



Growth State Creative Industries

South Australia
Craft Sector Strategy
2020

Executive Summary

"Craft, as both objects and process, appeals in this moment of increasing environmental and labour awareness as an ethical alternative to mass-production; craft also speaks to deep human connections to, and interest in, making and the handmade as offering something seemingly authentic in a seemingly inauthentic world."

Susan Luckman, University of South Australia (in Craft and the Creative Ecology)

South Australia's craft sector is nationally and internationally renowned – as much for the strength of its conceptual and technical rigor, as for its community, and the quintessentially South Australian products it creates.

In terms of profile and trade, the reputation of the state's glass artists and makers is perhaps most significant, but the sector is also particularly strong in the areas of ceramics, jewellery, First Nations cultural practice, and more.

Together, the sector makes a vital contribution to South Australia's identity and helps differentiate the state's brand as a cultural and creative place to live, work, visit or engage with.

There are, however, significant concerns that this reputation and impact are at risk.

The current state of play for South Australia's craft sector is both complex and contradictory. Interest and participation in craft is on the rise, but unnecessary (and solvable) gaps and barriers mean this potential is not fully realised.

This sector strategy identifies a number of key roadblocks currently impacting growth:

- Education and Training: South Australia's once-strong craft education offer has significantly diminished over the past few decades (including primary, secondary and tertiary education, post-graduate and social schooling).
- Infrastructure: JamFactory continues to make a vital contribution to the careers of craft practitioners in South Australia (and beyond). But two decades of static state funding has reduced the capacity of the organisation in real terms, at a time when the increasing complexity of the sector has highlighted a need to broaden infrastructure beyond JamFactory's remit and locations.
- Strategic Investment: Recent changes to state and federal arts funding programs, the closure of Craft Australia, and removal of 'craft' from the visual arts stream of the Australia Council for the Arts have significantly reduced the number of opportunities available to South Australian craft practitioners, and increased competition for the grants and opportunities that remain.
- Inter/national Markets and Profile: South Australia has more people involved in craft than ever before, but they face more barriers than ever that restrict their success.

When we consider the additional challenges of the state's recent bushfires and the escalating impact of coronavirus on working conditions and trade, the sector needs a timely, strategic response to weather the difficulties to come.

This strategy provides a range of short- and longer-term recommendations designed to strengthen the craft economy at both a macro level (through education, infrastructure and tourism) and a micro level (by developing the careers of individual practitioners), in order to engender a thriving craft ecology that positions South Australia at the heart of Australian craft innovation and culture.

Definitions

The definition of ‘craft’ continues to change. We use the term to refer to small scale, handmade or bespoke objects created using the craft techniques of pottery and ceramics, blown, kiln-formed, cast or lamp-worked glass, textiles, furniture and wood craft, paper craft, and jewellery.

“I have been called a craftsperson, an artist, a contemporary jeweller and a sculptor. The fields of my work have evolved over time.”

Catherine Truman

Increasingly hybrid and interdisciplinary, craft is inextricably intertwined with visual arts and First Nations cultural practice, as well as with industry – from education, manufacturing and product innovation, to tourism and retail, fashion, architecture and interior design.

We use the term ‘maker’ to refer to the craftspeople, artists, designers, producers, practitioners, partnerships and businesses who imagine and create this work.

“They are the story tellers of our multiple histories, the people who generate cultures of learning and exchange, the makers and investors who open up new markets and the collaborators who experiment with solutions for our communities.”

Pippa Dickson and Jane Scott, National Craft Initiative Steering Committee (in Agenda for Australian Craft and Design)

Sector Ecology

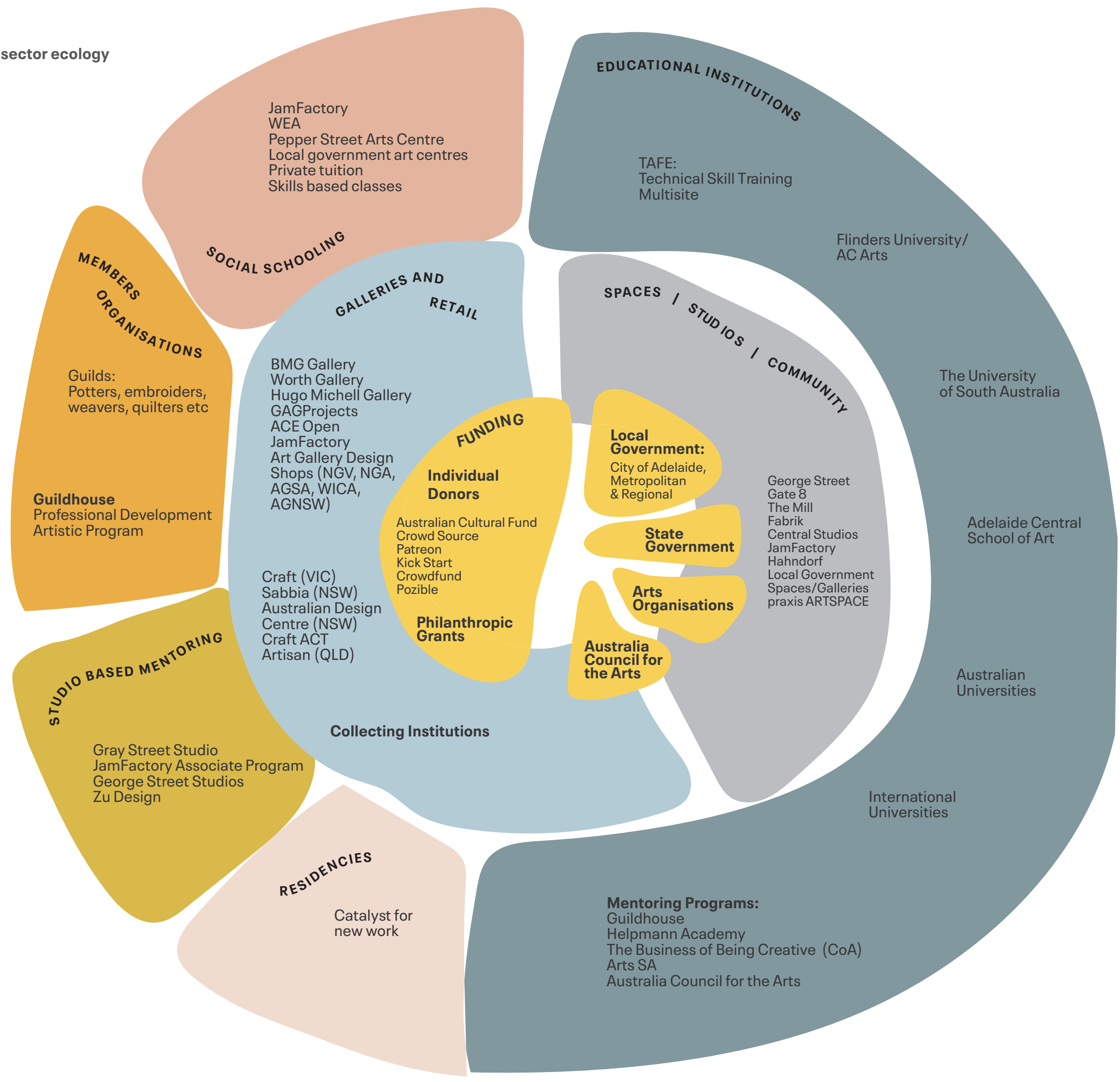
The majority of South Australia’s craft sector is made up of freelance or self-employed makers and small businesses, mostly based in Adelaide. This is in line with a national, long-term trend that is seeing more and more makers (currently around 80%) work as unincorporated individuals with ABNs who receive their income as contracts for fixed amounts.

In South Australia, these individuals are supported by two peak anchor institutions: JamFactory and Guildhouse. Since 1973, JamFactory has supported and promoted craft and design through its studios, galleries, training and associate programs and shops. Membership organisation Guildhouse also provides professional development support to craftspeople, visual artists and designers to enable them to build enduring and sustainable practices.

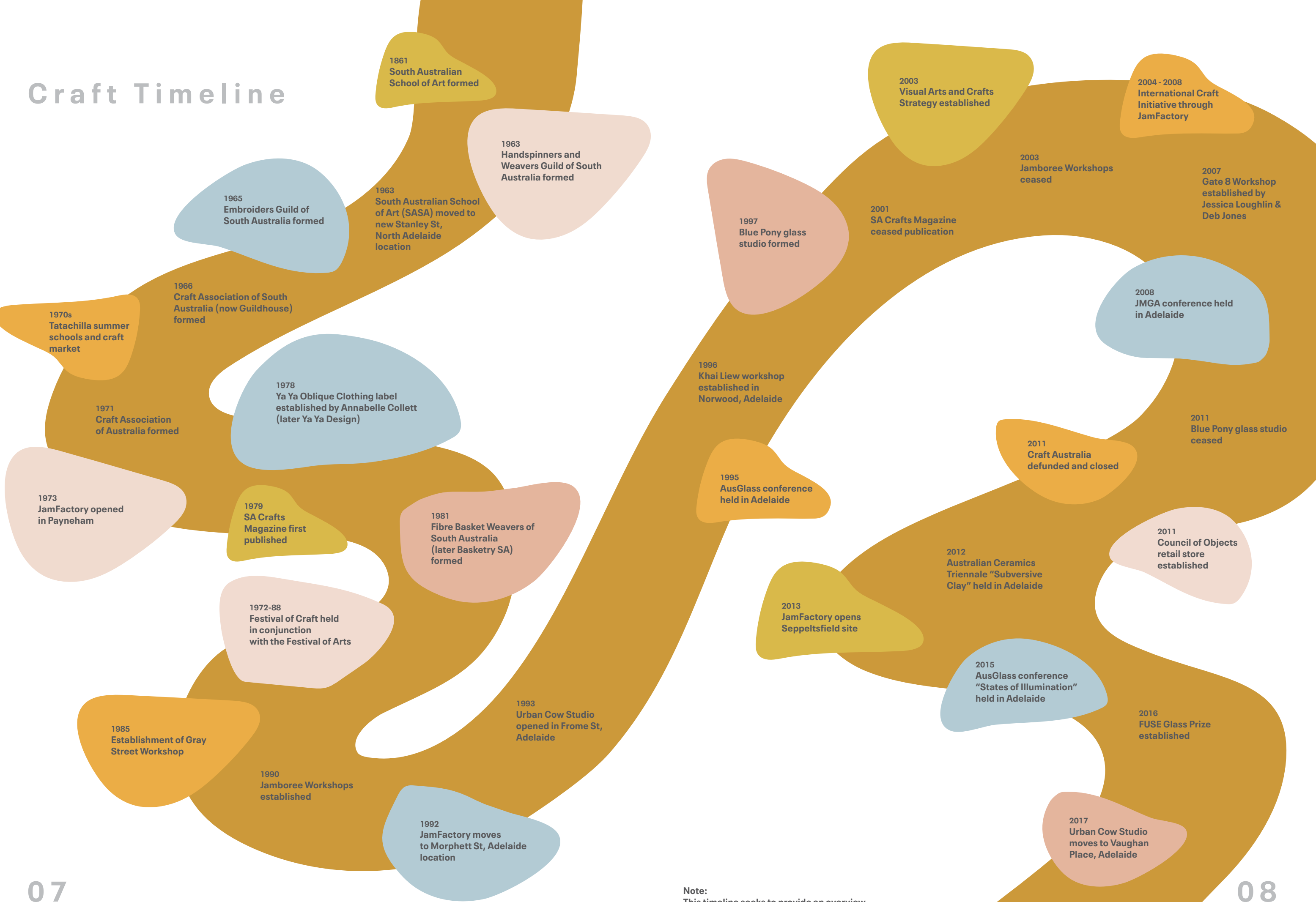
Other key stakeholders include: local, state and federal arts funders; formal and informal education and training providers; public, not-for-profit and commercial galleries; studios and co-working spaces; artist run initiatives (ARIs); craft material suppliers; and commercial businesses.

Craft makers are among the creative practitioners most likely to work in regional areas, with approximately 11% of surveyed makers based in regional South Australia. These makers are also served by Country Arts SA and the state’s network of Local Council- and volunteer-run galleries.

A snapshot of the craft sector ecology



Craft Timeline



Note:
This timeline seeks to provide an overview, without attempting to be an exhaustive list of studios and sector infrastructure.

Financial Context

South Australia's craft sector represents a small but vibrant part of the state's creative industries. The sector conservatively employs more than 6,000 people in South Australia, but a significant challenge is providing a reliable economic metric for its contribution of the sector.

Key data limitations mean that Australia does not currently have access to adequate statistics that capture the full participation rate or economic output of craft practice.

Overall, participation in craft is growing, thanks to a global 'making renaissance' that is driving consumer demand for handmade and bespoke products – both in Australia and overseas. There are indicators that the international market for craft is on the rise for the first time post the Global Financial Crisis, representing potential market development opportunities for Australian makers.

Australian engagement in craft has increased on a national level over the past ten years (from 10.5% to 13.6%), with an estimated 2.66 million people taking part in craft in 2017-18. This revitalisation is seeing craft increasingly recognised as a growing industrial sector with benefits linked to educational, cultural and economic development.

However, the number of professional craft practitioners has fallen over the past two decades (at a time when the number of other artists has been on the rise), greatly attributed to the fact that makers' incomes have not kept pace with increased participation and consumer demand.

When asked how they would rate opportunities for income in South Australia, makers said they were below average (4/10). Cashflow was identified as the top barrier restricting

growth in makers' careers, followed by the need to do other work to supplement their income, access to government funding and grants, and avenues to sell and exhibit their work.

Makers support themselves through a combination of business models and occupations, including (in descending order): selling work through direct commissions; selling work through retail outlets (galleries, markets, shops, websites and social media); selling work through exhibitions; institutional teaching (primary, high school or tertiary); commissions through gallery representation; independent teaching or mentoring. Others earn elements of their income through funded research, public art projects, arts management or administration, industrial or interior design.

"Craft and Design has one foot in visual arts and one foot in commerce. All those micro-economies have a really important economic impact."

Claire Sourgnes, Australian Craft and Design Centres Network (ACDC)

Most incomes are lower than necessary to support a full-time occupation, or difficult to sustain on a consistent basis. *"It tends to be boom or bust,"* says South Australian maker Kirstin Coelho.

"There are good years and there are bad years. I don't earn the same income as if I worked in a different sort of job, where I would be rewarded for 30 years of experience."

Compared to other artforms, the craft sector has one of the highest proportions of practitioners who work full-time on their craft practice, but also one of the highest proportions earning less than \$10,000 per year.

South Australian maker Catherine Truman notes that maker's incomes haven't changed much since the start of her 40-year career. This low income is cited as one of the key issues affecting the longevity of craft careers, and one of the key barriers for makers to take financial risks to upscale their enterprises. At the same time, the costs associated with craft work are especially high because of the requirements for studio space, materials and equipment.

South Australian Craft Sector Strengths

“What South Australia has is artisanal capital: fine craftsmanship made by skilled craftspeople. With this, we can create a new market: one that creates work that tells who we are and speaks to a particular time.”

Khai Liew

In spite of its financial challenges, South Australia’s craft sector is nationally and internationally renowned – as much for the strength of its conceptual and technical rigor, as for its community, and for the quintessentially South Australian products it creates.

In terms of profile and trade, the reputation of the state’s glass artists and makers is perhaps most significant, but the sector is also particularly strong in the areas of ceramics, jewellery, and First Nations cultural practice.

The latter is demonstrated through the multitude of First Nations-led galleries and art centres that account for approximately 9.4% of South Australia’s visual arts and craft workforce (despite representing 2% of the state’s population).

South Australia’s craft practitioners and businesses make the most of the state’s relatively low cost of living, even though the South Australian market is not large enough to provide their primary source of income.

“I want to keep my presence in Adelaide,” says South Australian maker Khai Liew. “These are the first people that supported me. I feel really blessed here. The cost of living in Adelaide is still relatively inexpensive – try working in Paris.”

Makers also benefit from South Australia’s connected and collegial craft community. Most survey respondents (73%) said this community is crucial and extends beyond their specific area of practice.

The community is supportive and generous in sharing its knowledge, skills and experience. This includes a history of formal and informal mentorships that cement non-competitive relationships between makers who genuinely want to learn from one another.

South Australian makers have a long track record of national and international exposure, be that through funded opportunities or awards, travel, exhibitions or residencies. Their work drives inbound tourism through exhibitions, First Nations cultural tourism, and a retail market that ties into the current appetite for ethical and sustainable alternatives to mass-manufacturing.



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South Australian Craft Sector Barriers

“Declining government investment and very high competition for private sector funding, together with subdued economic confidence and consumer spending, is fuelling significant concerns for sustainability and innovation in the craft sector.”

Agenda for Australian Craft and Design

Unfortunately, the growing public enthusiasm for craft doesn’t negate the challenges of making a living from it.

The line between viability and non-viability for South Australian makers and craft businesses is a fine one, with craft practitioners amongst the growing ‘gig economy’ of people who work independently and combine income from multiple sources.

The nature of such work can make financial stability a challenge (particularly in terms of sick leave, superannuation or other benefits that ensure basic economic security). For example, more than half of makers aren’t members of a superannuation scheme with an employer.

In terms of profile, makers feel that the state’s craft sector is less visible than visual arts within the state, but higher nationally and internationally. This discrepancy creates a missed opportunity in terms of state and national cultural tourism and trade.

The reduction of investment in craft skills training at primary, secondary and tertiary craft education levels, under-resourced infrastructure, loss of former curated opportunities and initiatives, and barriers to market development and trade also leave South Australian makers behind their inter/national counterparts.

When we consider the additional challenges of the state’s recent bushfires and the escalating impact of coronavirus on working conditions and trade, the sector needs a timely, strategic response to weather the difficulties to come.

While successful and high profile textile and furniture makers can be found here, these practice areas are currently less well served in South Australia, with limited formal training options available.

Makers of all disciplines are concerned about the current education system and barriers for economic progression, and greatly concerned for the state’s next crop of emerging practitioners.

The failings of the current system are already putting South Australia’s craft sector at risk. Given the pivotal role that state craft institutions and makers play within Australia’s broader sector, failing to address these challenges could alter the national craft ecology as a whole.

Methodology

This sector strategy has been developed, owned and endorsed by South Australia’s craft industry through a comprehensive process.

This includes an online survey (140 participants), focus groups (30 participants), case study interviews and desk research. Participants include emerging, mid-career and established makers, business owners, representatives from key sector organisations and educational institutions, and graduates of formal and informal craft training in and outside of Australia.

The State Government of South Australia has supported the development of this strategy through Department of the Premier and Cabinet – Arts and Culture. The strategy responds to the Department of Innovation and Skills Growth State Discussion Paper, with a view to informing the South Australian Creative Industries Sector Strategy.

Our Vision :

A thriving South Australian craft ecology

This sector strategy envisions a thriving craft ecology that positions South Australia at the heart of Australian craft innovation and culture.

Recommendations align with the following guiding principles:

- Artistic ambition should be celebrated and rewarded.
- Makers should be supported to innovate and take risks.
- Diversity of expression should be recognised and valued – from honouring the stories and histories of traditional hand-making skills to enabling the evolution of techniques, discovery of new materials and application of new tools.
- Craft education and training opportunities should produce highly skilled makers and provide them with lifelong learning across the span of their careers.
- Craft skills and knowledge should have a strong economic impact and help drive further growth and innovation across other sectors.
- Sector trade and exports should provide makers with channels and introductions to the world.
- South Australian craft should be as valued here as much as it is overseas.
- Makers should be able to establish and grow sustainable and meaningful careers.



"Craft skills and knowledge have a strong economic impact and significant potential to drive further growth and innovation in other sectors."

Innovation through craft: Opportunities for growth





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What will success look like?

- ▲ A high level of engagement with and support for craft in South Australia.
- ▲ A strengthened craft ecology, including a strong and robust pipeline that supports practitioners at all points of their careers – from education and training, through to product and business development, trade and export.
- ▲ South Australia being recognised – locally, nationally and internationally – as a centre for craft education and training.
- ▲ Increased number of people successfully employed in craft businesses, including the registration of more freelance and self-employed makers as sole-traders.
- ▲ Increased number of craft makers living and working in South Australia, including people who relocate or return to undertake craft education or training, or to run craft businesses.
- ▲ Increased income and career sustainability for South Australian makers.
- ▲ Increased profile of South Australian makers and their work – locally, nationally and internationally – including growth of cultural tourism opportunities.

Opportunities for Growth

Strategic responses in the following areas will give South Australia’s craft sector the competitive advantage it needs to increase its contribution to the state’s economic growth and culture.

1 Education and training

2 Infrastructure

3 Strategic Investment

4 Inter/national Markets and Profile

1 Education and training

Students, graduates, makers and educators report that South Australia’s once-strong craft education offer has significantly diminished in the past few decades (including primary, secondary and tertiary education, post-graduate and social schooling).

Due to the artisanal hand skills required of its makers, craft practitioners tend to be highly educated, with 93% typically undertaking formal training (compared to 77% of other artists). Over the past two decades, however, the number and quality of craft education opportunities in South Australia has significantly declined.

“I had a really great education. At that time, we had four full-time lecturers, lots of facilities, and a really comprehensive curriculum. That model has been significantly diluted in the years since” – Kirsten Coelho

At a university and vocational education and training (VET) level, resources have been withdrawn and the number of courses on offer has significantly reduced, leaving the many South Australian makers who are available to teach with nowhere to do so.

Institutions have become more risk averse, with increasing occupational health and safety regulations and decreasing staff levels leading to restricted workshop access. As a result, university-owned equipment has become underutilised by students and external users.

Those courses that remain have become more focused on concept and design, which means students aren’t developing the technical and logistical skills they need to run self-sufficient craft practices. Recent graduates note that their skills no longer compare to interstate counterparts, let alone internationally. And there is a widening gap between university and VET education and entry to JamFactory’s associate program, with a high proportion of students graduating without the requisite skills to satisfy entry criteria.

“Art schools here are more about concept than skills,” says South Australian maker Nick Mount. “But hand skills are what give us our identity, how we learn about ourselves as individuals. Knowledge plus hand skills equals innovation. Without that education, we’re going backwards.”

After more than 17 years as a teacher at TAFE, South Australian maker Regine Schwarzer is uniquely placed to see the challenges young and emerging makers now face. Lack of access to equipment. Lack of knowledge about how to write funding applications. Lack of shared studios. Lack of networking groups or opportunities within or outside their practice areas.

“There are fewer opportunities available these days,” Schwarzer says. “Those that do exist are more expensive. University and TAFE course fees can be unachievable for many. Running education as a business is not delivering quality education. Put funding back into education. It’s very important for the future of our country.”

In some parts of the sector, such as textiles or furniture, education options in South Australia no longer exist at all – with all makers either self-taught or required to travel inter/nationally for their training at considerable expense outside of the HECs Help program.

"Mentoring provides a powerful bridge between education and professional practice. A mentor can anchor an emerging artist and lead them through the key steps they need to establish their practice."

Catherine Truman

This decline is creating significant obstacles for the next generation of craft practitioners to gain skills and develop a professional practice. As a result, professional craft practitioners are an aging demographic.

There are also fewer development opportunities available for mid-career makers. Additional skills or training pathways are needed, including mentorship opportunities, travel and business skills for makers at all levels.

Existing mentorship programs run by Guildhouse, JamFactory, Helpmann Academy and Carclew, along with grants for mentoring projects supported by State Government Arts funding, the Australia Council or philanthropic foundations have had a monumental impact on makers' artistic and career development.

However, many mentoring initiatives are short term and/or reliant on private funding, which leaves them vulnerable. The sector needs a long term commitment that recognises the importance of mentorships and other informal training pathways.

Private 'social schooling' also helps address some of the gaps left by formal education, but this form of learning is unsustained, expensive and only available to those with both money and time.

Improvement is needed at all levels of our state education infrastructure – both in terms of addressing the failings of the current system and working to fill the gaps that it creates. Without it, the ecology of our world-renowned industry is in jeopardy.

In addressing the future needs of the workforce, however, it is important to focus on developing the right mix of training opportunities. Business skills cannot pre-empt or replace the development of artistic skills. Investment in craft learning itself must come first.

Strategies and Recommendations

1.1 Take immediate action to address the gaps in the state's craft education and training provision.

- Create and support opportunities for creative practitioners to participate in affordable and relevant opportunities for professional or creative development, peer-led support and mentorships at all points of their careers.
 - This may include continued investment in existing successful initiatives, such as the Guildhouse Catapult mentorship program for emerging and mid-career makers.
 - Or investigating how Skilling South Australia 'contracts of training' can encompass successful mentorship models.
- Invest in the critical and creative development of mid-career creative facilitators through fellowships and bursaries.
 - This may include establishing a two-year Creative Fellowship program to provide support to South Australian artists and cultural leaders that includes craft makers (SA Arts Plan recommendation 2.2).
- Build leadership pathways and cultural career pathways and opportunities for First Nations makers (SA Arts Plan recommendation 9.2).
 - This may include reinvesting in previous successful initiatives, such as JamFactory's mentorship program for First Nations makers.
 - Or working with key education providers to enable increased workshop access for students and independent makers at an accessible cost.

1.2 Work with state education and training providers to improve the state's craft education and training opportunities.

- Deepen relationships between the education sector and industry at all levels.
 - Explore development of and invest in an Education Centre for the delivery of craft programs for primary and secondary students and teachers.
- Incentivise tertiary and VET education providers to work with industry to:
 - Identify and address gaps in course availability, content and skills.
 - Develop lifelong learning modules for the sector, including makers, creators and administrators (SA Arts Plan recommendation 10.4).
 - Identify and address access to equipment, including training/waiver/buddy systems that allow students and/or external users to access or hire resources.
 - Advocate for affordable and accessible tertiary and VET craft training programs to ensure a diversity of practitioners from different cultural, social and economic backgrounds are able to pursue a career in craft and design.
- Develop South Australia as the centre for arts tertiary education (SA Arts Plan recommendation 10.1).

Anticipated Outcomes

- A strengthened craft ecology, including a strong and robust pipeline that supports practitioners at all points of their careers – from education and training, through to product and business development, trade and export.
- South Australia is recognised – locally, nationally and internationally – as a centre for craft education and training.
- Increased number of craft makers living and working in South Australia, including people who relocate or return to undertake craft education or training, or to run craft businesses.



2 Infrastructure

JamFactory continues to make a vital contribution to the careers of craft practitioners in South Australia (and beyond). Recognised globally as a centre for excellence, the importance and impact of JamFactory on Australian craft markets is second to none.

The consultation for this sector strategy validated the legacy of JamFactory on the craft ecosystem in South Australia (and beyond), through its studios and tenancies, post-graduate associate program, social schooling, exhibition and retail opportunities, publications and export initiatives.

When asked about JamFactory, many community members were enthusiastic and grateful. However, two decades of static state funding has reduced the capacity of the organisation in real terms and required it to generate increasingly higher levels of earned revenue. Unable to be all things to all people, JamFactory has necessarily had to focus its remit to provide specific services for specific craft practices.

The lack of offerings for textiles practitioners is a particular gap in the sector ecology.

“Funding is diminishing and diminishing. JamFactory receives the same funding today as it did twenty years ago” – Khai Liew

JamFactory generates a significant volume of commissions for the craft and design community. Additional investment in brand and profile development for independent practitioners would create an opportunity to increase the number and diversity of commissions across the sector, supporting a rich and flourishing ecology.

The increasing complexity of the sector has also highlighted a need to broaden infrastructure both within and beyond JamFactory, in order to provide different and more specific services across the full range of craft practices.

As the nature of craft continues to evolve, the supporting infrastructure of organisations and facilities also needs to innovate and grow. Doing so will provide the offerings

needed to give an increasingly diverse sector adequate choice, representation and support.

Craft is a medium that easily lends itself to collaboration and cost-sharing through shared use of equipment and decades of technical knowledge, but the current system does not support this exchange.

Additional support is needed in the form of small independent hubs, studios and Artist Run Initiatives (ARIs), in order to provide alternative spaces for independent makers while complementing and adding value to JamFactory’s offer. This includes spaces where makers can experiment, share or build their own equipment, learn from each other, teach (or have access to teachers), and make work that falls outside JamFactory’s remit.

Investment in this area could build on successful local models like the Gray Street Workshop (GSW), one of Australia’s longest running ARIs. Since 1985, GSW has supported over 100 makers from around Australia through tenancies and mentorships.

That GSW itself has received limited public funds speaks to the efficacy of this model – which demonstrates how a small, strategic investment in infrastructure can go a very long way.

“Encouragement at a state government level for establishing artist-run initiatives is critical for the future of craft in this state,” GSW co-founder Truman says.

Shared hubs will also help address some of the gaps in the state’s craft education offer. Graduate makers need space where they can learn from their peers and elders. Mid-career and established makers need space where they can continue their learning, share resources, and earn an income from teaching others.

New and existing hubs will need assistance meeting the challenges of gentrification, as zoning and demographic changes bring more hospitality, retail and residential spaces into semi-industrial areas and put them at risk of being incompatible with their neighbours.




Craft zones need a mix of affordable buildings with suitable roof height and truck access, with access to major distribution and business networks, cultural venues and institutions, and final markets.

Gallery and retail infrastructure are also important. JamFactory plays a significant role for the makers they represent through their shop and online store. Many commercial galleries have recently closed (or are in the process of closing), and those that remain have a prevalence for selling work on consignment or with high commissions. These have risen from 35-40% to 50% or more (giving galleries a higher proportion of income than makers, even though makers pay for materials and time). This leaves makers’ incomes even more uncertain than ever.







Strategies and Recommendations


Anticipated Outcomes

2.1
Take immediate action to ensure existing craft infrastructure is adequately resourced.

-  Increase state investment in JamFactory.
-  Reinstate grant programs for the purchase of plant equipment (either for shared studios or hubs, or for individuals).
-  Expand existing grant programs to include start-up funding for the establishment of ARI's, shared studios or hubs.

2.2
Diversify state craft infrastructure to ensure it is both fit for purpose and able to be accessed by makers working across all practice areas and locations.

-  Develop a space activation plan for use by independent artists and the small to medium sector to optimise existing venues and spaces across Adelaide and regional centres (SA Arts Plan recommendation 1.2).
-  Partner with Renew Adelaide and other urban development agencies to repurpose unused spaces as subsidised, long-lease maker hubs.
-  Explore feasibility of re-establishing a textiles studio within JamFactory.
-  Introduce zoning guidelines to encourage the development of craft-friendly precincts.
-  Support the establishment of bespoke craft retail and gallery infrastructure for makers to sell their work.
-  Stimulate the development of Aboriginal cultural infrastructure for practice, learning and community (SA Arts Plan recommendation 9.4).

-  A strengthened craft ecology, including a strong and robust pipeline that supports practitioners at all points of their careers – from education and training, through to product and business development, trade and export.
-  Increased number of people successfully employed in craft businesses, including the registration of more freelance and self-employed makers as sole-traders.
-  Increased income and career sustainability for South Australian makers.

3 Strategic Investment

Creativity and innovation are driving South Australia's future. The craft sector is strong in terms of innovation and ideas, but currently faces a range of gaps and barriers that mean that its potential is not fully realised.

Recent changes to state and federal arts funding programs, the closure of Craft Australia, and removal of 'craft' from the visual arts stream of the Australia Council for the Arts have significantly reduced the number of opportunities available to South Australian craft practitioners, and increased competition for the grants and opportunities that remain.

In many cases, makers feel like they succeed in spite of, rather than because of, available support.

Due to the high requirement for time, intricate hand skills, and dedicated equipment, the craft ecology relies upon early interventions.

Investment in seed funding, research, product development, and other early contributions are returned to the economy through inter/national exposure and the development of self-sustaining craft businesses.

However, recent cuts and changes to state and federal arts funding programs have reduced or removed many such strategic investment initiatives. Makers are concerned that any further reductions to public funding or curated opportunities will jeopardise the foundation and achievements of the South Australian craft sector.

Another key pitfall is the impact of isolation felt by individuals and micro-business operating within a small market environment. While this varies between craft practices, most makers work and build their businesses on their own, which can leave them isolated from both their community and potential markets.

But makers need context: both to take their practice out of the state and Australia, and to learn from inter/national practitioners coming here. Inter/national exposure and experience is crucial to the longevity and success of makers' careers, both financially and creatively. This is particularly important in terms of gaining an understanding of how their practice fits into national and international craft markets.

"Travelling and meeting people is key. Taking not only the work but the artists is crucial. The more you get out there, the more chances you have"
– Khai Liew

Most makers working inter/nationally report that this exposure came via invitations from galleries after the maker had attended inter/national conferences and events.

However, most of these opportunities were both self-funded and didn't see a return on their investment for long periods of time – meaning many makers cannot afford to take them up without strategic investment and support.

Bringing inter/national makers and curators into South Australia has also proven to be lifechanging. *"It's very easy to get lost in a small bubble,"* says Truman. *"You need to connect out all the time. It gives context to your work in important ways. It's like flying in a light plane over a vast landscape. Unless you look down, you don't have a clear understanding of where you are and where you want to go."*

More broadly, the Australian craft and design industry is suffering from the lack of intellectual property (IP) regulation that allows copies of local designs to be mass-produced through the replica market and imported at prices that undercut local makers. This is a particularly hot topic in the area of First Nations cultural practice.

Another challenge for local craft enterprises is them not always being treated equitably with other small businesses. Nor do they neatly fit within the standard paradigm of small business.

"The sector thinks we're special or different to other small businesses," says Mount. *"In part, that's essential. Our product needs to be thought of as unique, challenging and forward thinking. Arts and craft businesses leave behind so much in terms of contributing to our culture, as well as our economy. But we also need to operate as small businesses. Why isn't running a small arts business treated the same as any other business in terms of tax incentives or bank loans? There are so many things the government could do to allow us to fit into regular commercial culture."*

Government investment and procurement guidelines have the potential to change the face of the craft landscape, through ensuring more independent practitioners and small business meet the pre conditions for procurement.

Not having a specific requirement to source South Australian independent practitioners, many SA craft businesses miss out.

Strategies and Recommendations

Anticipated Outcomes

3.1
Expand existing programs to ensure strategic investment in craft and maker development.

- Expand, create or support opportunities for inter/national travel to support makers' education, training, and participation in market development and trade.
- Expand, create or support opportunities that bring inter/national craft experts, gallerists and other key market stakeholders into South Australia.
- Expand existing State Government R&D initiatives to include craft businesses.

3.2
Introduce a program of strategic investments that address unnecessary gaps and barriers to assist the South Australian craft sector to realise its potential.

- Develop innovative funding models and equity financing opportunities for craft micro-businesses, such as crowd-investment pitching forums and models that exist for tech start-ups or social enterprises.
- Establish a collaborative fund, in support of the development and delivery of projects that result from collaboration between two or more creative partners (SA Arts Plan recommendation 8.1).
- Introduce business incentives, tax breaks and rent subsidies for craft makers and businesses.
- Explore conversations with state collecting institutions to bring craft acquisition policies in line with inter/national best practice.
- Review government procurement procedures to prioritise South Australian-made/based products and practitioners and to make it easier for smaller, local businesses to compete in large tenders.
- Commit to showcasing South Australian arts and craft products in all government-owned and managed spaces, including international embassies.
- Introduce equivalent of a percent-for-art scheme that specifies South Australian 'SA made' furniture and/or craft furnishing component in new builds.
- Encourage more specialist craft purchasing through low or interest free loans to support craft and design commissions by South Australian makers.
- Commit to the release of an Aboriginal and Torres Strait Islander Arts Strategy for South Australia that captures the previous consultation and strategy work undertaken for this purpose (SA Arts Plan recommendation 9.1).
- Redevelop previous successful initiatives, such as the Prince Philip Design Awards.

- A high level of engagement with and support for craft in South Australia.
- A strengthened craft ecology, including a strong and robust pipeline that supports practitioners at all points of their careers – from education and training, through to product and business development, trade and export.
- Increased number of people successfully employed in craft businesses, including the registration of more freelance and self-employed makers as sole-traders.
- Increased income and career sustainability for South Australian makers.



4 Inter/national Markets and Profile

South Australia has more people than ever before involved in craft, but with an unprecedented amount of barriers that restrict their success.

The primary markets for craft products are small and mostly inter/national, so accessing and being competitive within them can be a challenge. Just over 50% of surveyed makers said they present or sell work interstate, and just over 30% do so overseas.

Finance, logistics, networking and lack of understanding about international markets were cited as the main barriers for the low number of makers presenting work internationally.

Reputation and brand also plays an important role. *“You need a valuable name in order to be seen as valuable,”* says Mount. *“Once you work at a certain level, people come to you,”* Liew agrees.

Given the larger markets interstate and overseas, makers can often have a higher profile elsewhere than here in South Australia.

Makers acknowledge the importance of the internet (particularly their personal websites and Instagram) in assisting their visibility and connecting them to retailers and curators from around the world. However, many find it hard to get noticed in a crowded online marketplace.

The importance of seeing work in situ also can’t be understated. But the cost and logistics of getting work in front of potential buyers can be prohibitive – increasing with the size and fragility of the objects involved. It is much easier (and less expensive), for example, to ship jewellery overseas than furniture. This not only impacts work for sale, but submission of work into inter/national exhibitions, trade shows or competitions.

Winning inter/national awards can make a huge difference to public profile and sales. But makers not only have to self-fund such submissions, but also the return of the work to Australia. In many cases, this can be more expensive than a potential purchase or prize, of which they have no guarantee.

These barriers to inter/national participation not only inhibit the growth of individual careers, but the reputation and development of South Australia’s craft sector as a whole.

Strategies and Recommendations

4.1 Expand existing programs to increase opportunities for South Australian craft and makers to share and sell their work inter/nationally.

- Expand, create or support opportunities (financially and in-kind) for South Australian makers to participate in inter/national events, exhibitions and programs.
- Review export costs and processes that could be streamlined to reduce or remove barriers for freelance or self-employed makers or small craft businesses.

4.2 Better equip the South Australian craft sector to maximise its economic impact through inter/national trade and export.

- Develop an export and investment strategy, including: provision of global market insights and advice; advice and funding support to develop export strategies for companies with export-ready products and services; establishment of an export fund with matched investment for approved companies that have an export strategy in place; in and out-bound trade delegations (SA Arts Plan recommendation 11.1.).
- Maximise the opportunity for South Australian practitioners to gain international exposure by adjusting existing trade frameworks to suit the particular needs of the craft sector.
- Partner with DFAT to identify synergies with strategic interests and programs.
- Invest in new models that reflect opportunities in the Indo-Pacific region.
- Implement findings of the review of export fees and processes to reduce or remove barriers for freelance or self-employed makers or small craft businesses.
- This may include: reducing export fees; alleviating the burden of international freight by sharing shipping costs through an umbrella organisation; or introducing carnet waivers to allow makers to get work overseas (and back again, if necessary).

**4.3
Better equip the South
Australian craft sector to
maximise its economic
impact through
inter/national trade
and export.**

- Support changes to Australian intellectual property laws proposed by IP Australia.
- Coordinate creative industries branding and communications to position South Australia as a craft 'hub'.
- Build on previous successful initiatives, such as:
 - Australian Contemporary (early to mid 2000), a JamFactory initiative funded by the Australia Council that took an annual SA craft/design exhibition to the Collect trade fair in the UK, held at the Victoria and Albert Museum.
 - Here and There Contemporary Jewellery Residency Exchange and Exhibition (2004), a Crafts Council UK initiative co-funded by the Australia Council that provided international residencies for eight Australian and eight English jewellers.
 - Adrian Sassoon tour (2008), a State Government Arts and Culture funding initiative that supported the influential UK art dealer's visit to Adelaide.

Anticipated Outcomes

- A high level of engagement with and support for craft in South Australia.
- A strengthened craft ecology, including a strong and robust pipeline that supports practitioners at all points of their careers – from education and training, through to product and business development, trade and export.
- Increased number of people successfully employed in craft businesses, including the registration of more freelance and self-employed makers as sole-traders.
- Increased number of craft makers living and working in South Australia, including people who relocate or return to undertake craft education or training, or to run craft businesses.
- Increased income and career sustainability for South Australian makers.
- Increased profile of South Australian makers and their work – locally, nationally and internationally – including growth of cultural tourism opportunities.

Case Studies - Initiatives

International Craft Initiatives

The HAT Project

(HAT: Here and There Australia/UK)

The HAT Project created opportunities for artists, craftspeople and designer makers to spend time working as artists-in-residence in a range of international contexts. Each residency was set up for an average of three months, during which time the artists undertook practice-based research, extended professional and cultural networks, and developed skills and techniques. From 2002-2003, 17 jewellers from the UK and Australia took part in this international exchange, followed by the development of an exhibition designed for inter/national tour across the UK and Australia. The Australian tour was managed through Guildhouse (then Craftsouth).

The key elements of the HAT Project were:

- 17 residencies.
- Photographer/film maker commission to document the residencies.
- A week long residential conference/workshop for HAT artists, curators and project managers.
- HAT exhibition touring to eight venues across the UK and Australia.
- HAT Project publication.
- The HAT website www.hat.mmu.ac.uk (HAT is an ongoing project that was offered to a new group of artists in 2007 (including SA artist Christine Cholewa) and has now expanded to Asia).

HAT was a joint initiative by of the Australia Council for the Arts and the Arts Council England.



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Australian artists:

Julie Blyfield (SA),
Marian Hosking (VIC),
Christian Hall (then NSW),
Sheridan Kennedy (NSW),
Vicki Mason (VIC),
Mark Vaarwerk (NSW),
Marcus Steel (NSW),
Catherine Truman (SA).

UK artists:

Cynthia Cousens,
Alina Jay, Ashi Marwaha,
Junko Mori, Claire Norcross,
Mah Rana, Liz Rattigan,
Vaneeta Seecharan,
Annabet Wyndham, Marcus
Steel

The HAT Project,

Here and There,

AUS/UK

International Group Exhibition.

UK venues:

University of Central England
Birmingham,
5 Nov – 24 Dec 2003
HUB Sleaford,
30 Jan – 4 April 2004
Winchester Art Gallery,
21 April – 21 May 2004
Grundy Centre Blackpool,
3 July – 14 Aug 2004
Urban Splash Timber Wharf
Manchester,
14 Oct - 29 Oct 2004

Australian venues:

JamFactory (ADL),
5 Feb – 11 April 2005
Object (SYD),
23 April – 5 June 2005
Monash University (VIC),
30 June – 11 Aug 2005
Toowoomba Regional Gallery
(QLD), 18 Sept – 30 Oct 2005.

Catalogue: 'The HAT Project-
Here and There Australia/UK',
edited by Johnny Magee,
published by the HAT project
2003 ISBN 0-9546242-0-3

Impact trajectory:

Christian Hall

- Created international connections and perspectives necessary for the development of critical practice.
- Created meaningful, lifelong connections to established Australian makers, in particular SA jeweller Julie Blyfield and Catherine Truman who then introduced the artist to South Australia.
- Through establishing a relationship with Julie Blyfield, Truman (and; Janice Lally - then curator JamFactory; Jill Newman - Craftsouth) Hall undertook a residency at JamFactory, before ultimately re-locating to Adelaide in 2005 – Hall sites affordable living and rich craft community, availability of making facilities via public and shared workshops (e.g. George Street Studios, JamFactory and Gray Street Workshop as drivers behind the relocation).
- Began teaching at Adelaide Central School of Art, Adelaide Centre for the Arts TAFE SA and SA School of Art, University of South Australia.
- Became the head of Metal Studio at JamFactory from 2009 until 2018.

Relationships between the inter/national jewellery community continued after the residency and exhibition program, with JamFactory presenting a solo exhibition of Vicki Mason in 2007. Most recently, the exchange has continued with UK artist Junko Mori undertaking a residency at JamFactory Jewellery and Metal Studio that included public workshops and a solo exhibition in 2018. Subsequent to this, two JamFactory 2018 associates have travelled to Junko's workshop in Wales to undertake mentorships with Junko.



Australian Contemporary

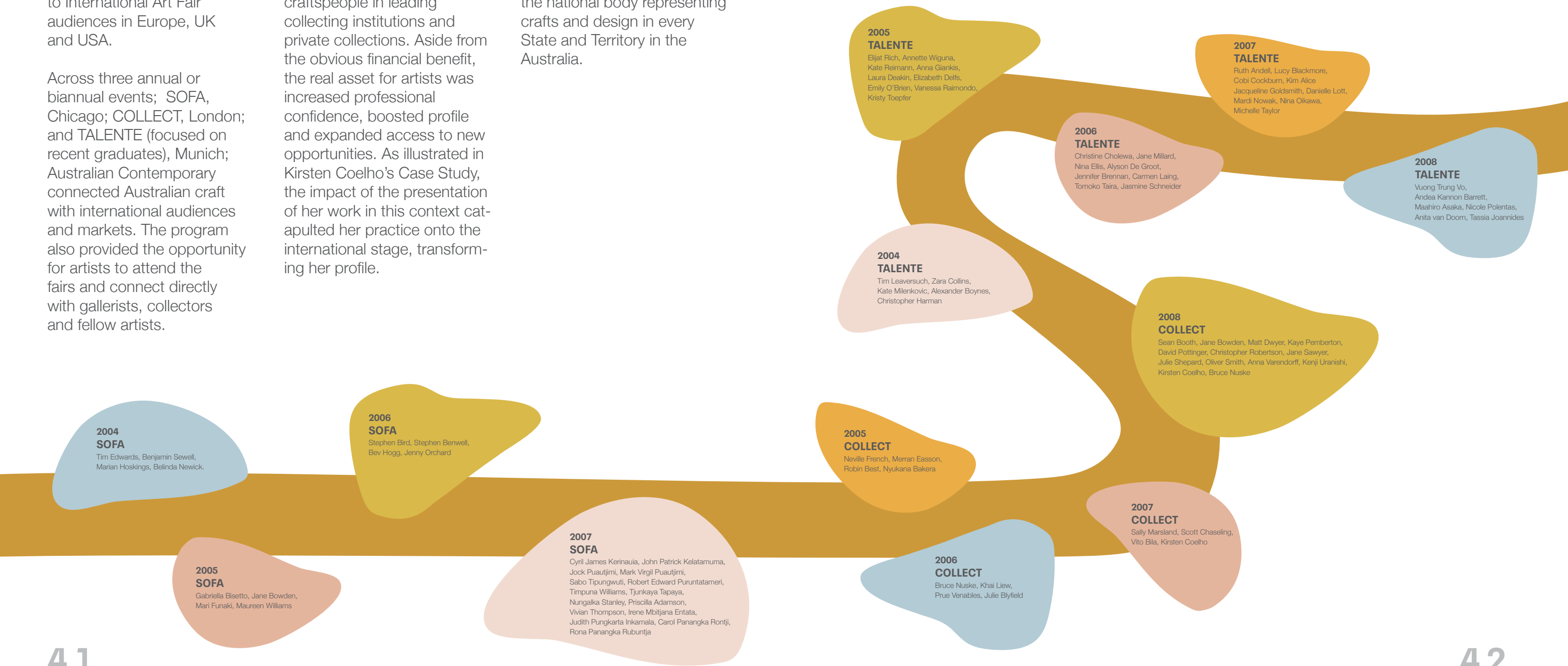
Supported by the Visual Art Board of the Australia Council's International Craft Initiative. Australian Contemporary (managed by JamFactory from 2004 - 2008) presented Australian works to International Art Fair audiences in Europe, UK and USA.

Across three annual or biannual events; SOFA, Chicago; COLLECT, London; and TALENTE (focused on recent graduates), Munich; Australian Contemporary connected Australian craft with international audiences and markets. The program also provided the opportunity for artists to attend the fairs and connect directly with gallerists, collectors and fellow artists.

The initiative (and accompanying catalogues) have produced lasting connections between galleries and artists across Europe and the USA, putting the work of South/Australian craftspeople in leading collecting institutions and private collections. Aside from the obvious financial benefit, the real asset for artists was increased professional confidence, boosted profile and expanded access to new opportunities. As illustrated in Kirsten Coelho's Case Study, the impact of the presentation of her work in this context catapulted her practice onto the international stage, transforming her profile.

The program involved up to 60 artists and commissioned over a dozen independent writers/curators, and received consultation from the Australian Craft and Design Centres (ACDC) network, the national body representing crafts and design in every State and Territory in the Australia.

Timeline - Exhibitors:



Case Studies - Makers

Catherine Truman

"I have been called a craftsperson, an artist, a contemporary jeweller, a sculptor. The fields of my work have evolved over time."

Catherine Truman is in her 42nd year as a professional, full-time maker working across the disciplines of art and science. Her diverse practice incorporates contemporary jewellery, objects, digital image and film installation.

Between 2009 and 2013, Truman was artist in residence in the Autonomic Neurotransmission Laboratory, the Anatomy and Histology departments and the Ian Gibbins Microscopy Suite at Flinders University, Adelaide. She is currently a visiting scholar at the Flinders Centre for Ophthalmology, Eye and Vision Research at the School of Medicine, Flinders University.

Truman was awarded an Arts South Australia Fellowship in 2016 and selected as the 2016 South Australian Living Artists Festival (SALA) feature artist. She is the subject of a SALA monograph - 'Catherine Truman: touching distance', written by Melinda Rackham, published by Wakefield Press. A major survey exhibition of her work was held at the Art Gallery of South Australia in 2016.

In 2017, JamFactory held a major exhibition of her work entitled 'no surface holds'. This exhibition is currently touring Australia nationally. The exhibition and tour has helped Truman articulate the continuity and threads that have run through her practice over the last 20 years, as well as to reach new audiences.

While Truman originally trained as an art teacher, she has only ever worked as an artist – building a full-time career through funded residences and research projects, exhibitions, mentorships and partnerships. She also sells work to private collectors and major institutions through gallery representation in Melbourne, Amsterdam, New York and New Zealand.

Public art commissions also used to form part of her portfolio. But while these expanded her sculptural skills, material and technical vocabulary, she found the logistics often outweighed the benefits. The nature of public art commissions requires makers to practice at arm's length, outsource certain elements and collaborate with lots of stakeholders - usually requiring both conceptual and technical compromise.

From the start, mentoring emerging artists has been an important and enjoyable part of Truman's work. But while she receives some income from these in acknowledgement of the commitment and value of the professional exchange, it's not enough to maintain a living.

Due to the exploratory, research-based nature of her work, much of Truman's practice relies on applying for grants. She sees this application process as part of her practice, and a useful tool that has helped her put her work in context and receive the validation of her peers. She notes, however, that it is now far more competitive to get successful grants.

Truman's successful applications range from the funds to equip a workshop to project grants for exhibitions and overseas residencies. Such international exchange is one of the most critical parts of a practice, she says. Leaving the country for overseas residencies has been pivotal in her gaining a broader understanding of her practice.



Khai Liew

"I want to keep my presence in Adelaide, these are the first people that supported me. I feel really blessed here."

Khai Liew is a furniture designer working out of a multi-disciplinary design studio and workshop in Adelaide.

The studio employs seven highly-skilled craftspeople full-time, and engages with an extensive network of artists and artisans to produce all manner of work – from one-off design commissions, to small-run furniture editions and complete interiors.

Liew began his career as an antiques dealer, conservator and valuer. When the market for that trade began to fall away, Liew realised he could use the same skills in a more contemporary way.

Liew's practice has been informed by the same manifesto for more than twenty years: that of using artisanal capital to create a niche market – for things that are exquisitely made with amazing materials and aesthetic rigour.

After starting to exhibit his work while still in the antiques business, the design studio became Liew's main source of income in 2007. Since then, he has become widely recognised for his contribution to the development of a modernist Australian design aesthetic.

One of his favourite (and most famous) commissions is the 190-piece collection he designed for one of Australia's richest women, transforming her home into 'a sculpture to be lived in'.

Liew's designs have been exhibited at the Victoria and Albert Museum and Design Museum in London and the Triennale De Milano. His work is represented in the permanent collections of the National Gallery of Australia, Sydney's Powerhouse Museum, the Art Gallery of South Australia, and the Art Gallery of Western Australia. He also does commercial commissions for businesses like Louis Vuitton.

Liew also acts as a consultant to state and national institutions, advising on acquisition and conservation in the field of Australian material culture.

In 2010, he was awarded the South Australian of the Year Arts Award by the Government of South Australia. In 2016, he was inducted into the Design Institute of Australia Hall of Fame. In 2017, he received the Design Institute of Australia's 'Design Icon' Award. And in 2018, he was recognised as a Design Luminary at the INDE awards in Singapore.

Liew's collegiate approach and commitment to South Australia ensures that everything he does brings benefits back to the state.

Furniture is the hardest, largest and most expensive craft form to show in person. So most of Liew's business is commissions, which come to him via word of mouth. The most important thing he did to grow this business, he says, was to invest in a good website (which itself has won awards).

Having a good website has helped Liew reach buyers all over the world, which means he's been able to reduce his reliance on exhibitions, advertising and magazine profiles.

Liew has also benefited from a number of key grants and opportunities early in his career, including State Government Arts and Culture funding and support from the Australia Council for the Arts.

This included participation in initiatives like Australian Contemporary, the production of a catalogue of his work, and last-minute support that helped him send a body of work to London. Now, he's at a point in his career where he can support his career through sales of his work alone.

Even one contact can make a difference, he says, with one attendee of his V&A artist talk calling a Sydney gallerist in the middle of the night to tell them about Liew's work.

Realising the creative industries is the future, Liew says. But he is concerned about the reduction in practical educational opportunities, and that so many amazing teachers have left the education system. He would like to see more funding go towards places like JamFactory and opportunities like Australian Contemporary that gave him his "big break."



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Kirsten Coelho

"It's possible these days for artists to get a sense of the context of their work through social media, but going overseas creates opportunities and relationships that aren't possible if you're not on the ground. It makes a difference to be there."

Kirsten Coelho works in porcelain, producing reduction-fired works that attempt to fuse the formal and the abstract.

Coelho trained at the South Australian School of Art in the 1980s before relocating to the UK, where she worked for a number of years in a London studio. For Coelho, this was both an influential, immersive experience within the world of ceramics and contemporary art and a strong skills and ideas development period for her work.

Upon returning to Australia in 1998, Coelho completed a Master of Visual Art at the South Australian School of Art and undertook a three-year studio residency at JamFactory. She particularly benefited from JamFactory's multi-level peer mentoring and mutually-supportive community. There, makers work alongside others much more established than themselves, but in turn are able to support more emerging practitioners. *"That everyone helps everyone makes for a really fantastic model,"* she says.

Coelho also benefited from the opportunity to develop her work within JamFactory's professional studio – open 24-hours a day in the middle of the CBD. JamFactory also promoted her work through galleries and exhibitions. And association with JamFactory's brand – which is synonymous with quality – helped establish her own reputation nationally.

Coelho was also employed by JamFactory, including as a mentor supporting First Nations artists to increase their craft income and careers.



This successful, government-funded program led to sales and exhibitions, as well as to mentored artists receiving national awards for their work.

While Coelho has managed to achieve strong representation of her work in Australia and overseas, she says that being so far away from international galleries can be a challenge.

She has been a recipient of generous grants from both the South Australian Government (including a Fellowship and a residency in Japan) and the Australia Council for the Arts (including a residency in London and an exhibition at Victoria and Albert Museum). Her participation in 'Australian Contemporary' was hugely pivotal – leading to gallery representation in London and Los Angeles. By paying for exhibition stands and freight, the program also helped more than 100 other makers exhibit internationally over five years.

Coelho is a former winner of the Sidney Myer Fund Australian Ceramic Award, which garnered a cash prize and high-profile national exhibition that elevated her profile nationally and internationally. The award also gave her the opportunity to work with a public museum to develop her ideas and practice, and to exhibit work without a commercial imperative.

"Realising a concept, rather than having work for sale, is vital for creative and professional development," she says.

She has also previously supported her work through teaching, including a 10-year tenure at Uni SA. Coelho now works full-time from a studio at her Adelaide home and primarily sells her work through exhibitions. These days, she mentors one or two people a year.

Next year, Coelho will be the focus of the SALA monograph. *"It's an incredible privilege for an artist to have a publication about their work."*

She feels fortunate to look back on the trajectory of her career, which included a great education, opportunities to travel, the support of state and federal governments, and the support of her community. But she's worried for the newer generation.

"There is a kind of pathway that people can follow to build a sustainable practice – as long as all of those models stay in place. I feel like I've been so well supported. I hope that support is maintained. I'd hate for any government to make cutbacks that mean other artists don't have opportunities for that sort of support."

Nick Mount

“Art schools here are more about concept than skills. But hand skills are what give us our identity, how we learn about ourselves as individuals. Knowledge plus hand skills equals innovation. Without that education, we’re going backwards.”

Glass artists Nick and Pauline Mount met at art school in the early 1970s, before a chance encounter with US glass artist Richard ‘Dick’ Marquis in Melbourne gave them the opportunity to travel to the USA and Europe (supported by a grant from the Crafts Board of the Australia Council for the Arts).

While in California, the couple were inspired by the way West Coast studios worked, which was under the cultural assumption that craft makers would be treated and operate like any other crafts person or

business – just like dentists, bricklayers or writers.

Makers would graduate with the assumption that they would fit into the commercial market and would be able to operate as a regular business.

On their return, the Mounts borrowed money to set up their own studio and started selling hand-made glass products into the craft market. They have been running a business manufacturing wholesale glass ever since: working mostly in partnership, but also employing other people from time to time.

The approach of their small business has been to look at and take opportunities as they arise. *“Glass is a fashion industry. We do whatever is required from time to time,”* Nick says. This includes design, exhibitions, commissions and commercial collaborations and product development, and speculative production. He was asked to design and make the receptacle when SA’s Penfold’s Wines created the most expensive new release wine in the world.

The philosophy of taking every opportunity includes applying for grants and awards. *“I never say ‘no’,”* he says. *“I like to develop new skills, and to encourage my medium to come with me.”*

Nick’s work is represented in major private and public collections including state galleries and the National Gallery of Australia. He was awarded the title of Living Treasure in 2012 as part of Sydney’s Object Design Centre’s touring exhibition program. He has also been the recipient of the Bavarian State Prize in Germany, an Australia Council Fellowship, and a State Government Arts and Culture funding Triennial Project Grant.

Nick also teaches – both here and overseas. For years, he was a TA and teacher at Summer Schools in the USA. Even so, their income is either feast or famine. Artists, he says, *“don’t rate well with the banks.”*

Nick says this is both a perception issue and a system issue. *“The system assumes we can’t make any money. But our hand skills and experience, our ability to concentrate, our points of difference, and our obligation to ourselves as operators in the arts is what makes us who we are.”*

Nick looks to further education as the future, but is concerned that there are not enough hand or business skills being taught at school.

He notes that learning doesn’t stop after graduation. For the Mounts, this includes involving themselves in the supportive craft community (including AusGlass and JamFactory) and regular international travel.

After twenty years of making and exhibiting in Australia, their regular trips to the US have led to exhibitions there as well. Though, Nick notes, none of those exhibitions are expected to be majorly profitable. *“Having exhibitions is what I want to do for me, but they can be a marketing tool for the rest of my business.”*



Regine Schwarzer

Regine Schwarzer is a designer/ maker of contemporary jewellery and objects.

Born in Germany, Schwarzer grew up in Bavaria, training in jewellery-making and metalwork at the Zeichenakademie Hanau, one of the oldest training institutions in Europe. Exposed to the rigors of European craft education, her four-year course involved her in a whole range of metal, drawing, design and conceptual development techniques and saw her graduate with apprenticeship papers.

She reflects on it as fabulous, thorough training, especially in retrospect.

After establishing her jewellery practice and making a living through the craft fairs of Europe for more than 10 years, Schwarzer relocated to Adelaide in 1993. This move to Australia profoundly influenced her work, and led her to discover a passion for rocks and minerals that occur here in abundance. Her work is a continual exploration of the possibilities offered by engaging with minerals and rocks in cut and uncut form.

Joining Craftsouth upon her arrival (now known as Guildhouse) allowed her to make good contacts, including with JamFactory (then in its second year in its new premises). It was Craftsouth that told her about her first grant opportunity, which in those days funded equipment.

Schwarzer has since undertaken a Masters Degree in Visual Arts and Design at the University of South Australia (graduating in 2010), an experience that profoundly changed her approach.

Schwarzer now sells her work through galleries such as JamFactory and Canberra's Beaver Galleries, as well as through direct commissions. She exhibits widely nationally and internationally, counting some of these exhibitions as the highlights of her career. This includes a 2002 solo exhibition at Zu Design Jewellery and Objects in Adelaide, and a 2008 solo show ('Informing Facets') at JamFactory (SA), Framed (NT) and Studio Ingot (VIC). Thanks to State Government Arts and Culture funding, 'Informing Facets' also included the production of a publication of her work, which is still in use today.

Schwarzer's work is included in many private and public collections and has been published numerous times in books and magazines. She is also a recipient of an Australia Council for the Arts grant that allowed her to experiment, explore ways to take her work in a new direction, and develop a new collection.

Throughout her career, Schwarzer has lectured at the College of the Arts and presented workshops in Adelaide and interstate. With the reduction in contact hours and facilities, she says it's not possible for students to acquire the depth of technical expertise they require. *"The ideas are really important, but they're not enough."*

The changing landscape of formal education also leaves gaps for individual teachers to step in, with Schwarzer one of South Australia's many established makers who mentors emerging jewellers and shares her knowledge, skills and professional experience.



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Images

- 01 Lex Stobie. *Demi Plié*, 2012, American black walnut, 465 x 300 dia mm. Photograph Jonathan VDK
- 02 Sam Gold, *Back and Forth*, 2019, stoneware. Image courtesy the artist.
- 03 Stephanie James-Manttan, *Large Remark Vessel and Remark Beakers*, 2012, Porcelain. Photograph Michael Hains (Kevin Killey Photographic)
- 04 Stephen Bowers, *Exotic Bird and Strange Fruit Platter* 2018, wheel thrown earthenware, under-glaze colours, on-glaze gold lustre. Image courtesy the artist.
- 05 Jane Bowden in the studio, 2015. Photograph Jonathan VDK
- 06 Gareth Brown in the Agostino and Brown studio, 2015. Photograph Jonathan VDK
- 07 Clare Belfrage. *In Sight (Green and Grey)*, 2015. h. 44 x w. 35 x d. 9cm
- 08 Lisa King in the studio, 2015. Photograph Jonathan VDK
- 09 Christian Hall, *Moire Disc Sculpture*, 2017, Steel. Image courtesy the artist.
- 10 Christian Hall, *Satellite Jewellery Collection*, 2016, Stainless Steel. Photograph Grant Hancock.
- 11 Australian Contemporary catalogue. Photograph Guildhouse.
- 12 Australian Contemporary catalogue. Photograph Guildhouse.
- 13 Catherine Truman. Solo Exhibition, Gallery 9, AGSA during SALA 2016. Photograph AGSA
- 14 Khai Liew studio. Photograph Grant Hancock.
- 15 Khai Liew studio. Photograph Grant Hancock.
- 16 Kirsten Coelho, *Abide* 2018, Porcelain, Matt White Glaze Banded Iron Oxide, Saturated Iron Glaze. 21 x 29 x 22cm. Photograph Grant Hancock
- 17 Kirsten Coelho, *Passage* 2018, Porcelain, Matt White Glaze, Iron Oxide. 27.5 x 60 x 23cm. Photograph Grant Hancock
- 18 Nick Mount, *Scent Bottle Combination #060907*, 2007, blown glass, assembled. 1021 x 220 mm. Kaplan-Ostergaard Glass Collection, Palm Springs Museum, Ca, USA. Image courtesy the artist.
- 19 Nick Mount, *Commissioned Light work*. 1000 x 300 mm. Manila Philippines. Image courtesy the artist.
- 20 Regine Schwarzer, *Making Manifest series*, 2008, Brooches, fossilised coral, aventurine, quartz, chabazite in basalt, chrysoprase, rubellite, sterling silver, 24ct gold, Largest 41 x 28 x 14mm. Photograph Grant Hancock. Private collection
- 21 Regine Schwarzer *Dialogue* 2007 quartz, rubellite, prehnite, scapolite, sterling silver, 24ct gold largest 40 x 14 x 9mm

Acknowledgements

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Government of South Australia
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Visual Arts and Craft Strategy
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