robert Bell, quoting his introduction in the catalogue of the exhibition 'Transformations: the language of craft', published by the National Gallery of Australia, 2005:

*"Craft writers and practitioners, seeking to locate craft practice in the broader discourse of contemporary arts, have engaged with its theories and language, opening new avenues of critical inquiry and debate. Investigating the relationship between theory and practice has given many artists working in craft media new ways to understand their work and articulate it to a wider audience. Equally persuasive and pleasurable for such audiences is learning to experience and understand the tacit language of the crafted object as it presents itself to the realm of our senses and interacts with our preconceptions and experiences of the world of things and materials."*

### Robert Bell, in consultation for this project:

*"I think it is important for the NCI to stress the value of building connections between Australia and overseas in the fields of crafts and design. With rapid developments global communications so easily assimilated this is an easier task than it was at the beginnings of the crafts revival and we should find ways to support a growing younger cohort of craft professionals (makers, researchers, writers, curators, publicists) across the spectrum of practice to create these sparks and linkages."*

### Brian Parkes CEO & Artistic Director, JamFactory,

*"The number one issue for makers is financial sustainability – how to string together an income. Traditional methods of sales are increasingly being connected to teaching, consultancies and generally producing things for other people. A potter for example may 'have to' produce bespoke tiles for a bathroom. It's a twisting of practice to produce new income streams, to establish new vehicles for sales. Craftspeople are sometimes hooking up with agents which is not necessarily a straightforward business model. It's something you see in the glass sector."*

<sup>1</sup>McNielage, Amy, "Design Courses Hammered", *Sydney Morning Herald*, November 4, 2013. <http://www.smh.com.au/national/tertiary-education/design-courses-hammered-20131103-2wuor.html>

<sup>2</sup>Patty, Anna, "Call To Reinstate Fine Arts Funding At TAFE", *Sydney Morning Herald*, March 19, 2013. <http://www.smh.com.au/national/tertiary-education/call-to-reinstate-fine-arts-funding-at-tafe-20130318-2gaw4.html#ixzz2t3uMwby>

<sup>3</sup>Knott, M, "Radical shake up to university funding in budget will see some fees soar", *Sydney Morning Herald*, May 13, 2014. <http://www.smh.com.au/business/federal-budget/radical-shakeup-to-university-funding-in-budget-will-see-some-fees-soar-20140513-3887c.html>



## Quotes from Online Survey Participants

### 11 What opportunities do you see for the future development of the crafts sector nationally and internationally?

*"We need strong TAFE courses, at the moment funding cuts are demolishing creative arts courses all over the country. Without good training opportunities, crafts will shrivel up"*

*"Internationally, a strong market for collectors, and a blurring of the boundaries between craft/design/fine art/objects. However, Australian practitioners need to build a higher profile internationally - and maybe this needs to start with more recognition of their value in their home country."*

*"I think that guilds in Australia are under resourced and would be wonderful to harness them. I think that Australia has developed a elite click in the crafting community that excludes many people as they are not "hip" enough."*

*"More integration of the medium based associations to strengthen the promotion and opportunities. Internet as a connector. Stronger education from school level through to adult education assisting people to appreciate the craft sector and support it."*

*"Craft might be used as a 'slowing' tool, like the slow food movement"*

*"The internet has the potential to open up connections between small communities that have been excluded from traditional craft organisations because of conservatism & censorship & to broaden & revitalise the craft world."*

*"In my particular area of interest, crochet, I see a huge level of interest and connectedness through the internet that will ensure the survival and flourishing of what may have once been regarded as a dying granny craft."*

*"Access to facilities and tailored business training are essential to grow independent creative practices. The grants system is limited, restrictive and fosters short-term thinking. Australia needs to clarify a "national brand" for design and crafts so that we can be better represented and understood both locally and internationally."*

### 12 What policies (government and otherwise) would facilitate these developments?

*"Ensure adequate funding for courses, recognise that "vocational" isn't just plumbing and aged care. Creative arts courses don't necessarily fit well into the competency based training paradigm and the paperwork and administrative load is getting horrendous. The courses are aimed at producing cookie-cutter outcomes and we need more flexibility. Everything is being done with the view to passing audits and good educational outcomes are ignored or treated as irrelevant."*

*"More and well funded training and mentorship opportunities for practitioners in all craft disciplines. Establish a National Craft/Design body and an annual international exhibition opportunities. Stronger support for Member-based organisations as they actually represent the sector and provide support for the individual maker."*

*"Affordable rent of spaces/material (I feel that craft/art is an industry that is restricted to the wealthy, as a lower/middle class/outsider artist, I feel like my and other people like me have a limited personal practice because of affordability/cost of living even)."*

*"One of the greatest difficulties and expenses for artists and craft practitioners and I suspect also for collectives, is the cost of marketing and promoting their work or their business. At the moment I have work by 25 ceramic artists in my store, but as a new business, the cost of advertising and marketing is actually prohibitive and I am relying on my own client base, my website and building up through word of mouth."*

*"Code of practice. Determination of what is classified as hand made. Would like to see that putting ready made components together is not design nor hand made... e.g. purchasing pendants and hanging onto a cord."*

### 13 Would you like to talk more about your experiences, ideas and needs in the crafts sector? Here's some space to have your say:

*"2 million Australians do craft, roughly 10%. But the media, business & government insist Australians aren't interested in craft or design. We need to make craft/design more prominent, so it becomes something it's assumed every Australian likes. Same as it's assumed every Australian likes sport. If perceptions of craft/design changed, then funding, sales etc would be much easier."*

*"I run a small creative business & I find that there is no support for mid-career creative businesses. There's a lot for start ups, but there is no follow through! I would like to see a community fostered within the established creative small business community. An opportunity for networking & the like."*

*"I would love to see more course options particularly in Textile Arts. The closest TAFE offering even just Visual Arts is over 3 hours away from me. All of the central coast colleges seem to only cover trades. Also, the public needs to be informed why handmade crafts cost what they do."*

*"Craft in Australia needs to be more connected to the rest of the world."*

*"Hi, I am a young artist and have a passion for printmaking, bookbinding and paper arts. I love making works by hand and I love learning the techniques that are required to do these actives and would love to work in this industry... However after I left university I found to obtain access to studio and gaining further experience is difficult and expensive. I would love to participate in internship and learn from a master...There are a few opportunities available out often if you come from a certain university I*

*have gone overseas to further my study for two months were there is a lively scene of handmade printmaking were the older and more experience teach and assist and support the younger artist. It is incredible inspiring.... I am sure this is possible in Australia but it is difficult to know who to ask when you don't have these connections established and you don't fit and tick the box for the opportunities that are available. There is so much more I want to learn, I hope I can find the right place and opportunity to do so. It would be fantastic to see more creative opportunities and connections in printmaking, book binding and paper arts open up in Australia."*

*"I am a professional artisan who is currently studying a TAFE/Uni Integrated program. At the end I will have a Diploma and Advanced Diploma in Visual Arts as well as a BA(Fine Arts), I am also currently completing my TAE. All this is to step across the divide of highly skilled artisan to educated qualified artist. It is all to improve my ability to be self employed as an craft artisan/artist and also because I simply wanted to experience the joy of learning more in the world of art/craft et cetera."*

*"I am a senior crafts practitioner with my career behind me. After a whole career spent assisting the craft sector develop I am distressed that during the past decade it is going backwards. The original investment by government, institutions and individuals is being lost due to neglect at all levels to maintain Continuing interest in the sector's development. This appears to be a significant problem in WA. I am saddened and disillusioned by this loss for the present and future young talent in this state. What was a strong element of our visual culture is withering away."*



## Appendix F: Consultation Methodology

Method of consultation	Purpose	Audience	Detail
<b>1. Industry consultation</b>	To engage and seek feedback from industry leaders and experts to inform the NCI Research Report on the current landscape of Australian crafts and key issues facing the sector.	13 Industry experts 33 Industry leaders across all states – including Craft and Design Organisations, Arts and Crafts Centres, National and State Museums, University and Regional Galleries, leading industry Researchers and Academics and key contributors and leaders in the Crafts over the past 50 years.	2 Key Questions were asked; <i>1. What types of services, programs or educational courses do you deliver for craft artists and designers/markers?</i> <i>2.What do you see as the main issues for the Australian Crafts?</i>
<b>2. Online Survey</b>	To understand key issues facing the Australian crafts community. The survey was constructed to allow for comparison with previous craft sector surveys and to lay a pathway for the future, so that long-term longitudinal data may be collected by running surveys every year or so, which would enable the sector to be monitored for various changes.	The survey was designed to allow for input from a range of interested stakeholders, with a central focus on crafts practitioners from across the Australian crafts sector. There was an open invitation to crafts practitioners, collectors, curators, educators or others. Response rate: 644 responses following an extensive campaign during October 2013.	There were 56 questions in the Mapping the Australian Crafts survey, organized under the following headings: • You • Your Craft Practice • Needs, Wants and Industry Issues • Your Role for Craft • Investing in Craft • Your Craft Business

## Appendix G: Key Issues from stakeholder consultations

Question: What do you see as the main issues for the Australian Crafts?

Key issue	Details
<b>Visibility of the crafts within Australian society and acknowledgement as an important artform in Australia.</b>	<ul style="list-style-type: none"> <li>• Consultations highlighted the need for greater visibility of crafts practice in wider society.</li> <li>• The crafts are often in the shadow of the visual arts, and in order to seek acknowledgement of craft in its own right, industry leaders called for a policy framework at a federal level, that acknowledges the importance of the crafts, their contribution, and the growing interest and involvement by the Australian public.</li> <li>• A lack of resources and support has constrained the sector's ability to extensively market itself to a wider audience. While state and national crafts councils (now the ACDC group) have received state and federal funding from the 1970s, the national body, Craft Australia was defunded in 2012. It is still perceived that there is a need for a national co-ordinating body to be responsible for being a proactive, professional representative organisation for Australian crafts at a national and international level.</li> <li>• It is believed that such a national co-ordinating body can provide Australian crafts practitioners with a global context for their practices, alongside marketability, and re-ignite a conversation about craft that connects people both inside and outside the sector, enabling involvement in international discussion. Such a body would include and involve ACDC organisations, guilds, associations, specialist groups, crafts businesses and many more diverse parts of the sector.</li> <li>• NAVA believes that there is a need for targeted advocacy and profiling with key decision makers, major institutions and events based on the views of the whole sector and with its engagement.</li> </ul>
<b>The declining opportunity for accessing good quality craft education for craft practitioners</b>	<ul style="list-style-type: none"> <li>• The sector consultations have noted the significant demise of arts education at all levels – primary, secondary and tertiary – and the serious consequences for the entire arts industry in Australia.</li> <li>• Consultation participants expressed significant concerns that changes in academia with the cutting of subsidies to TAFE, changing priorities in universities, the erosion of course choices in university art schools and the associated declining investment in teaching resources for crafts, such as kilns and other substantial equipment, is impeding the future of skilled crafts practice in Australia. The lack of studio facilities and equipment in cities and remote locations impacts on training and entry into the market, thereby discouraging student enrolments, which are already in decline.</li> <li>• Associated with this, is the current lack of theoretical discourse about the crafts and the absence of teaching of the history of the crafts, especially in comparison with the visual arts, in most teaching environments.</li> <li>• The pathways to professional practice have been further eroded with secondary schools not providing as many programs that would encourage students to pursue careers in the arts as were offered in previous decades.</li> </ul>

<b>The potential for growth – locally and internationally</b>	<ul style="list-style-type: none"> <li>• Many participants affirmed the potential for growth, locally and internationally, as exciting from the practitioner point of view and an organisational one. The increase in audience interest, media, professionalism and sophistication of the sector all contribute to a healthy optimism about the future potential of Australian craft and design.</li> <li>• A lack of international promotion was identified, with the need for a “national strategy for global promotion proposed, not necessarily by one agency, but in a coordinated way by sector partners in Australia and overseas.” (Robert Bell)</li> <li>• It was noted that the benefits of the craft and design sector to the broader economy of Australia should be highlighted, as many organisations, particularly ACDC members, operate on limited government funding and contribute significant economic output.</li> <li>• Participants noted that the growth potential is heavily dependent on adequate resourcing and support, which is becoming increasingly difficult to secure with tighter funding from government and private sources.</li> <li>• There is a view that government needs to invest in cultural diplomacy internationally and provide focused support for cultural exchange possibly through support from the International Cultural Council and DFAT. The World Crafts Council is one potential conduit for this.</li> </ul>
<b>The changing definition of craft in the digital era</b>	<ul style="list-style-type: none"> <li>• Many participants highlighted the impact of new ways of working in the arts and the emphasis on the handmade. The real key to what is going on seems to be a shift in the idea of crafts practice, with whole new systems about to arrive. For example, 3D printing is now becoming common practice and we can assume that other developments will quickly follow.</li> <li>• An issue for craft practitioners is not whether 3D printing can be classified as ‘craft’, but what does it do to our notions of appreciating materiality and process. Some crafts practitioners embrace the opportunities offered by the new technologies while other assert the importance of continuing the refinement of existing skills and valuing of the hand made.</li> <li>• Coupled to this new way of considering ‘craft’ are the changes that are happening in the market place. ‘Etsy’ is an example of opening up the crafts market online and is a natural extension of what we are seeing via new technologies.</li> </ul>
<b>Indigenous crafts in need of greater support and development opportunities</b>	<ul style="list-style-type: none"> <li>• Aboriginal artists over a number of decades have been adapting traditional forms and motifs to make objects, which, through sale, contribute to their economic independence. For many communities, art products made for an external market provide the main source of independent income, however, the opportunities for developing Indigenous crafts practices have been less compared with visual arts.</li> <li>• Crafts workshops in Indigenous communities play an important role in the making of ceramics, glass, batik, screen-printed textiles, weaving, basketry and woodwork, in centres such as Tiwi Design and Pottery and others on Bathurst and Melville Island; Emabella in South Australia, Merrepen Arts at Daly River; Hermannsburg, Amata, Utopia and others in Central Australia, Yili Design and Tobwabba in Tuncurry, Nomad Art in Darwin and Kick Arts in Cairns were also noted for supporting Indigenous crafts to a high standard.</li> <li>• While there are some retail and exhibition opportunities for Indigenous crafts around Australia, there was consensus on the untapped opportunities that exist to support greater development in Indigenous crafts.</li> </ul>
<b>Craft organisations face the significant challenge of capitalising on public interest and market opportunities in a financially constrained environment</b>	<ul style="list-style-type: none"> <li>• The issues for organisations in the crafts sector are fundamental; the demands of meeting local requirements of craft stakeholder groups, finding sufficient resources for major projects, ageing infrastructure, keeping staff in a low wage environment and attempting to build audiences. Financial sustainability was highlighted as an ongoing challenge, as was the need for a united brand/marketing plan for the sector nationally and internationally, that was lost when Craft Australia was defunded.</li> <li>• Most organisations have been proactive in responding to changing environments and re-inventing themselves every few years, with the larger ones able to sustain a strong direction. However, future growth is heavily dependent on adequate resourcing and support, which is becoming increasingly difficult to source due to tighter economic conditions and increased competition for funding.</li> <li>• Because of the specialist membership/local interests, there is often little communication across different specialist crafts groups, and sometimes between state coordinating organisations and the specialist groups, despite having a number of broad issues in common. It was noted that there are opportunities for greater collaboration between craft organisations in the area of policy development and advocacy, project development, marketing and macro planning across sections of the infrastructure to realise greater efficiencies and efficacy.</li> </ul>

## Appendix H: NCI Online Survey Results

To view the relevant results from the NCI Online Survey as referenced in this Report, please click [here](#).



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