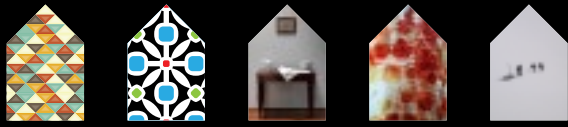
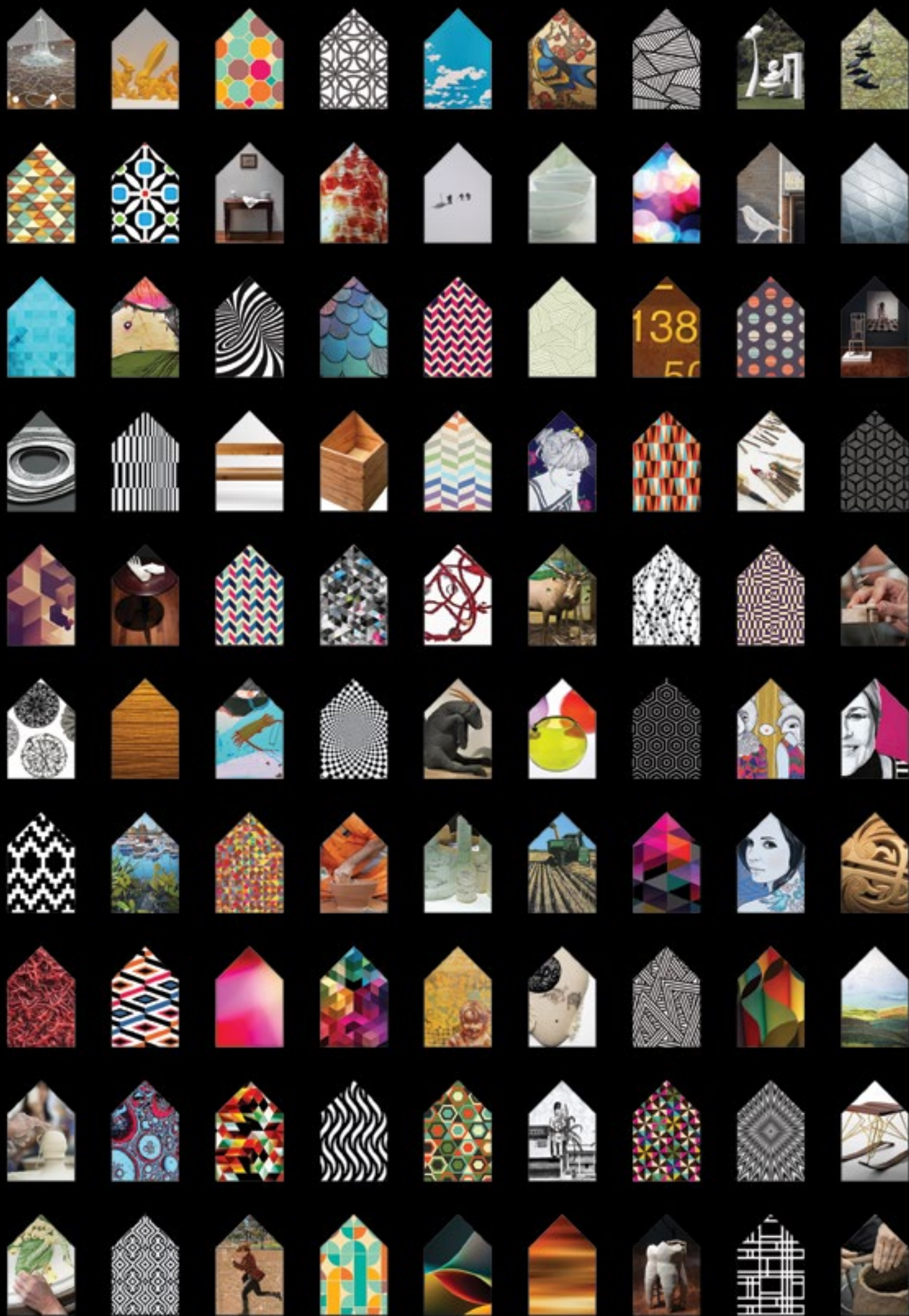


ANNUAL REPORT 2016





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PURPOSE



Our purpose is to support the sustainability of creative professionals, by advancing their specialised and creative development, and expanding new audiences.

Vision

Our vision is to enhance the cultural life of South Australians and those with whom we connect through our extended program nationally and internationally.

Opposite: Catherine Buddle, *chrysalis ii* brooch, 2016. Photograph Grant Hancock.



CHAIR'S FOREWORD



In 2016 Guildhouse celebrated 50 years of supporting visual artists, craftspeople and designers. This significant milestone is testament to the value of the organisation's contribution to the creative community in South Australia. I would like to thank the institutions and organisations who have partnered with us over the years to deliver a diverse and highly valuable program. To the thousands of creative professionals and affiliated organisations who have been members of Guildhouse, your continued involvement enables us to deliver a relevant, yet always evolving program. I would also like to thank the Government of South Australia for their continued support through Arts South Australia.

An early highlight of 2016 occurred when Guildhouse received a 2015 Governor's Multicultural Award for Art and Culture for the Traditional Craft Skills Workshop program. Presented by His Excellency, the Governor, The Honourable Hieu Van Le AO, the award is recognition of this valuable program which enables culturally and linguistically diverse craftspeople to teach their unique skills to the broader community.

In 2016 our important relationship with the Art Gallery of South Australia continued with *Guildhouse 50*, an exhibition celebrating our 50th year showcasing work of Guildhouse members held in the Gallery's collection. We also hosted a celebration for members past and present in the Gallery's Radford Auditorium.

The Lord Mayor of Adelaide, Mr Martin Haese, hosted a Civic Reception at the Adelaide Town Hall which celebrated 50 years of Guildhouse. It recognised the volunteers, staff, practitioners and supporters for their contributions and support of Guildhouse.

The Collections Project continued at the Art Gallery of South Australia for its third year. Two emerging artists, Kate Kurucz and Zoe Kirkwood, produced new work for exhibition in the Gallery after months of researching various aspects of its collection. This project continues to build new audiences for participating artists and we are very pleased that it will continue at the Gallery in 2017 and be expanded, with the addition of new partners The Botanic Gardens of South Australia and the Flinders University Art Museum.

The University of South Australia continues to be a valuable program partner, providing venues for our INFORM program across the whole year. They also provided a venue for our sought after Moku Hanga workshop, delivered by Japanese printmaker Professor Hiroki Satake.

Our if loan service continues to be in great demand, and we would like to thank Foresters Community Finance for supporting the delivery of the loans. The generous donations made by so many in 2015 are already having great impact.

The launch of Well Made in January was another highlight of the year. The platform is already achieving outcomes for the creative practitioners, creative

spaces and supporters it features and we are dedicated to growing the Well Made community in 2017.

We are also very pleased to see the exciting opportunities that continue to develop through our partnerships with the Yiwei Art Foundation. The establishment of the San W Studio/ Gallery in early 2016 means a range of exhibition, teaching and residency opportunities in China await our outstanding creative professionals.

Finally, I would like to acknowledge Rae O'Connell who has successfully led the organisation for the past six years. Under Rae's leadership membership has grown, our programs have expanded and the organisation is better connected to the sector and the broader community. Guildhouse is now partnering with more organisations than ever before to deliver a diverse program for creative professionals. Thank you Rae for your dedication to Guildhouse. We wish you every success with your new adventures and look forward to a continued connection with you in the industry.

Thank you to the Board, Staff, Members and all our Supporters for your contributions that ensure Guildhouse continues to be a thriving, relevant organisation.

Jane Jeffreys

Chair

Opposite: Chris De Rosa installs her Collection Project at Adelaide City Library. Photograph Jonathan VDK.

EXECUTIVE DIRECTOR'S REPORT



It was a great way to start the year as we proudly accepted the Governor's Multicultural Award for Arts and Culture, for our Traditional Craft Skills Workshops program. His Excellency, the Governor, The Honourable Hieu Van Le AO presented the award at Government House. The Traditional Craft Skills Workshops program provides the opportunity for participants to learn traditional craft skills from a range of cultures. The workshops bring together culturally and linguistically diverse craftspeople with contemporary creative professionals and local community members to share and pass on new skills.

Over the last six years the program has been delivered to more than 600 people in 60 communities in metropolitan Adelaide and regional centres in South Australia. There is potential to extend the program to include more craft methods and expand the delivery to more communities in metropolitan Adelaide and regional centres.

The 'slow methods' characteristic of many traditional craft techniques allow for an exchange of stories and ideas between teachers and participants that has aided settlement and cross-cultural understanding. The workshops create valuable opportunities for community connection and participation that celebrate and value cultural diversity, increasing understanding and acceptance throughout the communities it touches.

Some of the teachers have gone on to deliver their own workshop programs

as their confidence grows and they see there is great value in what they have to share.

The Guildhouse program has continued to develop as we increased our partnerships with business and industry. This year we invested in *home*, an exhibition featuring the work of some of the visual artists, craftspeople and designers who are presented on our Well Made marketing platform at the Asia Pacific Space Designers Alliance Conference at the Adelaide Convention Centre. In collaboration with 10 local businesses we created an exhibition featuring four rooms of a home that were curated with the work of 15 creative practitioners and JamFactory product. The value of the sponsorship from these businesses was significant at over \$100,000 worth of product and services, including a full colour catalogue that will be a valuable ongoing promotional tool for Well Made and the creative professionals represented. This international design event allowed us to introduce the great work of our local creative professionals to a new and diverse national and international audience.

Our interest free loan service has been a great success with 17 loans supporting diverse projects that include setting up a website, purchasing new equipment and supporting an artist in residence in Iceland. From our pool of \$70,000 we have lent \$58,298. \$37,193 has been repaid including five completed loans. We have two loans currently being processed. This new service has been crucial for these practitioners to initiate their projects

and it is wonderful to know that this perpetual fund will keep supporting creative professionals in developing their practices.

We would like to thank Cathy Hunt of Positive Solutions and our auditor Brian Tucker CPI who provided information on how to set up this project based on their own perpetual fund that they set up many, many years ago in Queensland. Their generosity has resulted in another positive collaboration.

After ten years of working with the South Australian Museum we are pleased to now have collaborated with the Art Gallery of South Australia and the new City Library on The Collections Project. This important project gives artists the opportunity to access our State's finest collections and work with the professional curators of these institutions. The artists have time to research the collections and create new work that is then exhibited there, extending the artist's work to a new, broad audience. The artists who have participated in these residencies have benefited from new opportunities due to this exposure, advancing their careers and expanding their creative practice. We are very excited to have this project continue at the Art Gallery of South Australia and extended to the Botanic Gardens of South Australia and Flinders University in 2017.

The South Australian Government is supporting Guildhouse with an additional \$200,000 per annum for 4 years to "promote the work and increase the business capabilities of South Australians

who produce visual art, craft and design". These funds are supporting the long term goals of our strategic plan and play an important role in our overall goal to build sustainable careers for the creative professionals we work with.

The additional funding is being used to:

- build the business capacity of our creative professionals,
- to maximise their potential to commercialise their products and
- to develop new markets nationally and internationally.

The new funds have allowed us to allocate time to develop a partnership with other organisations to better deliver professional development programs. We have a core group of organisations that have committed to invest in developing a tool in 2017 that will allow us to share our programs collaboratively with our combined audiences. We are very pleased to have so many other organisations commit to working together for our collective membership.

Our two mentoring programs, Limber Up and One on One, have delivered very valuable outcomes for our members. The success of this program is a result of having a flexible framework for mentees to work toward a meaningful goal with a mentor of their choice and from the generosity of the mentors in giving their time and expertise. They have the support of Guildhouse staff to guide them, and like the *If loan* service, the results have been outstanding.

Our successful collaboration with the Yiwei Art Foundation has grown

from strength to strength. In 2016 we curated *Nature* a major jewellery exhibition featuring eleven South Australian jewellers showcasing 120 pieces. The exhibition was accompanied by a catalogue/poster including the works by each jeweller, their biography and an abridged curriculum-vitae. Two essays were commissioned by leading Australian and Chinese curators, with all text presented in English and Chinese. Guildhouse was commissioned to support the design and development of the new jewellery studio and many artists have been commissioned to create new work, to have their work presented in the San W Gallery/Studio and online, and invited to participate in exhibitions and master-classes. We are looking forward to seeing the work of Jess Dare, Christian Hall and Frank Bauer at Design Shanghai in 2017.

The Well Made platform has had significant exposure through a variety of publications and through our media partner, The Adelaide Review. The studio tours continue to attract members of the arts community and the community at large. These intimate experiences through which artists open up their studios to discuss their practice and how they have established sustainable careers in the arts are a unique way of providing an insight into the life of an artist and fostering appreciation of how they create their work. The platform will continue to need support to build its profile and attract new creative professionals and a concerted effort will be made over the next twelve months to grow subscribers and seek commissions for them and their work.



Above: Leslie Matthews, *Light and Shadow* Neckpiece, 2014. Image courtesy the artist.



Bottom: Christian Hall, *Orange Orbit Brooch*, 2010, Image courtesy the artist.



Our professional development program focuses on business development skills and creative workshops that extend practical techniques. Established creative professionals who are experts in their fields present the program. They not only educate but also inspire participants. This long-standing program provides some of the basic essentials to running a small business while advancing the creativity of our members.

You will note throughout this report that Guildhouse collaborates with others on the majority of our program delivery. These partnerships are extensive and we are proud to work with so many collaborative partners. On behalf of all of the creative professionals we work with I would like to thank all of our partners for the contribution they bring to our successful program.

Guildhouse has a committed team of professional staff who are constantly working to develop better ways of creating valuable opportunities for creative professionals and delivering them through meaningful projects with minimal administration for artists. They have a great understanding and empathy for how artists work and how we can support them and are constantly on the look out for new opportunities. I thank them for their genuine commitment to delivering great outcomes for artists. I would also like to acknowledge the contribution they bring to our organisation to achieve our vision to assist creative professionals develop sustainable careers and for the contribution they make to our rich,

cultural environment being recognised and valued by our community.

I have truly enjoyed my six years as Executive Director of Guildhouse. Returning to Adelaide to take up a role in an organisation that served me as a creative professional fifteen years prior was a privilege. I am in awe of the talent we have in South Australia and this was reaffirmed when we took fifteen major glass works to Art Shanghai. The work stands out on an international stage. This is not only true for glass, but for all of the visual art, craft and design that is created in our State. These creative professionals are leaders in their technical skill and creativity. I am proud to have played a small part in their success.

South Australia is a leader in supporting creative professionals, through their education and ongoing professional development. It is a credit to the South Australian Government; the soul of a city is evident in how we treat our artists.

Thank you to the Guildhouse team for your commitment and professionalism. Thank you to all of the board members and volunteers who give of their time and expertise so freely. Thank you to all of my colleagues for your support and friendship. And thank you to all of the creative professionals for the richness you bring to our community.

Rae O'Connell

Opposite: Christian Hall running a workshop at San W Studio in Shanghai. Photograph David Campbell.

BOARD OF DIRECTORS



The Guildhouse Board consists of up to nine Directors all of whom bring a wealth of experience and expertise from the visual arts, craft and design industries and business. The Board supports the strategic direction and the financial operations of the organisation.

The Board employs an Executive Director who is not a member of the Board and who is delegated with the responsibility to develop, manage and oversee the programs and all operations of the organisation. The Executive Director reports to the Board and is answerable to the Chair. Directives to all staff come through the Executive Director.



Jane Jeffreys
FAICD, FAHRI, FAIM

Chair (2015 -)

Jane is an accomplished Company Director and Managing Director of Jane Jeffreys Consulting. She is an experienced businesswoman with extensive board, executive and consulting experience across the private, public and not for profit sectors. With over 30 years experience as an Executive, Chief Executive, Director and Chair of organisations in areas of Tourism and Hospitality, Education, Aged Care, Financial Services, Arts and Sport, Jane's key areas of expertise include the ability to identify and focus on critical issues, strategy, innovative solutions and established networks within business and government. Her current Board appointments include Chair Data Action Pty Ltd, Director Funds SA, Director Iocane Pty Ltd, Chair West Beach Trust, Chair Gaming Care, Chair Guildhouse NFP.



Deanne Loan

Deputy Chair (2014 -)

As a highly experienced senior marketing professional with significant Board and corporate experience, Deanne works with organisations to develop strong positioning platforms that provide the foundation and strategies for revenue growth and increased corporate value.

With over 20 years working across diverse industry sectors covering both national and international markets, she also has over 15 years Board and Chairman experience for NFP and commercial organisations. Currently Deanne is the Manager, Marketing and Communications for the National Centre for Vocation and Educational Research and ministerial company responsible for the collection of vocation and education training (VET) data and undertaking research to inform policy and best practice. Qualifications include MBA, Governors Leadership Foundation Program and Graduate Certificate in Business (Marketing)



Simone Tippet

Secretary (2013 -)

Simone is a practicing artist who works with a variety of printmaking processes. She is affiliated with Union St Studios, runs weekly printmaking classes for Union St Printmakers and is a Committee member of the Print Council of Australia. Simone is committed to learning and sharing at a grass-roots level, bringing together traditional craftspeople, contemporary practitioners, emerging artists and the general community. Her current focus is establishing a letterpress studio and facilitating group and collaborative exhibitions.



Jess Dare

(2016 -)

A contemporary jeweller and partner of Gray Street Workshop established in 1985, Jess works predominately in glass using traditional lampworking techniques and non precious metal. She has participated in two international residencies, an Asialink residency in 2014 in Bangkok, Thailand, researching traditional and contemporary Phuang Malai (Floral garlands), and 2015 in Shanghai China at San W Gallery/ Studio, a residency program supported by Guildhouse and the Yiwei Art Foundation. Jess exhibits nationally and internationally and is represented in major national collections including The National Gallery of Australia, the Art Gallery of South Australia and the National Glass Collection.



Rod Lindquist

(2016 -)

Rod is a senior legal practitioner who has worked at all tiers of private legal practice in Adelaide. Most recently he was Special Counsel at Cowell Clarke. At present he is having a break from the rigours of litigation. He has over 30 years advocacy and legal experience. Rod's extensive board experience includes serving as Chairman for Sailing Ship Trust of South Australia Inc. and as a member of the Legal Practitioners Conduct Board, Faculty of Law Board, University of Adelaide, Legal Practice Board of Management, University of South Australia and Supreme Court Board of Examiners.



John Hood
(2015 -)

John provides strategic business, taxation and financial advice to a broad range of organisations ranging from privately owned and regional businesses, to multinational corporations and public sector entities.

His professional assignments have included short-term projects requiring immediate solutions to long-term trusted business relationships that involve comprehensive business and financial advice and ongoing counsel. His Director experience includes Port Adelaide Football Club (AFL), Flinders University, Seymour College Foundation Inc, and privately owned companies.

John has worked and lived in Papua New Guinea and Fiji and was previously seconded to a large Australian bank to assist with the assessment and resolution of a portfolio of problem loans.



Robyn McBride
(2015 -)

Robyn graduated from Adelaide Central Art School in 2008 with a Bachelor of Visual Arts (Honours) and has since been establishing her professional art practice. She has served on the Board of Adelaide Central Art School and was Chair of The Fly By Night Club, a performing arts organisation, in Western Australia for 6 years, where she was instrumental in building the organisation.

Opposite: Zoe Grigoris, *no mud, no lotus*, 2014, Copper, Brass and Enamel Paint. Image courtesy the artist.





PERSONNEL

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Our professional team of imaginative individuals collectively bring together a wealth of skills, knowledge and expertise to develop and present a creative program that assist creative professionals develop sustainable careers.

By developing strategic and creative business opportunities Guildhouse opens up new and diverse audiences.

Our program continues to flourish, expand and attract new collaborating partnerships thanks to the professionalism and commitment of the team.

Rae O'Connell – Executive Director

Victoria Bowes – Executive Officer

Peta Mount – Artist Services Manager

Megan Rainey – Program Manager

Carollyn Kavanagh – Communications and Administration

Merri Cranswick – Well Made Coordinator

Julianne Pierce – Well Made Curator

Jasmine Argent – Social Media Officer



Above: The Guildhouse team (from left) Carollyn Kavanagh, Victoria Bowes, Megan Rainey, Rae O'Connell, Merri Cranswick and Peta Mount.

Opposite: Zoe Kirkwood, *The Schomburgk Yabbies*, 2016, cast polyurethane, acrylic paint, mechatronic components, metal fixings, turned pine, tassel fringe, marine rope, dimensions variable. Photograph Grant Hancock.

Rae O'Connell, Executive Director

Rae O'Connell is an established leader with over 30 years experience in her field. She has led the organisation, expanded its funding, rebranded and positioned Guildhouse as a major asset for South Australian creative professionals. She has expanded the programs and managed the efficient and effective delivery of all areas of the program for 6 years. She has built its reputation through the highly professional delivery of programs and attracted new industry partners. She is well-respected in the industry with roles as a public art consultant, arts manager and practitioner. She has been instrumental to the expansion of both Guildhouse and KickArts Contemporary Arts and has successfully developed and delivered countless programs of engaging and inspiring activity. She has built the Guildhouse program and developed many new collaborative partnerships that build audiences and support creative professionals.

Brief Position Description

To lead the organisation and manage the efficient and effective delivery of all areas of the program and organisation. The Executive Director works closely with the Guildhouse Board Members to plan for the future development of the organisation and ensure our programs are relevant to current industry needs. The Executive Director identifies and brokers new opportunities for visual artists, craftspeople and designers and promotes them in innovative ways to expose them to new markets and audiences. This role also establishes new partnerships for

sector growth and plays an important part in supporting the development of the cultural landscape of our community of creative professionals.

Victoria Bowes, Executive Officer

Victoria works directly with the Executive Director on special projects ensuring efficient and effective delivery. Since joining Guildhouse in 2010 she has supported the advancement of Guildhouse through our new branding, website and new projects. She has completed a Bachelor of Visual Arts at the University of South Australia. Victoria undertook preliminary research which informed the model for the development of Well Made. She oversees all areas of communication and governance and works with clients and stakeholders to promote Guildhouse programs. Since joining Guildhouse Victoria has undertaken roles in Administration and Communications before being appointed Executive Officer in 2015.

Brief Position Description

The Executive Assistant works closely with the Executive Director and the Guildhouse Board Members in regard to governance and organisational management. They also work closely with all staff insuring the delivery of affordable and relevant programs and services for our members along with overseeing the marketing and promotional activities of Guildhouse

Megan Rainey, Program Manager

Megan has strong advocacy and

interpersonal skills, and enjoys the opportunity to generate new projects with positive outcomes for multiple communities and individuals. She has successfully worked in creative arenas including leadership, management, marketing, development, coordination and programming. Megan is a lateral thinker with high levels of energy and is particularly effective working with stakeholders to successfully achieve goals, extend expectations and deliver outcomes to their fullest potential.

Brief Position Description

The Program Manager is responsible for managing the effective development, management and delivery of services and professional development programs for our members along with managing a range of special projects that support creative professionals working across the visual arts, craft and design sector. The person also works collaboratively with the Board of Directors and the Executive Director in the development of the strategic plan.

Peta Mount, Artist Services Manager

Peta has a Master of Arts (Curatorial and Museum Studies) and over seven-years experience in arts management. With her acute understanding of the needs of creative professionals Peta has developed our services to members and ensures their excellent delivery. She works closely with our members to identify new areas where they need our support and develops the program accordingly with a great attention to detail to achieve great outcomes.

Brief Position Description

This position is responsible for managing the effective development, management and delivery of services and professional development programs for our members along with managing a range of special projects that support creative professionals working across the visual arts, craft and design sector. The person also works collaboratively with the Board of Directors and the Executive Director in the development of the strategic plan.

Carollyn Kavanagh, Communication and Administration Officer

Carollyn is a freelance curator with a Master of Arts in Curatorial and Museum Studies. She makes a valuable contribution to the development of our program, marketing collateral, reports, sponsorship proposals and on-line bulletins for members. Carollyn has successfully managed our new If interest free loan service for members and project managed the *home* exhibition presented at the 2016 Asia Pacific Space Designers Alliance Conference. She is now working on new curatorial projects along with her efficient administration of Guildhouse.

Brief Position Description

The Administration Officer is responsible for the effective development and delivery of Guildhouse administration. This role also supporting all areas of Guildhouse programs with graphic design and supports the Executive Director on curatorial projects. The position delivers Guildhouse promotional materials as well as administration, including front of house, data entry, membership services and assistance along with database

maintenance.

Merri Cranswick – Well Made Coordinator

Merri has invested time in understanding the way each individual from our Well Made community works and seeks out support for them and their work by securing a variety of opportunities and media coverage. This all contributes to building their profile and expanding their audiences. Her commitment and attention to detail to the profiles and their personal practice has made these opportunities meaningful and relevant.

Brief Position Description

The Well Made Coordinator is responsible for managing the effective development, production and delivery of Well Made, a marketing and promotional platform that promotes the excellence of visual art, craft and design in South Australia. This role communicates with existing and new members of the site and develops opportunities to promote them and their work. They also review the functionality of the site, help develop printed materials, generate content and solicit participants and advertisers for Well Made as well as maintain the website and printed platforms.

Julianne Pierce – Well Made Curator

Julianne brings a wealth of industry experience and expertise to this position and has supported the Well Made Coordinator in developing new initiatives to profile the members of Well Made.

Brief Position Description

The Well Made Curator is responsible for curating the site to ensure the

presentation of outstanding and relevant content. They review applications and provide feedback to applicants. They research and develop written content for the site, its blog and newsletters. The Curator also works closely with the Well Made Coordinator and Guildhouse staff in the marketing and promotion of the site. This role also connects with stakeholders, audiences and creative professionals.

Jasmine Argent – Social Media Officer

Having worked in this role as a volunteer Jasmine has now taken up this position working across the Guildhouse program researching and writing for our social media. Jasmine works closely with all staff to capture the essence of our extended program and schedules the content across our social media platforms.

Brief Position Description

The Social Media Officer is responsible for managing the effective development and delivery of Guildhouse social media content. This role builds the profile of Guildhouse and its programs. This Officer works collaboratively with Guildhouse staff in the development of content for social media posts.

Clare Suridge – Bookkeeper – Contract, comes in Tuesdays and bills per hour

Brian Tucker CPA – Auditor – conducts a preliminary audit in September/October in the office and finishes the audit with us sending the end of year documents



PARTNERSHIPS & COLLABORATIONS

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Our program is presented in collaboration with many project partners. Our ongoing and new collaborations continue to provide excellent opportunities for creative professionals to research, experiment, exchange, create new work and develop new and diverse audiences.

University of South Australia

Our long-term partnership with UniSA continues through the use of their facilities for our INFORM program and other talks and events throughout the year. This is a valuable partnership that supports our program and students.

The Collections Project: Art Gallery of South Australia

Our ongoing partnership with the Art Gallery of South Australia through The Collections Project has continued to champion the art and artists of our time while celebrating our cultural heritage. Through the program artists are hosted by the Gallery, provided access to their collection, supported by curators and staff in the research and development of new work and exposed to new audiences through the presentation of this work.

Business SA

Guildhouse was approached by Business SA to become a supporting program partner of their South Australian Young Entrepreneur Scheme (SAYES) program, providing young people 18-35 with the training and guidance to make their business ideas a success. In return for promoting the program through our networks, Business SA have supported Guildhouse member, Bohie Palecek through the SAYES program. Additionally

four members, Lex Stobie, Julie Piedad, Anna Small, and Tristan Kerr commenced the Business Coaching program designed for more established practitioners to take their business to the next level through two Guildhouse scholarships, which are split between them. The combined value of these scholarships is \$5,990.

"While I'm an experienced business owner, I get so busy with working, marketing always falls down my list. The course is teaching me to be more proactive, create schedules and spend more time planning. The small group format employed is really helpful to share ideas and opinions with other business owners too"

Julie Piedad, koush

"Being awarded the Guildhouse SAYES scholarship has opened up so many new doors for me. With the assistance and support of the SAYES and Guildhouse team, my goals and business confidence are reaching all new heights. I'm learning the value of a strong foundation, and the importance of structure, even within our often unpredictable creative industry. I may not know where my next 'big break' will come from, but I know with the help of SAYES and Guildhouse that my business will be ready for it."

Bohie Palecek

Urban Art Projects and PLACE SA

Guildhouse collaborated with Urban Art Projects (UAP) to deliver two events to inspire artists and individuals who commission public art. These events became critical highlights of PLACE SA, stressing how public art adds value by activating public spaces and creating

vibrant cities. PLACE SA is a platform for exploring and sharing what makes a great place, and holds a program of events in October each year throughout Adelaide and South Australia. This event is a valuable networking event for our members bringing them together with new business and industry leaders.

UAP collaborate with artists, architects & designers to deliver creative outcomes for the public realm. They have accumulated vast experience over the last twenty years and deliver exciting projects all around the world. They have studios based in Brisbane, Shanghai and New York.

Creative Time Summit

Following our successful summit event Spring to Action in 2015, Guildhouse were delighted to be invited to participate in The Creative Time Summit in 2016 as one of ten Regional Hubs located throughout the world.

"Guildhouse has been an exceptional collaborator and played an essential role in broadening the international scope of the Summit. We invite you to serve as our inaugural Australian Regional Hub... taking a leading role in deepening and enriching the local conversations around art and social change within Australia"

Teal Baskerville, Summit Coordinator, CREATIVE TIME

Opposite: Nature exhibition at San W Gallery / Studio in Shanghai, participating artists. Back row L-R: Jess Dare, Catherine Buddle, Kath Inglis, Lauren Simeoni, Christian Hall, Leslie Matthews, Julie Blyfield. Front row L-R: Claire Brooks, Alice Potter, Regine Schwarzer. Photograph Andre Castellucci.



Adelaide Festival of Ideas (AFol)

AFol fully supported our proposal to deliver a presentation based around our ongoing partnership with Creative Time as a Regional Hub of the Creative Time Summit. Teri Hoskin, Monte Masi, and Andy Petrushevics explored ideas of the irrational as a productive political space, presenting *The Case for Nonsense* in Elder Hall which attracted a significant new audience for both Guildhouse and AFol.

Yiwei Art Foundation

Our ongoing relationship with the Yiwei Art Foundation has led to many important opportunities for South Australian artists. These include residencies, consultancies, designing the new jewellery studio at San W Gallery/ Studio, teaching appointments and invitations to exhibit.

This partnership will lead the way for creative professionals to build long term relationships with the foundation and have their work featured in the gallery, shop, online and major exhibitions. The five-year commitment to Guildhouse will allow for the ongoing planning to maximise existing and new opportunities in China for our members.

The National Craft Initiative, Australian Craft and Design Centres and National Association for the Visual Arts

Through the steering committee, Guildhouse held a position on the National Craft Initiative (NCI), a three-year partnership between the Australian Craft and Design Centres (ACDC) and NAVA, funded by the Australia Council for the

Arts that generated events, discussions, ideas and strategies to ensure a vibrant and resilient future for craft and design.

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. The organisations engage with the sector at a local, national and international level and offer services and programs that support sustainable practice. The current member organisations of the ACDC network are: Artisan, Australian Tapestry Workshop, Canberra Glassworks, Central Craft, Craft ACT, Craft Victoria, Design Centre Tasmania, Form, Guildhouse, JamFactory, Object, Sturt Contemporary Australian Craft, tactileArts.

Well Made and the Mayfair Hotel

The Well Made launch event was a great success with over 130 attendees and 35 profiles signed up to the platform. It was exciting to see many of the online portal's participating artists, designers and makers, rubbing shoulders with other key South Australian dignitaries. With the support of our event sponsor Mayfair Hotel, the Bates Smart-designed Hennessy Lounge was the perfect setting for an initiative championing bespoke artistry and craftsmanship.

All honoured guests received complimentary gift bags that included objects made by profiles in the Well Made community - JamFactory, Sarah Rothe or Julie White. This demonstrated the accessibility to local makers and encouraged the commissioning process and promotion of our platform and its

makers.

During the event, Guildhouse staff used iPads to show and guide attendees through the platform. Profile pages were highlighted, as was the commissioning function, which allows anyone to engage a Well Made participant for small and large-scale residential or commercial commissions.

Representing the Premier, Katrine Hildyard MP, Member for Reynell and Parliamentary Secretary to the Premier, spoke of the importance of Well Made in assisting and strengthening the State's creative industries. She also highlighted its potential in building South Australia's reputation as a creative leader, as well as providing a boost to cultural tourism. The website is ultimately a valuable tool in establishing South Australia as a national creative hub.

Well Made Media Partnership with Adelaide Review

After a successful first twelve months in 2016 The Adelaide Review have committed to a further twelve-month partnership for 2017. They support Well Made in each monthly printed edition and online with an artist profile feature and discounted advertisements.

Our partnership continues to be strong and we are looking at ways in which Well Made and/or our profiles can have a presence at their industry events such as HOT 100 Harvest event in February 2017. As with all marketing, it is difficult to be certain of the results of such a partnership but readership is key to our success and we believe our presence

in this publication is fundamental to growing the site and its practitioners. Feedback from featured profiles has been positive.

home – Asia Pacific Space Design Alliance Conference

The *home* exhibition featured the outstanding work of local visual artists, craftspeople and designers from Well Made. It was presented at the Asia Pacific Space Designers Alliance Conference held at the Adelaide Convention Centre in September. This international event showcased leading designers across many disciplines and was a great audience for the creative professionals from Well Made. The exhibition was supported by many partners including; Bennett's Magill Pottery, Konando, Creative Cardboard, Terrace Floors and Furnishings, Custom Glass Shower Screens, Fisher and Paykel. The accompanying catalogue was designed by Working Images and printed by Finsbury, with paper supplied by BJ Ball.

This event allowed us to present Well Made to world markets by connecting with designers, consumers and industry through the Well Made platform, events and partnerships like APSDA.

Guildhouse 50

2016 marked Guildhouse's 50th year. To celebrate this achievement Guildhouse worked with the Art Gallery of South Australia to deliver Guildhouse 50, an exhibition curated by Rebecca Evans, Curator of European and Australian Decorative Arts. Featuring 50 works held in the Gallery's collection the exhibition showcased work by Guildhouse members

past and present and examined the organisation's past, present and future. The exhibition opened in conjunction with the Gallery's First Friday event in August and a new work by jeweller Kath Inglis was commissioned by the Gallery for the exhibition.

We also hosted a celebration for members across our history in the Gallery's Radford Auditorium in October. It was an important opportunity for members to reconnect with the history of the organisation which was brought in to focus by past president Jeff Mincham who spoke about the vital role of the organisation in its earlier years. Another highlight of the event was jeweller Kath Inglis in conversation with Rebecca Evans.

The Lord Mayor of Adelaide, Mr Martin Haese, hosted a Civic Reception at Adelaide Town Hall in August which celebrated Guildhouse's 50th year. It recognised the volunteers, staff, practitioners and supporters for their contributions and support of the organisation as well as acknowledging Guildhouse's contribution to the City.

Across the year Guildhouse dug into its archives to deliver weekly social media posts that reflected on highlights of the organisation's history. Images of early projects, events and members served to engage the community, reminding everyone of the important contributions we have made.



Above: *home* exhibition launch for the APSDA Congress 2016, Konando. Photograph Grant Hancock

Bottom: Guildhouse 50 goodie bags for Guildhouse 50th Birthday celebrations at the Art Gallery of South Australia

PROJECT PARTNERS



Project partners

Adelaide Central School of Art

Adelaide City Council including the City Library and City Archives

Adelaide College of the Arts

Adelaide Festival of Ideas

Adelaide Fringe 2016

Adelaide Moulding and Casting Supplies

Art Gallery of South Australia

Art Images Gallery

Art Stretchers

Artlab Australia

Artlink

Arts South Australia

Asia Pacific Space Designers Alliance Committee

Atkins Photo Lab

Australia Council for the Arts

Australian Craft and Design Centres

Australian Experimental Art Foundation

Australian Graphic Design Association

Australian Institute of Architects

Australian Institute of Landscape Architecture

Australian Timber

Bennetts Magill Pottery

BJ Ball

Boslec Electrical Contracting

Bowerbird Bazaar

Brian Tucker Accounting

Brick + Mortar

Business SA

Carclew

City of Marion

CK Claire Kneebone Design

Community Bridging Services

Contemporary Art Centre of South Australia

Coriole

Council of Objects

Cowell Clarke

Creative Cardboard

Creative Partnerships Australia

Creative Time

Custom Glass & Shower Screens

Design Institute of Australia

Enterprise Adelaide, City of Adelaide

Finsbury Green

Fisher & Paykel

Foresters Community Finance

GAGPROJECTS

Garland

Helpmann Academy

Hill Smith Gallery

Hugo Michell Gallery

Ian Potter Foundation

James and Diana Ramsay Foundation

Jamfactory

Kambitsis Group

Kitty Came Home

Konando

Koush

Match Studio, University of South Australia

Mayfair Hotel

Media Resource Centre

Multicultural SA

Music Development Office

Music SA

Musitec

National Craft Initiative

New Architecture Group

Office for Design and Architecture South Australia

Oxygen

Place SA

SA Writers Centre

School of Art, Architecture and Design, University of South Australia

School of Humanities and Creative Arts, Flinders University

Softwoods

South Australian Living Artist Festival

St Pauls Creative Centre

Tell Henry

Terrace Floors + Furnishings

The Adelaide Review

The Beaumont Studio

University of South Australia

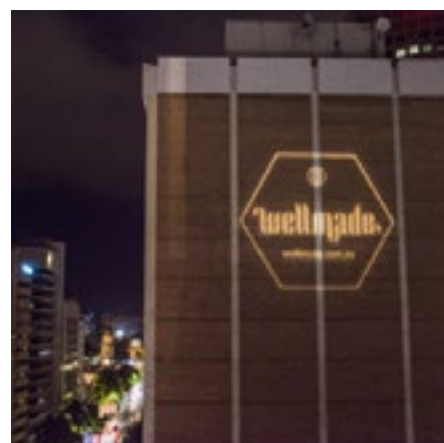
Urban Art Projects

Working Images

World Craft Council

Yiwei Art Projects

Zu Design



Above: Well Made launch Mayfair Hotel.
Photograph Grant Hancock

Below: *home* exhibition for the APSDA. Image
courtesy APSDA.



Executive Director Rae O'Connell sits on a number of collaborating committees to advocate for the visual arts, craft and design sectors.

Over the past three years, in collaboration with the National Association for the Visual Arts, ACDC established the National Craft Initiative (NCI) to support, build and advocate for the craft/design sector in Australia, with the aim to advocate and promote excellent, innovative craft and design and its value as integral to Australian society. The NCI secured funding to undertake a number of initiatives. The first, a report "Mapping the Australian Craft Sector", provides a clear analysis of current craft and design provisions in Australia. It identifies national and international trends and opportunities in the sector, recommends policy platforms for key decision makers and examines the potential for an expanded profile for the craft/design sector. It identifies initiatives that will build strong foundations for the long-term growth and sustainability of Australian craft and design.

The Creative Boom study is an initiative of the Arts Industry Council of South Australia [AICSA] with funding from the Department of State Development. The study's purpose was to identify the strengths and opportunities for economic and workforce development across four specialisations, Craft (glass, ceramics, jewellery and furniture); Theatre for Young People; Festivals and Events; and the Screen sector within South Australia's creative industries.

This report is a valuable reference and Guildhouse's ongoing program responds to some of the recommendations.

Rae O'Connell is a member of the World Craft Council – Australia. This is a 'third wave' national craft organisation that attempts to fill the gap between the state-based organisations in an agile use of social media by returning to the grass roots in reflecting the culture of our crafts beyond state and national boundaries. Fifty years later, it has the capacity to operate in a more agile fashion, using the many social media and collaborative tools of the 21st century.

World Crafts Council – Australia is the national entity representing Australia in the World Crafts Council. Australia is a member of the South Pacific sub-region, which is part of World Crafts Council Asia Pacific. Guildhouse has been collaborating with the World Crafts Council on their Garland publication, which focuses on the national craft community to which Guildhouse contributes to.

Round Table / Sector Program Collaboration

On a local level Guildhouse has been working with a broad cross section of arts organisations on ways we can collaborate, share our resources and maximise the investment we are making in our programs. This Sector Program Collaboration has seen some new partnerships evolve as we gain a greater understanding of what each of our organisations have to offer, along with the development of tools to promote



Opposite: Monte Masi presenting The Case for Nonsense at Adelaide Festival of Ideas, Elder Hall, 2016. Photographer Alex Frayne. Image courtesy Adelaide Festival of Ideas.

Above: Adelaide Festival of Ideas. Image courtesy Guildhouse.

Below: Dr Teri Hoskin, Monte Masi and Andy Petrusovic presenting The Case for Nonsense at Adelaide Festival of Ideas, Elder Hall, 2016. Image courtesy Guildhouse.

our collective programs and expand our audiences.

The Sector Program Collaboration initiative has led to 22 organisations indicating an interest in developing a strategic approach to sector program collaboration. In 2016 the following organisations committed to working together and engaged in workshops facilitated by Jo Caust at Carlew Youth Arts and the Australian Institute of Architects.

- Adelaide Central School of the Arts
- Adelaide College of the Arts
- Atkins photo lab
- Australian Institute of Architects
- Australian Graphic Design Association
- Australian Institute of Landscape Architecture
- Brick+Mortar
- Business SA
- Carclew
- Design Institute of Australia
- Enterprise Adelaide, City of Adelaide
- Guildhouse
- Helpmann Academy
- Jamfactory
- Match Studio, University of South Australia
- Media Resource Centre
- Music Development Office
- musitec
- New Architecture Group
- Office for Design + Architecture SA
- SA Writers Centre
- School of Art, Architecture and Design, University of South Australia
- School of Humanities and Creative Arts, Flinders University.
- South Australian Living Artist Festival

These workshops provided participants

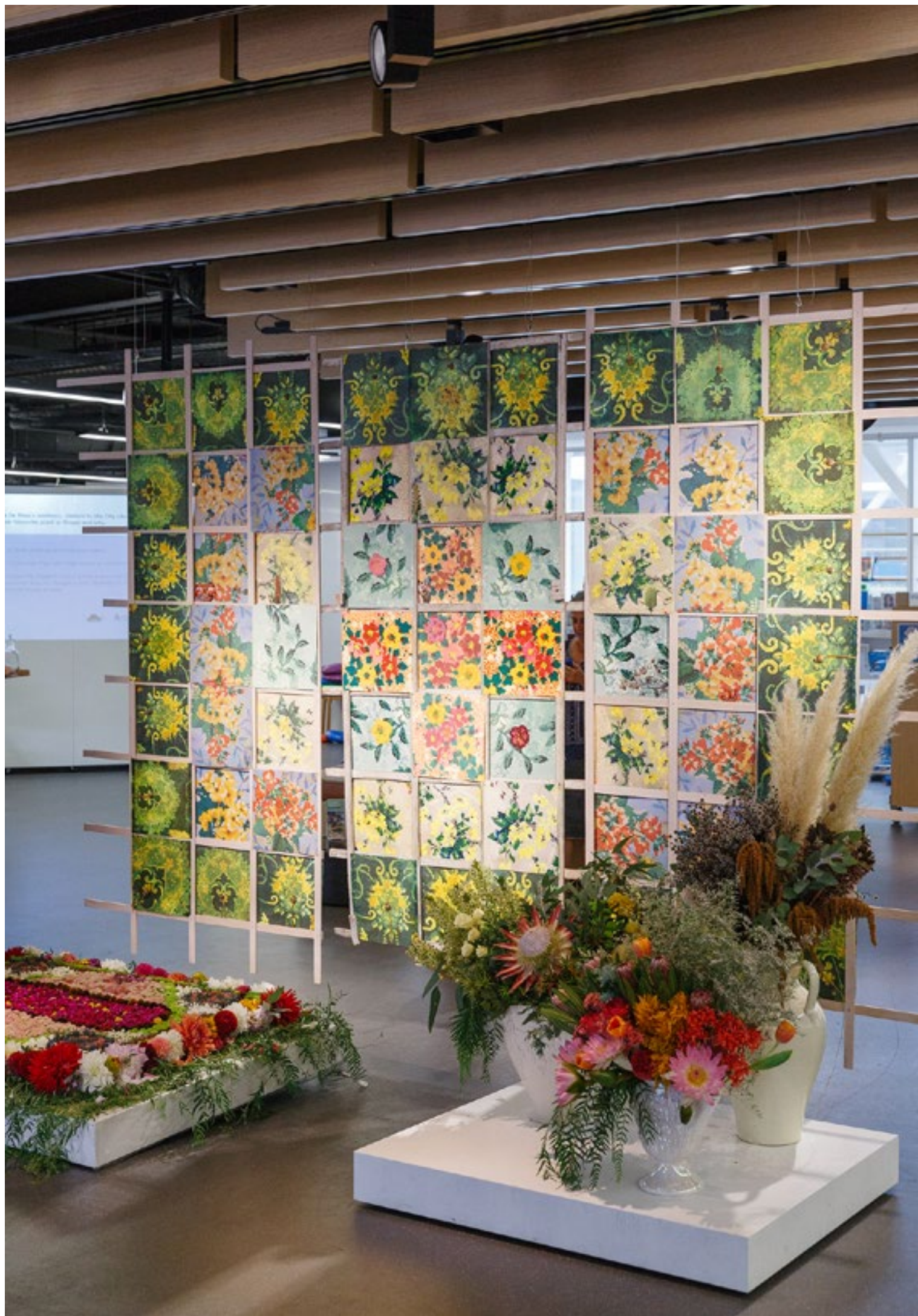
with a structured approach to planning for the future and have clarified our priorities, what we mean by collaborative delivery, and how we can achieve this. The group are committed to meeting every three months, with the two subsequent meetings in 2016 focussing on our 2017 programs, identifying platforms and methods for cross promotion, and collaborative projects. An annual meeting of the group will be held each June to reflect on achievements, review progress made and consider future possibilities. We are looking forward to developing richer programs with our colleagues and laying the foundations for a new approach to their delivery to maximise the investment we are all making. The opportunities for further collaboration within the sector will be strengthened through the networking opportunities it will provide.

Along with these national commitments Guildhouse staff are often invited to contribute to strategic planning sessions within the community as they have a broad understanding of the needs of creative professionals and to advocate for them to be remunerated for the work that they do.

Guildhouse on behalf of its member sits on the following committees: Place SA, Contemporary Art Advisory Committee, School of Art, Architecture and Design of the University of South Australia, The Mill Advisory Board and the Member Advisory Group, Business SA

The Sector Program Collaboration initiative has led to 22 organisations indicating an interest in developing a strategic approach to sector program collaboration.

Opposite: Chris De Rosa, The Collections Project, installation view. Photograph Jonathan VDK.



Program 2016



Our program exposed creative professionals to industry professionals and eminent practitioners who have successful careers, to help them build their own professional and sustainable businesses.

INFORM

INFORM is our professional development program that provides creative professionals with the knowledge, skills, information and contacts necessary to establish and maintain a successful practice and build a sustainable creative business.

Arts Resourcing Information Session presented by representatives of Arts South Australia's Independent Makers & Presenters and Public Art & Design programs; and James Boyd, Creative Partnerships Australia State Manager, Western Australia and South Australia

Creative practitioners in South Australia are fortunate to have access to a number of programs that can help grow and sustain their practices. Attendees at this session learnt more about the opportunities available to local artists and received general advice on what makes a strong and competitive application.

How to price your work presented by Jane Bowden of Zu Design

Like other occupations, artists deserve to be paid a fair price for the work they produce and being clear and consistent when it comes to pricing gives you credibility as an artist but it can be difficult to know how to set your prices. In this session attendees learnt how to structure their pricing process, taking

into account their time, material costs as well as professional skills, reputation and expertise.

Packing Art Objects for Travel and Storage with Artlab Australia presented by Artlab's Senior Objects Conservator, Justin Gare

Artlab Australia's conservators care for cultural heritage, working across five specialised laboratories. In this practical demonstration, attendees learnt how to pack their work for travel and storage. They were also given an insight into the innovative techniques used in the preservation of the State's collections as well as family treasures.

Contemporary Curating presented by the Art Gallery of South Australia's Curator of Contemporary Art, Leigh Robb; the Contemporary Art Centre of South Australia's Executive Director, Liz Nowell; and the Australian Experimental Art Foundation's Director, Steve Eland

For those who have ever wondered how museums and galleries decide whose work they show and how arts organisations develop their exhibition programs and approach curatorial projects. Attendees learnt about the curatorial methods and strategies of three of the State's leading arts organisations and were given an insight into the presenters' respective practices.

Adelaide Gallerist Speak: Inside Adelaide's Commercial Gallery Scene presented by Paul Greenaway of GAGPROJECTS; Hugo Michell of Hugo Michell Gallery; and Sam Hill Smith of Hill Smith Gallery

For those interested in getting an insider's perspective of Adelaide's private sector from those at the helm of three of the State's leading commercial galleries, this session provided attendees an insight into the individual approaches of the presenters, including objectives, interests and activities, as well as the sector in general.

Not an Expensive Hobby: Financial Management and Tax for Artists presented by certified practicing accountant Brian Tucker

Participants who attended this popular session came away with an understanding of tax basics, what paperwork should be kept, and how to organise it for the accountant. They learnt to recognise what expenses can be claimed and how to claim them, when you need an ABN and why you may not need to be GST registered. Brian outlined various business structures appropriate to creative practice, explained how income averaging works, and spoke about what 'tests' the ATO use to work out if you are really 'in business' as an artist.

Brian established Brian Tucker Accounting in 1980 and devotes his practice exclusively to the arts. The practice has a national reputation for its commitment to the arts, sponsors a number of awards and events, supports emerging practitioners and groups, and advocates for the arts in Australia in many forums.

Opposite: Artlab's Senior Objects Conservator, Justin Gare with Duane Hanson's, *United States*, 1925 – 1996 *Woman with a laundry basket* 1974, surface paint oil, cardboard, resin, talc, fibreglass, fabric, plastic, cardboard packaging





WORKSHOPS THAT FOCUS ON BUSINESS DEVELOPMENT SKILLS

Harnessing Social Media

This workshop, led by social media ninja Hayley Kroon from KWPI, was designed to help creative professionals maximise their time and position on social media in a constantly changing landscape. Participants learnt how to leverage these cost effective marketing platforms, gained strategies and tips to save time, and help grow an engaged network. This workshop focused on instagram and facebook and was for experienced social media users. We gained positive feedback from participants saying it was 'simple, concise, clear, knowledgeable, engaging and relevant'.

Time and Task Management

This workshop was led by Rebecca Mezzino, Adelaide's most experienced and accredited Professional Organiser and the founder of Clear Space Organising Services. Participants gained strategies to manage time and tasks more efficiently. Rebecca highlighted how personality types affect organisation, the multi-tasking myth, and provided insights into procrastination and how to manage it.

Public Speaking and Pitching

Fenella Kernebone, noted radio, television host and interviewer led participants through this practical workshop providing valuable insights into delivering successful pitches and engaging public speaking presentations.

Fenella has a long record working across arts, film, music, design and culture as a radio and television presenter and

producer. Her hosting roles have included Radio National's By Design, The Sound Lab on Triple J, Art Nation on ABC TV and The Movie Show on SBS. As well as being an MC, interviewer, facilitator and writer, Fenella is also the Director of production company Frankly Group. We gained positive feedback from participants saying it was, 'an engaging mix of practical and informational content tailored to the audience.'

Public Art Workshop

Guildhouse worked with UAP (Urban Art Projects) to deliver this workshop for people who work with or commission art for the public realm, highlighting how public art activates public spaces and creates vibrant cities. The workshop focused on recognising distinct place identity, and how visionary public art can balance authentic place brand with design. We gained positive feedback from participants saying, 'they had amazing ideas and there was great discussion that consolidated placemaking as such an important part of our community mix, a valuable opportunity to talk with likeminded creative people.'

CREATIVE WORKSHOPS THAT EXTEND TECHNIQUES AND SKILLS

Printmaking with Hiroki Satake

Guildhouse invited Hiroki Satake, legendary Japanese printmaker, to undertake a residency in Adelaide focusing on the traditional Japanese woodblock printing technique Moku Hanga. The residency provided a unique opportunity for local artists to engage with Hiroki to gain an understanding of this traditional technique through a one-

day introductory course and a three-day intensive workshop.

The program was developed in consultation with local artists and the support of the printmaking community to fill an identified skills gap in woodblock printing, which is growing in popularity. It was supported by Arts South Australia through the Independent Makers and Presenters Artist in Residence program and took place at the University of South Australia's comprehensive printmaking facilities.

A total of 24 participants attended the one-day introductory course which provided an overview of the history, techniques and printing methods of Moku Hanga. Another 12 participants were selected from an EOI process to participate in the three-day intensive through which they were introduced to the history, materials, carving techniques, colour separations and printing techniques of the method. Applicants were asked to demonstrate a high level of general printmaking experience and skills. The quality of applicants was exceptionally high and demand was strong.

Materials were sourced both locally and abroad and participants of the intensive were gifted carving implements, specialist transparent inks and Japanese style pencils. A list of materials was also generated for all participants that indicated the places they could source materials, helping to promote continued development in the field.

Opposite: Nike Savvas with UAP STUDIO, *Rapture*.
Image credits: philo & dk

Traditional Craft Skills Workshop Program

Our year-long partnership with Multicultural SA over 2015 and 2016 enabled us to undertake professional documentation of the project and its participants which we developed into several tools we are using to secure a new partner to support this program.

We also invested significant time into developing and rolling out a YourSAY campaign to fund the delivery and expansion of the program by recruiting and training new workshop leaders, to enable the delivery of the program in regional South Australia.

Additionally, Marion City Council presented an exhibition in Chambers Gallery, March-April 2016, of the outcomes of the four workshops that were delivered in their area in 2015. This exhibition was part of the Living in Harmony initiative, designed to challenge all Australians to take a stand against racism, prejudice and intolerance. We continue to seek a new program partner to support the growth of this valuable program.

Point and Shoot, a step-by-step guide

Leading photographer Grant Hancock led participants through a practical demonstration to learn how to document their work. High quality images are invaluable for practitioners, and not everyone can afford a professional - particularly at the early stages of a career. Participants brought along a piece of their work and Grant selected a wide variety to take everyone through a step-by-step guide to learn how to

photograph a variety of mediums with minimal equipment and resources. Grant also covered how to prepare image files for various outputs, including print and digital and how to re-size for optimum results. We gained positive feedback from participants saying it, 'opened my eyes to a whole new world of creativity, full of good practical relevant advice that was clearly explained'

Develop Your Curatorial Practice with Lisa Slade

Lisa Slade led participants through a number of practical curating experiments and challenges. Participants explored multiple curatorial methodologies and strengthened their understanding of the role of the curator with a focus on audience development. Lisa Slade is the Assistant Director, Artistic Programs, Art Gallery of South Australia. A quote from one participant 'I liked the clarity of process Lisa charted for us around differing curatorial methodologies, the clear and simple notes, and the opportunity to apply the notes to a practical exercise. Lisa was excellent'

WELL MADE 'IT'S ALL IN THE MAKING' WORKSHOPS

These workshops are a rare opportunity for participants to learn and be guided by the best creative practitioners of our State. Targeted at creatives, art enthusiasts or hobbyists, it's all in the making workshops allow participants to develop a new skill, try a new medium or simply have fun making something handmade that's uniquely theirs.



Above: Masumuma Alcther, Bangladesh Quilt Embroidery exhibited at Crafting Cultural Connections presented by Marion City Council. Image courtesy Guildhouse.

Bottom: Rebecca Tut, Sudanese Beading exhibited at Crafting Cultural Connections presented by Marion City Council. Image courtesy Guildhouse.

Carve It Up With Caren Elliss

Adelaide furniture maker Caren Elliss led the first of our workshop series designed for those who were eager to pick up hand tools at home but aren't confident in knowing where or how to start using them. While making a small object to take home with them, participants learnt how to use a range of hand tools in this introductory workshop for women.

INDUSTRY PRESENTATIONS BY INNOVATIVE CREATIVE PROFESSIONALS

These events offer diverse networking opportunities for our members and members of the community to connect with like-minded individuals, business and organisations. They support our goal to bring a greater understanding of contemporary culture and promote the value that creative professionals contribute to our cultural life.

This program also offers a rare opportunity to visit the private studios of some of Adelaide's most successful artists, to see what artists do to create their work and to experience a truly unique environment. A studio visit provides a direct link between the artist and their work, a process they use or material that inspires them. It opens up new dialogue for the visitor and the artists, allowing for an exchange of ideas and understanding.

The Collections Project - Artist Talks

The Art Gallery of South Australia further supported the artists Kate Kurucz and Zoe Kirkwood in this program by providing an opportunity for the community at large to hear them speak about the work created as part of the project. This forum

allows for an insight into the artists practice, their inspiration in relation to the project and how they worked with the curators and staff at the Gallery.

Art, Place & Identity

UAP (Urban Art Projects) presented a range of projects highlighting international trends in public art, how it changes the way people experience a place, and how it is being used as a tool for cities to compete economically. A light breakfast and networking session was included in this event, which attracted a broad range of professionals including architects, landscape architects, urban planners, developers, community workers, representatives from local and state government, curators and artists. A workshop followed this session which provided a broader understanding of place-making and identity.

The Case for Nonsense

As one of ten Creative Time Summit regional hubs around the world, Guildhouse presented The Case for Nonsense in Elder Hall as part of the Adelaide Festival of Ideas. Teri Hoskin, Monte Masi, and Andy Petrusevics explored the idea of the irrational as a productive political space in the year that AFol says is Make or Break.

'A century ago, in Cabaret Voltaire in Zurich, Switzerland, a subversive anti-art movement was founded in response to the devastation of what would be World War I. Dadaism used the absurd and the irrational to critique the unreasonable politics of the time. On the 100th anniversary of Dada, we embrace the irrational.' AFol program



Above: Art, Place & Identity, presented by UAP (Urban Art Projects)

Bottom: Art, Place & Identity workshop, presented by UAP (Urban Art Projects)

Well Made information sessions

We provide regular opportunities for artists, creative spaces and supporters to find out more about the platform and the services we offer supporting their practice/business. Each session has a focused audience; for creative spaces we hosted architects/interior designers, galleries and retail outlets and for creative practitioners we targeted creative professionals who we believe are ideal for the Well Made platform.

Well Made provides an invaluable link between designers and specifiers. As part of offering an innovative environment to promote and grow creative businesses, our ambassador and supporter James Hayter from Oxigen hosted a sold out 'in conversation' event with other local makers from the community to introduce the benefits of, and bring a tangible insight into how Well Made is an integral go-to resource. The event focused on how Well Made can support projects, provides a platform to grow your business and connects you with an invaluable community of designers, makers and creative professionals. Attendees had the opportunity to take part in the Q&A panel discussion and discovered the ways in which makers are versatile, resourceful and flexible in their approach to meet your brief.

Travis Wright from Oxigen said, "Clients have expectations of quality especially with public art."

Lex Stobie said as a designer, "We're problem solvers, it's the nature of what we do." Similarly, Julie Piedad reinforced that "There's currently a quality in

manufacturing and workmanship that is the legacy of manufacturing here in South Australia."

Gray Hawk agrees - "The internet connects us but we can't overlook local practitioners. We have great well-made resources and a local interface with micro Artisans."

Well Made 'Meet Your Maker'

Meet Your Maker events allow new audiences to come inside the maker's studio and hear from some of South Australia's most successful creative practitioners. An incredibly unique opportunity to see the eclectic spaces where their incredible work is made, gain an insight into what inspires them, get the answers to those questions that they've always wanted to ask.

Laced Dreams with Cheryl Bridgart

During SALA festival, Cheryl Bridgart opened her studio and shared personal insights in to her practice covering over 30 years of making. Participants delved through sketch-books of her evolving visual narratives inspired by her daily life and dreams. Cheryl demonstrated her iconic freehand embroidery technique, which she describes as drawing with her sewing machine.

Fossick Through The Archives Of 20 Years With Jane Bowden

Jane opened her archives that showcase her pivotal jewellery pieces and objects that have been the inspiration behind the success of her practice. She shared her ideology, methods of making and what fascinates her about working with precious metal and gemstones.

The Gallery Shop, Art Gallery of South Australia

A partnership with the Art Gallery of South Australia saw the work of three Well Made practitioners showcased in the AGSA shop, accompanied by scheduled "Meet Your Maker" talks to provide new audiences with fascinating insights into their practice. With a total of 60 attendees to the talks, they created new connections and sales for the creative practitioners.

Opposite: Well Made, It's All In The Making Workshop, Carve It Up With Caren Elliss, 2016, Photographer Meaghan Coles.





CREATIVE PARTNERSHIPS AND EXHIBITIONS

These projects support our goal to develop high quality exhibitions that challenge practitioners to create innovative and engaging new work that is presented to new audiences

THE COLLECTIONS PROJECT

In 2016, this unique project provided two artists the opportunity to work with the collection, curators and staff of the Art Gallery of South Australia to create new work for exhibition. Each project was launched as part of the Gallery's popular First Friday events and was seen by an estimated 1000 visitors a day.

The development and exhibition of work produced when creative practitioners undertake such research makes a valuable contribution to our cultural heritage by providing new avenues for learning and knowledge through the re-contextualisation of the collection to reveal new significance. Once again, the project demonstrated its capacity to inspire audiences and deliver long-term benefits to the artistic and career development of participating artists.

Kate Kurucz

Emerging artist Kate Kurucz has an obsession with detail. She was interested in discovering and bringing to light small, secondary or overlooked details within the Art Gallery of South Australia's collection. Inspired by a rare and highly valuable 1930s penny with which she had a childhood obsession, Kurucz created two works for The Collections Project that explore themes of fantasy, excess and the sublime. Rich, playful works, they

both hide treasure within.

'Not only was The Collections Project a huge boost for the visibility of my work, and an amazing opportunity to connect with very insightful people; it allowed me to redirect my work with guidance and feedback which gave me the confidence to create something I had not originally envisioned. I feel unbelievably lucky and grateful for this opportunity.'

- Kate Kurucz, 2016

Zoe Kirkwood

Zoe Kirkwood expands the very idea of painting, challenging its traditional associations with two dimensions and with representation. More than a process, the very act of painting becomes a performative end in itself for Kirkwood.

In this body of work, made for The Collections Project Kirkwood found an affinity with the ornate craftsmanship that underpins much of the Gallery's decorative arts collection. Her sumptuous installation explored the idea of a contemporary Baroque aesthetic with a distinctly Australian vernacular through bold, elaborate ornamentation, saturated colour, theatricality and eclecticism.

Being able to respond to AGSA's collection is an incredible privilege. The project has allowed me to explore new directions within my work whilst working with the support of a phenomenal team of people. The Collections Project is one of the most challenging and rewarding projects I have done. -Zoe Kirkwood, 2016

At the end of 2016 it was announced Kirkwood was a recipient of the 25th Anne & Gordon Samstag International

Visual Arts Scholarship, awarded by The University of South Australia for overseas study in the visual arts from 2017.

HOME

home was a curated exhibition featuring the outstanding work of local visual artists, craftspeople and designers from Well Made. Presented at the Asia Pacific Space Designers Alliance (APSDA) Conference held at the Adelaide Convention Centre, the exhibition showcased the talent available in South Australia and demonstrated how it can reach world markets by connecting with designers, consumers and industry through the Well Made platform, events and partnerships like APSDA.

APSDA is an international alliance of design organisations within Asia, created by fifteen groups in thirteen different countries. This was the first time in the program's eighteen-year history that the conference was held in Australia. The conference theme '*home*' aimed to build upon the significance and deeply ingrained memories we have of belonging, family, comfort and tradition. Expanding upon this universal motif, Guildhouse presented a bespoke four-room installation, a kitchen, lounge, bathroom and an outdoor space. Developed and created by local designers Julie Pidea (Koush) and Claire Kneebone, with original works of art, hand crafted objects, furniture and lighting, *home* illustrated the wealth of talent we have in our State. The exhibition allowed visitors to experience a real space and how unique art, furnishings and objects enhance a home.

Opposite: Kate Kurucz, *The Island*, 2016, oil on linen, 91cm x 91cm. Photograph Grant Hancock

In collaboration with Beaumont Studios and designer Claire Kneebone, ceramicist Stephanie James-Manttán was commissioned to develop and design a tile that could work in multiple environments within the exhibition space. The tile project demonstrated not only creative and industry collaboration in action, but also the ease and satisfaction of commissioning unique handmade objects from local makers.

home was a truly collaborative project with a diverse South Australian team. Raw clay tiles were supplied and fired by Bennett's Magill Pottery. The exhibition space was built by Konando, a local commercial construction company, and the timber was cut by Creative Cardboard. Materials and finishes were supplied by Terrace Floors and Furnishings, Custom Glass Shower Screens, and Fisher and Paykel. The accompanying catalogue was designed by Working Images and printed by Finsbury, with paper supplied by BJ Ball.

Well Made exhibitors were a.nouk, Agostino & Brown, Caren Elliss Design, Cindy Durant, Clare Belfrage, Gretel Girl, Helen Fuller, JamFactory, Julie Piedad, Martine van Reesema, Lex Stobie, Paul Townsin, Peter MacDonald, Robert Habel, Simone Tippet, Stephanie James-Manttán, and Robyn Wood.

PROVIDE ASSISTANCE AND ADVICE SERVICES

As part of our work assisting visual artists, craftspeople and designers build strong, sustainable practices, Guildhouse provides individual assistance and advice on a range of matters, including best practice, artist fees and wages,

copyright, media and publicity, funding opportunities, grant applications, career planning, negotiating agreements, and pricing and selling work.

Commissioning clients, curators, government agencies, local councils, community groups, researchers, advertising agencies, all kinds of design firms, as well as Guildhouse members access our referral service. In 2016 Guildhouse made 90 referrals including recommendations to state and local governments for new public art work and infrastructure projects, corporate gifts for Business SA, outdoor planters for the Art Gallery of South Australia, and many individuals looking for unique pieces through the new Well Made Platform.

In 2016, our referral service was significantly strengthened with the launch of Well Made. Creative Practitioners, Creative Spaces and Supporters are now featured on this new marketing platform that is promoted to visitors to the State and locals looking for well-designed and highly crafted work, along with services the creative professionals provide.

We work with a local insurance broker to provide access to a highly discounted public and products liability insurance package. As of 1 November 2016, the insurance package was extended to include Personal Accident cover. This provides Accredited and Allied Members with income replacement of up to \$1000 per week for up to 52 weeks if they are injured and cannot work in their practice due to their injury.



Above: construction of *home* exhibition for the APSDA Congress 2016, Konando. Photograph David Campbell.

Below: *home* exhibition for the APSDA Congress 2016, Adelaide Convention Centre. Photograph Grant Hancock.

Guildhouse Financial Membership includes a range of benefits for visual artists, craftspeople and designers, including access to a transit insurance package provided through Local Community Insurance Services. This package provides Accredited, Allied and Associate Members with insurance cover of their work while in transit at a heavily reduced rate not available to individuals through the normal insurance channels. The policy can also be extended to cover goods while at any exhibition or premises for demonstration or display within Australia and/or Overseas. We also have accounts with national freight companies allowing us to help members freight their work with minimal fuss.

IF LOAN SERVICE

The if loan is a commercial interest free loan service for current financial members of Guildhouse, working in any art form, at any stage of their career. A successful fundraising campaign in 2015 with contributions matched by Creative Partnerships Australia resulted in a perpetual fund of over \$70,000 available for loan to creative professionals to realise a creative pursuit.

Sixteen loans between \$1000 and \$5000, valued at over \$55,000 have been delivered in the seventeen months since the serviced launch. The initiative's popularity has grown exponentially with five loans actioned in 2015 and eleven successful applications in 2016.

Our creative businesses are agile, adaptable and are finding global markets. They also build the reputation of Adelaide as a great creative city to visit. New

approaches are needed to assist creative professionals to build sustainable practices. Impact investments like interest free loans generate social and cultural impacts alongside a financial return. Demonstrating confidence in their practices by investing in their own futures, the if loan offers creative professionals the opportunity to make their own big break. The relationship recipients develop with financial institution Foresters also provides a valuable credit rating, to support them in future ventures.

The creative practitioners currently utilising the service include a curator, ceramicist, composer, printer, jeweller, glass artist, illustrator, poet, textile artist and a shoe-maker. Funds have supported the costs associated with venue hire, studio relocation, website development, new equipment as well as additional support for travel and residency costs. We are delighted if loans have supported local creative professionals promoting their practices in destinations as diverse as Japan, Italy, China and Iceland.

We would like to thank the many individuals and organisations who contributed generously to this program, in particular:

Adelaide Moulding and Casting Supplies
 Brian Tucker
 Deborah Miller
 Emma Hack
 Geoff and Sorayya Martin
 James and Diana Ramsay Foundation
 Jane Barwick
 Kambitsis Group of Companies
 Marcia Del Thomas



Above: successful *if* loan applicant Sarah Rothe's Jewellery & Design, Adelaide Arcade. Photograph Lateral Vision.

Below: successful *if* loan applicant Daniel Thorpe. Photograph Dennis Grauel.

CRITICAL WRITING

Guildhouse commissions essays and reviews on creative practitioners who excel and in subject areas that support creative practice. Through publishing these essays Guildhouse extends our program, the artists and their work to new and diverse audiences.

Articles published in 2016:

- Monte Masi, *Keep it Going*, February 2016, One on One catalogue
- Melinda Rackham, Practitioner Profiles, 2016, Guildhouse promotional document
- Melinda Rackham, *With the tip of a needle*, 2016, Garland

The Well Made platform profiles its community by publishing articles and blog postings that promote and discuss them and their work. The focus is on creative practice with interviews, Q+A's and features that provide in-depth overviews of how and why practitioners are creating work and reaching their audiences. A key forum is the monthly Meet Your Maker profiles in the Adelaide Review written by Peta Mount and profiling a range of practices from jewellery, glass, ceramics, street art, painting and furniture making. These articles are included in the free printed Adelaide Review, the online version and also on the Well Made platform.

The focus of Well Made critical writing in its inaugural year has been to introduce the Well Made profiles to a broad audience electronically via a mailing list with over 900 subscribers and to the

Guildhouse mailing list of over 1000. The postings are also made available on the Well Made platform and are promoted through social media including Facebook and Instagram. These regular postings, written by the Well Made Curator and other contributors, provide audiences with intimate insights into creative practice and encourage engagement through offering workshops, studio visits and artist talks. The collection of these postings from 2016 provides a comprehensive overview of Well Made and areas of interest such as how to commission, where to find original South Australian work and the hopes and aspirations of our growing Well Made community.

Review, Research and Feedback

Our membership has seen steady growth and a constant increase in the diversification of memberships skills and artform practice. Guildhouse is committed to assisting visual artists, craftspeople and designers build strong, sustainable practices. Understanding the sector is imperative to this and we regularly work in consultation with our stakeholders to ensure we are delivering services and programs that are relevant to their needs.

In 2016, we surveyed the membership of over 700 and received a 24% response rate. We collected feedback from participants on the majority of our programs, including the INFORM and Workshop program, as well as The Collections Project. This feedback is used to update, refine and improve our program.



Above: Studio Kura, Itoshima where *if* loan applicants Lilly Buttrose and Jordan Gower spent their residency.

Below: *if* loan applicant Lilly Buttrose discussing hand dyed/woven Kurume Kasuri fabrics during her residency in Japan. Image courtesy Jordan Gower.

NEW INITIATIVE PROGRAM

Mentorships

It is evident that arts training is becoming more generalised and there are less and less opportunities for skills development. As a result, practitioners are having to access skills training through a variety of other avenues. There are also often limited training opportunities for creative practitioners living in regional and remote areas, and the Australia Council has identified that there has been a call for mentorships to be more widely available for mid-career and mature-career artists. The Guildhouse Mentor Program is specifically designed to address all these needs.

One on One

The Guildhouse One On One Mentorship Program was also supported by the Ian Potter Foundation through a \$30,000 grant. This program provided five creative practitioners the opportunity to learn new creative skills or techniques, and develop a relationship with a professional peer that supports their career development. The outcomes were applied through the creation of new work exhibited alongside a work of their Mentor at Art Images Gallery in February 2016 and as part of the Adelaide Fringe Festival.

Monte Masi wrote the feature essay for the exhibition catalogue, which featured the new work created through the mentorship. He also led a public conversation between program participants about their 'One on One' experience at the gallery.

The exhibition was held at Art Images Gallery to support sales for the artists and help develop relationships between the artists and commercial galleries. All new work was produced by mentee's, which showcased the new skill or technique they acquired throughout the mentorship program. This is an extremely encouraging outcome for each practitioner. Art Images noted the exhibition brought new audiences and they received good feedback from visitors.

Five partnerships comprising of eleven individuals, directly took part in the mentorship program. Each partnership averaged twelve sessions and dedicated a combined seven weeks full time equivalent to the mentorship program. These partnerships commenced in May 2015 and concluded in February 2016.

- Lisa King mentored by James Dean
- Kath Inglis mentored by Catherine Truman
- Where North meets South (Peter Harding and Åsa Jonasson) mentored by Lex Stobie
- Ali Cobby Eckerman mentored by Dan Murphy
- Bryan Tingey mentored by Bill Doble

The feedback from this project was extremely positive:

- 100% thought the mentorship program was mutually beneficial for the mentor & mentee
- 80% of all participants expect to benefit from the mentorship opportunity throughout their entire



Above: James Dean and Lisa King at Lisa's studio for the One on One mentorship program. Photograph by Jonathan VDK.

Below: Catherine Truman and Kath Inglis at Gray Street Workshop for the One on One mentorship program. Photograph by Jonathan VDK.



career

- 60% identified the mentorship was invaluable in supporting their career development

The common understanding is that the mentee is the one who stands to gain, which they clearly do, but the feedback we received confirmed the mentorship program is equally as valuable for the mentors. We were pleasantly surprised that three out of the five mentors expect to benefit from the experience throughout their career.

Participants of the program identified the following key outcomes that have already occurred as a result of this mentorship program to date:

- 80% have increased their exhibition opportunities & diversified their practice
- 70% have increased their networks, gained respect & acquired a new skill or technique
- 60% have developed a new body of work & increased their profile
- 50% have increased their potential to generate an income
- 30% have gained a sustainable practice

This project has been a successful pilot project for Guildhouse who have gained terrific experience in delivering and supporting a highly valued mentorship program.

"Mentorships can be an intensely focussed process to grow your creative career and I am so thankful for the

opportunity provided by Guildhouse. I hope that these invaluable avenues for growth and development will continue to be available for artists". One on One participant.

Limber Up

Learning opportunities are crucial for people at all stages of their careers. The Limber Up program allows for mentors to pass on the breadth of their knowledge, experience and expertise. Limber Up is a very flexible mentorship program that can be structured around the needs of the practitioner, whether that need is a new creative or technical skill, business advice or a completely new kind of experience that will benefit the practitioner's creative practice. Limber Up provides a learning opportunity that puts the needs of the practitioner first. The second year of the Limber Up program saw the following practitioners working together:

January – June 2016

Beccy Bromilow (mentee) Eugenia Neave (mentor)

Beccy Bromilow met fortnightly with experienced shoemaker Eugenia Neave over a six-month period learning new construction methods which helped diversify her product range, enabling her to take commissions from a wider audience, including people with slightly larger or abnormal feet, opening up a significant new market. Eugenia provided strategic business development and marketing advice as well as strategies to improve customer service, how to best manage workload, orders, and overheads, incorporating planning, research and

development to reach long-term goals. The mentorship experience has given Beccy the confidence and knowledge to work more efficiently, strengthening her practice and growing her business.

Brigid Noone (mentee) Amy Milhinch (mentor)

Brigid Noone worked with Amy Milhinch through a series of coaching and mentoring exercises which have given her the opportunity to focus and define her professional identity as a diverse arts practitioner. Being led through the process of mapping all aspects of her practice has allowed Brigid to plan how to position herself, her multiple roles and activities to a variety of audiences in the digital realm. Brigid is now equipped with a very clear direction on how to set up a powerful online presence that engages people with what she has to offer as an activator of contemporary arts practice and art spaces.

Edward Hayter (mentee) Caren Ellis (mentor)

Edward Hayter worked with Caren Ellis to design, manage, fabricate and install light fittings for a new wine bar on Hutt Street. This was Edward's first product development experience and commission. Having Caren Ellis lead him through the process will no doubt be pivotal in his career. Caren led Edward through the logistics of developing an idea into a fully constructed prototype, how to cost a product, the value of scale models and when to use them, as well as highlighting manufacturing processes and options. Caren introduced Edward to potential fabricators and accompanied him to

Opposite: Beccy Bromilow in her studio, *LimberUP* round two recipient. Photograph Che Chorley.

a first meeting thus opening up the discussion to help him understand the process and pros and cons of his design. The mentorship has greatly assisted Edward understand how a designer works, their responsibilities, and provided an insight into the problem solving that is required as part of the design process while giving him a significant confidence boost when interacting with professionals to embark on project number two. Caren's confidence in her own abilities and knowledge has been strengthened and she has gained new communication strategies which she will put to good use in a new role tutoring designers at the University of South Australia.

Lisa Harms (mentee) Georgina Williams (mentor)

Lisa Harms worked with Georgina Williams, Ngankiburka-Mekauwe (Senior Woman of Water) to support a structured series of conversations to enrich her Artist in Residency opportunity at Sauerbier House. These conversations have informed a series of ongoing exhibitions and presentations as part of the Sauerbier House culture exchange. The presence of Georgina's voice and the experience of her critical and collaborative responses to Lisa's artistic and curatorial ideas are extremely significant to the ethics and cultural relevance of the residency and to the development of Lisa's practice given its increasing concern with the ongoing effects of her own colonial heritage.

For Georgina, significant outcomes include reconnecting to country in the

contemporary world; to language, song of the land, and relationships with Water Ngankiparringa | Onkaparinga | Women's River. The opportunity for exchange between Lisa and Georgina has developed new voices connecting the environment and art, creating an opportunity for the public to consider the urgent need to save the Ancient Ancestral Ruins that remain.

Lisa presented this work at the DELEUZE + ART conference held at Trinity College in Dublin in April 2016. The installation was part of an intensive Art Lab, which introduced the work to a small and highly engaged group, galvanizing potentially ongoing relationships and opening the possibility of a number of international exchanges in the future.

"This mentorship has kick-started a working collaboration that will last long into the future. It has also delivered an almost complete transformation in my attitude and embrace of my own colonial pre-history toward which I have been blinkered—in a way I hardly understood – its fascinations as well as its disavowals and difficulties. I have discovered an appetite and an aptitude for archival and historical research and have broadened my vision and scope (on the steepest of learning curves) to encounter a range of disciplines". – Lisa Harms

Rayleen Forester (mentee) + Eve Sullivan (mentor)

This mentorship took place during the development of Artlink and fine print's first respective issues for 2016. Under Eve Sullivan's leadership Rayleen produced a fine print magazine style-guide and

introduced her to a number of editing strategies and priorities which have been introduced into the editing process at fine print. Artlink magazine will continue to be a collaborator and Eve has invited Rayleen to contribute a piece to Artlink magazine. Both parties' networks and development potential have increased as a result of this mentorship. Rayleen has found new confidence in her editing and project management skills as well as a stronger resolve to see fine print magazine as a leading publication in arts writing in this State. It is very exciting to see both publications going from strength-to-strength.

"The Limber Up opportunity has reinforced my role within the creative sector as a writer, publisher and curator. I feel driven to continue the work I am



Above: Rayleen Forester and Eve Sullivan, LimberUP round two recipient. Image courtesy Rayleen Forester.

***This mentorship
has kick-started
a working
collaboration that
will last long into
the future.***

Lisa Harms

producing and broadening its reach into national and international networks" - Rayleen Forester

Zoe Woods (mentee) Andrew Baldwin (mentor)

Zoe Woods undertook a mentorship with Andrew Baldwin to develop technical skills to prepare and use stone wheels for glass cutting. Zoe now has a comprehensive understanding of these processes that will be invaluable throughout her career, adding versatility and a significant point of difference to her work. It also led to Zoe successfully applying for a grant for an engraving workshop in Germany, where she will further develop the complexity of pattern making in her work. Andrew found it very rewarding to work with Zoe and they are planning to work together again later this year. An unexpected outcome of this mentorship was improved work practices for Zoe when Andrew assisted in the set up her new studio space, assisting with decisions around equipment purchase and studio layout.

Ewa Skoczynska (mentee) Michelle Nikou (mentor)

Ewa worked with Michelle to encourage a fresh approach to develop a more critical, conceptual framework for her work and provide a basis for ongoing professional discipline and build her confidence. Throughout the mentorship Michelle encouraged her to apply for exhibition opportunities and instilled a belief in her own creative endeavors. Since working with Michelle, Ewa has participated in several exhibitions, including initiating a pop up gallery space at her house which

she is planning to hold annually. She has also secured a solo show at Sauerbier House in 2018 and is starting to work on her website.

Fran Callen (mentee) Chris Orchard (mentor)

Fran's aim was to complete a strong new body of work with a view to gaining gallery representation. Chris supported Fran towards this by providing feedback, technical advice, and criticism throughout the development of her work. Chris also worked with Fran to help strengthen her teaching approach, ideas and techniques. Chris introduced Fran to many artists, increasing her connections and networking opportunities at many events. Fran cherished this opportunity which has led her to being a more confident artist.

"As a direct result of this mentorship, I have completed a new, satisfying body of work, and have an exhibition at BMG Gallery opening 4 February."

Geoff Mitchell (mentee) Stephen Bowers (mentor)

At a pivotal moment in his career, Geoff sought the mentorship of Stephen to help guide him into the professional art and craft market in Australia. Together, they have explored designs and concepts through critique which have 'sharpened, clarified, and extended,' his work. Stephen's enthusiasm for underglaze painting, over glaze enamel and gilding led to Geoff gaining new skills which he is planning to explore further in a new body of work. A cornerstone of the mentorship was an on-going discussion of what

might constitute a viable professional artistic career, covering many areas of how to maintain a professional practice. They additionally undertook many gallery and exhibition visits to assess potential venues and meet with directors and curators, as well as seek inspiration. This experience has lifted, and will continue to lift Geoff's work to a new level of professionalism, confidence and refinement.

Lauren Simeoni (mentee) Simone Tippet (mentor)

Under Simone's guidance, Lauren has extended her screen-printing and 2D skills to integrate with her existing contemporary jewellery practice. The mentorship has enabled her to set up a modest screen printing station in her studio which she is putting to excellent use taking her practice in an exciting new direction. Lauren has participated in several group exhibitions, showing new work across Australia and has developed new concepts, networks and confidence. The mentorship has already contributed to her practice and will continue to do so well into the future with upcoming opportunities including new showcase opportunities in San Francisco, and Shanghai Fashion week.

Lisa King (mentee) Thomas Jackson (mentor)

Lisa worked with Thomas in Sydney to explore aerosol colour mixing techniques, enabling her to create her own custom colours to help extend her practice in the production of larger scale murals. This is demonstrated in a mural produced under Thomas' guidance at Good Space

Gallery, Sydney. Lisa has since embarked on a significant new body of large scale work across Adelaide entitled 'Walls of Wonderment'.

Residency Program

The level of creative engagement South Australia is aspiring to needs to be nurtured and supported. A statewide artist in residency program will open up new ways of thinking and collaborating across broad industry sectors in line with the priorities of industry, government, and the goals of practitioners, leading to enriched social, economic and cultural outcomes putting South Australia in the spotlight.

The residency program will bring creative professionals together with business and industry to develop opportunities for collaboration through the exchange of ideas, knowledge and expertise. In the long term, a goal of this program is that artists will be engaged directly by diverse industries across the State such as health, science, agriculture, food, wine, tourism, and manufacturing as the benefits of doing so are widely understood and valued.

We are currently working on a series of case studies to advance our three-step approach towards developing a series of residency opportunities in multiple contexts. Doing so will go a long way towards driving the creative economy.

We will be seeking additional support for this significant project in 2016/2017 through relevant tiers of government and appropriate industries. A solid residency program has the potential

to help position South Australia as a forward thinking leader, attract investors and entrepreneurs from interstate, and overseas, and create solutions for local issues that have global implications and reach, all contributing to the economic, social and cultural security of our state.

Collaborations in China with the Yiwei Art Foundation

Following the successful collaboration in 2014 where we were invited by the Yiwei Art Foundation to take the work of seven South Australian glass artists to Art Shanghai, the Foundation has now committed to a 5 year collaborative program with Guildhouse.

The first project is a residency program for artists to research and develop their practice. Over the five years, five South Australian artists will travel to China and five Chinese artists will travel to South Australia.

During the first residency Guildhouse Executive Director Rae O'Connell travelled to China to work with Yiwei on the development of a new gallery and studio and the collaboration with Guildhouse. Subsequently Yiwei invited Guildhouse to help her develop the studio to be a world-class facility that will run jewellery workshops for beginners and master-classes for established artists. The studio will also accommodate making in metal and small components in glass and ceramics.

Five South Australian creative professionals developed the plans for the studio. Jewellers, Sue Lorraine and Jess Dare did the planning for the metal and

flame work departments, Kirsten Coelho led the ceramics section and Deb Jones made recommendations for the glass casting facilities. Lighting expert Geoff Cobham made recommendations for lighting of the whole facility.

Christian Hall (Head of the Metal Studio at JamFactory) was then commissioned to assist with the fit out and set up of the studio. This process worked well with Christian ensuring the equipment was setup so the studio functions well for teaching and for residencies. He taught studio staff how to use and maintain the equipment along with teaching occupational health and safety procedures.

Through Guildhouse, the Foundation commissioned Sue Lorraine to develop a curriculum for the teaching program and Leslie Matthews was commissioned to teach the first program in the workshop.

Leslie's teaching position and Christian's visit to set up the studio coincided with a major jewellery exhibition '*Nature*' curated by Guildhouse, featuring a collection of 120 pieces by eleven South Australian jewellers; Julie Blyfield, Claire Brooks, Catherine Buddle, Jess Dare, Christian Hall, Kath Inglis, Sue Lorraine, Leslie Matthews, Alice Potter, Regine Schwarzer and Lauren Simeoni. This was the first major exhibition to be featured at San W Gallery/Studio. A catalogue/poster accompanied the exhibition featuring the artists, some of their work from the exhibition and an artist statement. Rebecca Evans, Curator of Decorative Arts at the Art Gallery of South Australia and Chinese Curator,

Christopher Zhu were commissioned to write a forward. All text for this publication was translated into Mandarin and has continued to be a valuable tool for promoting the exhibition, Guildhouse and San W Gallery/Studio.

This unique catalogue/poster was produced by Working Images and printed by Finsbury Green. The exhibition was freighted by CEVA and insured by our local broker.

Following the exhibition Guildhouse was commissioned to

- Recruit a full time Jewellery Program Coordinator for San W Studio
- Invite 11 artists to have their work featured on San W Gallery/Studio's new online shop and in the gallery shop.
- Support the curatorial development of Design Shanghai 2017. Christian Hall, Jess Dare and Frank Bauer are confirmed for the exhibition. Jess Dare has been commissioned to make 30 pieces. Christian Hall's Orbit Lights and Shelving will be featured and a signature, one off piece from Frank Bauer will be presented in this exhibition of metal and jewellery design together.
- Develop an agreement with Christian Hall to fabricate his shelving and lighting work in China. Christian Hall has also been offered a five-year agreement to have a number of his works represented by San W Gallery/Studio.
- Negotiate an agreement with JamFactory to be the sole distributor of the JamFactory production range in China.



Above: Ann Lai and Rae O'Connell installing *Nature* at San W Gallery /Studio in Shanghai. Image courtesy San W Gallery /Studio.



Below: Leslie Matthews workshop at San W Studio in Shanghai. Image courtesy San W Gallery /Studio.



Guildhouse has hosted a number of studio visits between South Australian artists and the Yiwei Art Foundation resulting in:

- Lauren Simeoni, Kath Inglis and Jane Bowden being invited to have solo exhibitions in 2017 and 2018
- Regina Schwarzer to conduct a Masterclass and have an exhibition in April 2017.

We will also bring creative professionals from China to Adelaide to collaborate with our creative professionals here. JamFactory will play a role in this part of the program as it is in line with their strategic goals. As the program develops we anticipate other institutions and organisations will come to play an important role in this exchange.

The dollar value to creative professionals, graphic designers, other business and Guildhouse from these projects is in excess of \$67,000.

This new initiative is opening up new international markets, partnerships and cultural collaborations.

Well Made

This curated online platform is Guildhouse's exciting initiative for marketing the work of professional South Australian visual artists, craftspeople, designers and creative spaces. When someone wants to find a special gift or commission a creative professional to fulfil their brief – this is where they come. Well Made is the first port of call for engaging with the work of South Australia's finest creative professionals,

the State's best creative spaces, and their supporters.

Well Made offers an innovative environment in which to publicise a creative business in a marketplace increasingly demanding high-end bespoke products. Aligning their brand with our core values of craftsmanship, quality and integrity enables them to effectively build ongoing relationships with a growing audience looking to purchase unique work, collaborate on a new project, invest in residential and commercial commissions or planning their visit to South Australia.

The goal of Well Made is to create a place where audiences can see the breadth of talent South Australia's creative professionals have to offer, to showcase our Creative Spaces and the unique, high-quality work made in South Australia. The Well Made team is supported by all Guildhouse staff, and we commission professional photographers, filmmakers, designers, web developers and other professionals as required.

The Coordinator connects Well Made with new audiences through extensive marketing and positioning of Well Made to continuously extend our reach. To this end, the Coordinator is available to assist with applications and provides ongoing support to ensure content is of a high standard. They manage the commissioning process, make commission referrals and work with Guildhouse staff and the curator to ensure each brief is matched to the most appropriate professional.

The Well Made curator plays a number of key roles, with their main responsibility being curation of the site based on a set curatorial brief to ensure the presentation of outstanding and relevant content. The curator works with individuals and organisations to tell their story through a written profile that appears on their page, as well as writing content for the blog, and other marketing platforms.

An important focus of the platform is to extend our referral service and secure commissions for new work and services from these creative professionals.

Well Made was launched on 30 January 2016 at the Mayfair Hotel. The event was extremely well attended. Katrine Hildyard MP, Assistant Minister to Premier Jay Weatherill launched the platform and we also celebrated the announcement of the Adelaide Review as our media partner.

The top priorities for developing Well Made have been to increase the number of sign-ups to the platform and brand exposure. We have pitched to various media contacts by introducing the platform, outlining what it's designed for, promoting it as a resource for content and continued the dialogue with story ideas featuring our profiles.

We have had 48 Sign ups since the launch.

37 Creative Practitioners
7 Creative Spaces
3 Supporters

There are 30 in-progress applications. Processing these, from initial

Opposite: San W Gallery/Studio in Shanghai.
Image courtesy San W Gallery/Studio.



introductions to securing applicants and assisting with the submission of applications through to publishing new profiles, has taken anywhere from 3 weeks to 4 months.

The barriers we have faced are:

- readily available funds to pay the full fee amount – we are now integrating an automated monthly payment option which will be available in the first quarter of 2017. A special campaign will be designed around promoting this new payment option.
- interest in signing up but have allocated all marketing budget to other things for this financial year
- better photography of their work required
- time-poor to submit their application
- waiting on a new body of work to launch their profile with us

We are also focusing on encouraging commissions through media coverage, talking about the process (how-to) and celebrating our profiles' success stories through our blog, social media platforms and other media. To date 47 of the 48 profiles on the site have had some media coverage generated for them by Well Made.

Well Made represents a long-term, extensive marketing and promotional platform for artists, designers and makers working in and beyond the arts sector aimed at capturing new and broader audiences. Well Made targets the general public, local government

and commercial audiences, responding directly to findings from the National Craft Initiative's 2014 report Mapping the Australian Craft Sector 'that there is greater acknowledgement of craft as an important art form in Australia and the need to increase its visibility and the artists needs to access a wider market in a more sophisticated and commercial environment'.

Opposite: Tom Moore, Massive Hooligans, 2007, Hot joined, blown and solid glass, 340 x 260 x 150mm (largest). Photograph Grant Hancock.



Partnerships and Leverage

Through establishing collaborative projects with organisations such as the Art Gallery of South Australia and APSDA (Asia Pacific Space Designers Alliance), Well Made demonstrates progressive leadership in the South Australian arts community. By aligning the platform and profiles to events and organisations such as these, we connect the profiles to wider audiences and allow for new audiences to engage with one another.

In addition, there is potential to leverage the investment made to date by collaborating with new partners on mutually beneficial marketing and sponsorship strategies.

Potential partners include the South Australian Tourism Commission, Adelaide Airport Corporation, Adelaide City Council, Adelaide Convention Centre, Media, Arts Institutions, SA Life Magazine.

Impact

The impact of this project goes well beyond the benefit to individual artists. Well Made is of significance to tourism and the arts sector more broadly as it provides a direct connection to consumers, driving demand for our products and experiences and contributing to the highly valued visitor economy in South Australia.

More visitors result in more people spending more time and money in South Australia resulting in more jobs. It's a "win, win!"

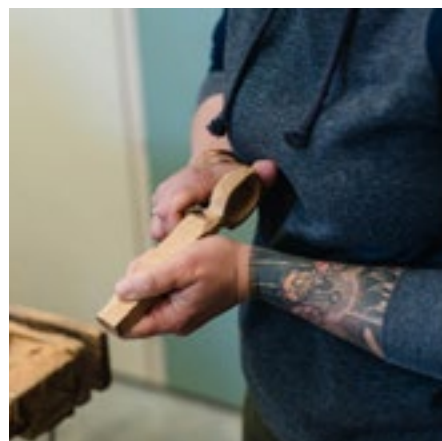
Marketing Support to Well Made Members

Once an applicant is successful and joins the platform, the Well Made Coordinator meets with each profile to establish what the focus is for their practice/business, what they want to achieve, who their audience is, what publications we will target for them and how we can support them through our services. The Well Made Coordinator offers tailored marketing strategies and marketing content they can use with a timeline and recommended contacts to get the ball rolling in achieving their goals.

Information gained from this correspondence also results in a clear vision and brief to build social media content for their profile through the Well Made platforms.

The Well Made Coordinator has maintained active and regular correspondence with all profiles to ensure and reinforce the value of the service we provide. This ultimately encourages them to renew their membership and to tell their networks about the site.

Practitioners have provided us positive feedback that the personalised service we offer them is integral and invaluable to them as it builds confidence in their practice/business and they feel supported.



Above: Well Made, It's All In The Making Workshop, Carve It Up With Caren Elliss, 2016, Photographer Meaghan Coles.

Below: Simone Tippettt teaching. Photograph David Cronin

Well Made Referrals and Commissioning Service

As we build the number of profiles on the site we are looking at how we can promote them and create opportunities through press, exhibitions, events, private commissions and more.

There has been a total of 88 referrals for sales/purchase of work, 28 of which have been successful with two still in progress.

These referrals include:

- The work of 16 members of the Well Made community featured in the major exhibition *home* at the Asia Pacific Space Designers Alliance Conference
- Beaumont Tiles commissioned a new tile from Stephanie James-Mantann to promote at the APSDA exhibition and nationally in The Beaumont Studios
- Museum of Contemporary Art enquired about artists for upcoming exhibition, one Well Made creative practitioner was selected for Primavera 2016
- Three Well Made creative practitioners had work stocked in the Art Gallery of South Australia shop for a minimum of six months and gave an accompanying artist talk.

For some of these referrals it is difficult to determine a value. We will continue to measure the value of the on-going benefits as outcomes arise.

The Gallery Shop will provide a minimum of one six-month sales report for each creative practitioner. In the first six months the showcased creative

practitioners have sold 49 pieces and restocked the shop with more work.

We encourage profiles to keep us up to date with any sales that result from being a part of the Well Made community. We also request that they ask their clients where they found out about them as part of market research for their practice and the site.



Above: Stephanie James-Mantann, Bespoke tile project for APSDA. Image courtesy Stephanie James-Mantann.

Below: *home* exhibition for the APSDA Congress 2016, Adelaide Convention Centre. Photograph Grant Hancock



PUBLIC PROFILE

57

In 2016 Guildhouse returned to marketing in house, and throughout the year staff developed a targeted approach to media releases which brought good outcomes for the program.

Both iterations of The Collections Project received editorial coverage in 2016. A profile article about Kate Kurucz, written by Jane Llewellyn appeared in The Adelaide Review's July edition while CityMag profiled Zoe Kirkwood's exhibition in a November online article.

Guildhouse also produced 1,000 postcards to support each exhibition, which were distributed by Guildhouse and the Art Gallery of South Australia.

The Advertiser ran an article about our partnership with the Yiwei Art Foundation in October and a follow up article in November about our if loan service. Both articles appeared in the Business Journal section, helping to extend our reach to this important audience.

Jeweller Lauren Simeoni was interviewed by Radio Adelaide to discuss Guildhouse's 50th anniversary and the concurrent 'Guildhouse 50' exhibition at the Art Gallery of South Australia.

Our 50th anniversary was also covered in an Advertiser article about Guildhouse life member Marcia Thomas, which appeared in December.

Garland Magazine featured Guildhouse in an article about the long-term success of South Australian craft as well as an article about our Traditional Craft Skills Workshop program.

Well Made was strongly represented through its media partner The Adelaide Review. Monthly feature articles about Well Made profiles were published throughout the whole year, supported by advertisements for Well Made in each issue.

73 articles and/or image features have promoted the Well Made platform. Our events, artists and their work have been presented in over 30 publications.

Through Well Made we endeavour to create, establish and maintain long-lasting relationships with media to ensure the platform becomes the go-to directory. We are the perfect match for media as we offer a treasure chest of ever-evolving, engaging content. Our aim is to continue targeting a variety of media outlets to reach a wide audience and build subscribers.

Consistent with previous years, Guildhouse has also produced two A5 program cards for promotion of our program and membership, each with a print run of 1,000.

Social media has seen growth across all platforms. Facebook had reached 1465 likes in 2016 and Instagram almost 1280 followers. Twitter is our least active social media platform, with 375 followers.

Well Made's social media presence continues to grow each month with increased followers, connecting the platform with new artists, media and the general public. The more active we are, the more traction we have in the market. Social media is a powerful tool and we will continue to invest strategically in

this area.

In the first year of the platform being live, we have had over 20,526 sessions with an average of 1200 per month to the site, 612 followers to Facebook, 1350 to Instagram and 1200 in the subscriber mailing list.

Guildhouse continues to send monthly eBulletins to our members and VIPs with interim updates to promote opportunities for our members and Guildhouse events. These eBulletins continue to receive an excellent open rate of over 40%.

Opposite: Sarah Rothe, Meet the Maker artist talk at the Art Gallery of South Australia. Photograph courtesy Guildhouse.

FINANCIAL REPORT

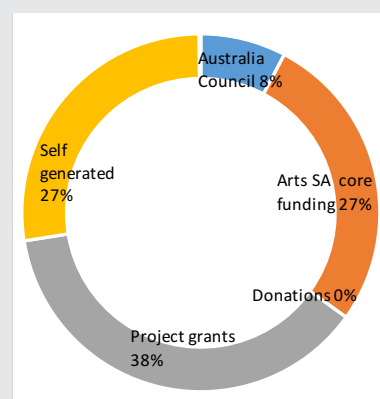
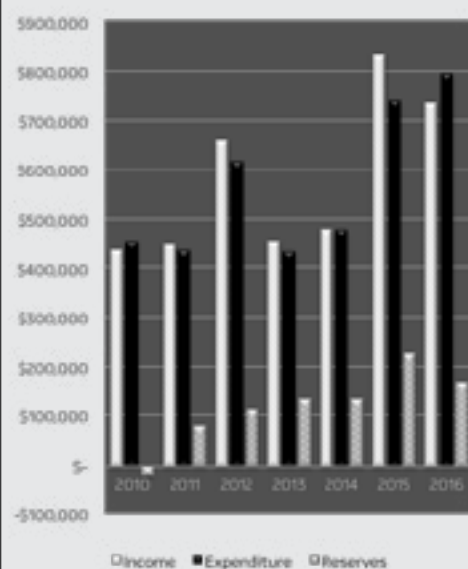


Guildhouse is a not-for-profit incorporated organisation. We are registered as a charity and accept donations towards our programs. Up until 2016, we have been supported by state and federal governments. This is our last year of organisational funding from the Australia Council for the Arts as we are no longer eligible to apply as a service organisation that does not have a national profile. Our state funding was reduced by \$30,000 in the last round of operational funding. This loss along with the Australia Council for the Arts funding has meant that programming for 2017 will be reduced as this represents nearly one third of our operational funding.

We apply for project grants through other state and federal agencies and to foundations. We generate income through our membership program, sale of works of art, consultancy services, Well Made marketing platform, workshops and seminars. We receive sponsorship through direct cash deposits and through in-kind support. We are registered as a charity listed on the Register of Cultural Organisations and donations are tax-deductible.

This year Guildhouse utilised its reserves to cash flow the home exhibition held in conjunction with the Asia Pacific Space Design Alliance Conference at the Adelaide Convention Centre. This was a major investment buy Guildhouse to support the marketing and promotion of creative professionals featured on the Well Made platform.

The Guildhouse Board also allocated reserves towards a full time marketing position. Our membership continues to increase and we have secured new funds towards our 2017 Program from new funding partners.



Top: Income, expenditure and reserves variations over the past 6 years

Above: Income percentages

Opposite: Jess Dare in her studio. Photograph Jonathan VDK for publication in The Adelaide Review, Well Made media partner.



Statement of Financial Position as at 31 December 2016

ASSETS	2016	2015
CURRENT ASSETS		
Cash and cash equivalents	299,780.40	488,114.29
Trade and other receivables	76,662.70	40,994.95
TOTAL CURRENT ASSETS	376,443.10	529,109.24
NON-CURRENT ASSETS		
Property, plant and equipment	10,270.78	7,914.55
TOTAL NON-CURRENT ASSETS	10,270.78	7,914.55
TOTAL ASSETS	386,713.88	537,023.79
LIABILITIES		
CURRENT LIABILITIES		
Trade and Other Payables	102,721.75	108,394.16
Other current liabilities	100,241.24	189,202.98
TOTAL CURRENT LIABILITIES	202,962.99	297,597.14
NET ASSETS	183,750.89	239,426.65
EQUITY		
Reserves	11,452.50	11,452.50
Retained earnings	172,298.39	227,974.15
TOTAL EQUITY	183,750.89	239,426.65



Statement of Changes in Equity for the year ending 31 December 2016

	Retained earnings	Projects Reserve	Total
	\$	\$	\$
Balance at 1 January 2015	134,957		134,957
Opening balance for the year		11,453	11,453
Profit attributable to members	93,017		93,017
Balance at 31 December 2015	227,974	11,453	239,427
Profit attributable to members	(55,676)		(55,676)
Balance at 31 December 2016	172,298	11,453	183,751



Top: Steve Cybulka. Photograph Jonathan VDK.

Above: James Dodd speaks at Precarious Life Work, 2015. Photograph courtesy Guildhosue

Income and Expenditure Statement for the year ending 31 December 2016

Income and Expenditure Statement	2016	2015
INCOME		
Arts SA & Australia Council for the Arts	256,876	287,447
Program Grants	276,388	367,267
Fee for Service & Other Revenue	201,255	141,128
Sponsorship & Donations	1,114	38,688
TOTAL INCOME	735,633	834,530
EXPENSES		
Governance & Administration	79,226	76,210
Consumables & resources	8,836	9,527
Communications	7,618	6,109
Marketing	70,245	135,213
Program Expenses	61,855	36,012
Creative Professionals fees	85,730	68,398
Consultancy services	6,000	18,500
Travel and accommodation	11,981	12,878
Membership expenses	37,380	34,654
Salaries & On-costs	422,438	344,012
TOTAL EXPENSES	791,309	741,513
(Loss)/Profit after income tax	(55,675.76)	93,017.18
Surplus at the end of the financial year	227,974.15	134,956.97
Total available for appropriation	172,298.39	227,974.15
Retained profits (accumulated losses) at the end of the financial year	172,298.39	227,974.15

Opposite: Kath Inglis, *Scissors*, 2015, hand coloured, cut, carved and heat fused polyvinyl chloride (PVC), 22 x 10 x 2cm, for *One on One*. Photograph by Grant Hancock.



ACKNOWLEDGEMENTS



Guildhouse acknowledges the following funding partners, project partners and sponsors for their support and commitment to Guildhouse and the creative professionals that benefited from our 2016 program.

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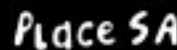
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