Crafting Self:

Promoting the making self in the creative micro-economy

University of South Australia

School of Creative Industries

match studio

Report Authors
Professor Susan Luckman
Dr Jane Andrew
Tracy Crisp

Other Contributors and Acknowledgements
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Within this report are a selection of responses and quotes taken from the 179 interviews conducted across 2015-2018. A number of photographs and breakout quotes featuring creative practitioners and their business or organisations were chosen to illustrate the report, to both highlight the diversity within the Australian designer-maker sector and illustrate key points from the research. The authors thank those who granted permission for their photographs, images, words or artwork to be reproduced within this report, and state that those featured do not necessarily share the views expressed within the report.

Photography
All photography by Rosina Possingham Photography unless credited otherwise. http://rosinapossingham.com/#

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CRAFTING SELF
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Image: Textile design by Phillipa Julien (Till Designs)

Phillipa Julien (Till Designs)

"You've just got to trust in yourself, … keep your direction and go for it."

1. Project Overview

Aims and Methods

Promoting the Making Self in the Creative Micro-economy ('Crafting Self') was funded through the Australian Government's Australian Research Council's Discovery Project funding scheme (project number DP150100485).

The primary aim of the project was to determine how online distribution is changing the environment for operating a creative micro-enterprise, and with it, the larger relationship between public and private spheres. A key research question was: what are the 'self-making' skills required to succeed in this competitive environment? Specifically, the research sought to:

- Identify the attitudes, knowledge and skills required to develop and run a sustainable creative micro-enterprise, including the acquisition of making/production skills, business skills and acumen, personal capacities and decision-making around self-marketing;
- Analyse the spatial and temporal negotiations necessary to run an online creative micro-enterprise, including the ways in which divisions of labour are gendered; and
- Examine how the contemporary creative economy contributes to growing ethics-based micro-economic consumer and producer relationships that privileges small-scale production, environmentally-sustainable making practices and the idea of buying direct from the maker.

The project focused on the contemporary craft and designer-maker micro-economy, which is at present experiencing unprecedented growth as part of the larger upsurge of interest in making as a cultural and economic practice. This research project has generated new insights into the changing nature of contemporary creative work, and both the tacit and explicit knowledge that individuals require to succeed as makers.

In this project we recognise that not all handmade micro-entrepreneurs are at the same stage of their career or have the same origin story. Therefore this qualitative, mixed-methods national research project consists of three parallel data collection activities: semi-structured interviews with established makers; a three-year longitudinal annual interview monitoring of arts, design and craft graduates as they seek to establish their making careers; and a historical overview of the support mechanisms available to Australian handmade producers.

Across the four years of the project we interviewed: 20 peak body and industry organisations, 81 Established Makers, and followed the progress of an initial 32 Emerging Makers as they sought to establish their careers (Year 1 - '1-Up' = 32 interviews; Year 2 - '2-Up' = 27 follow-up interviews; Year 3 - '3-Up' = 19 follow-up interviews, for a total of 71 interviews).

The study was explicitly national, and we spoke to makers and peak organisations in every state and territory. Underpinning the selection criteria was the need to gather as large a diversity of experience as possible, and thus to seek to capture a breadth of people across: geography (urban, suburban, regional, rural, remote); practice and business model; age; race and ethnicity; and gender.

Image: Scott Van Tuil's workshop

We make no claims that the sample was completely representative, but in its scale and scope, it does capture a broad variety of stories and knowledge.

We identified potential Emerging Make participants through 2014 graduate exhibition catalogues from art, design and craft higher education programs around the country; these were either sourced from publicly accessible sections of university websites or provided by the university involved. These catalogues were requested from higher education institutions following disclosure of the intent of their use. Where graduates provided contact details as part of an exhibition catalogue, these details were used in our study. Where graduates did not provide this information, contact details were obtained through a public internet search using www.google.com. While we initially mistakenly presumed that most of the recent graduates would be young, what was immediately striking was how many craft returners there were; that is people returning to their love of making in mid-life having had other jobs and/or brought up children.

Established Makers (generally those with over five years or more of making and sel -ing) were cold-called having been identified on peak organisation websites or through dialogue with them, Etsy and other online retail outlets, as stall holders in design craft markets, or through recommendation by previous interviewees.

With the peak body and industry organisations we approached all the ACDC (Australian Craft and Design Centres) members across Australia, as well as other iconic craft and design organisations such as the JamFactory, Sturt, Australian Tapestry Workshop and Tjanpi Weavers. We also sought to include representative examples of some of the newer retail designer-maker and craft market operators.

See the Project Webpage: http://craftingself.net/ or Appendix 1 at the end of this document for a full list of research participants who agreed to have their involvement publicly identified

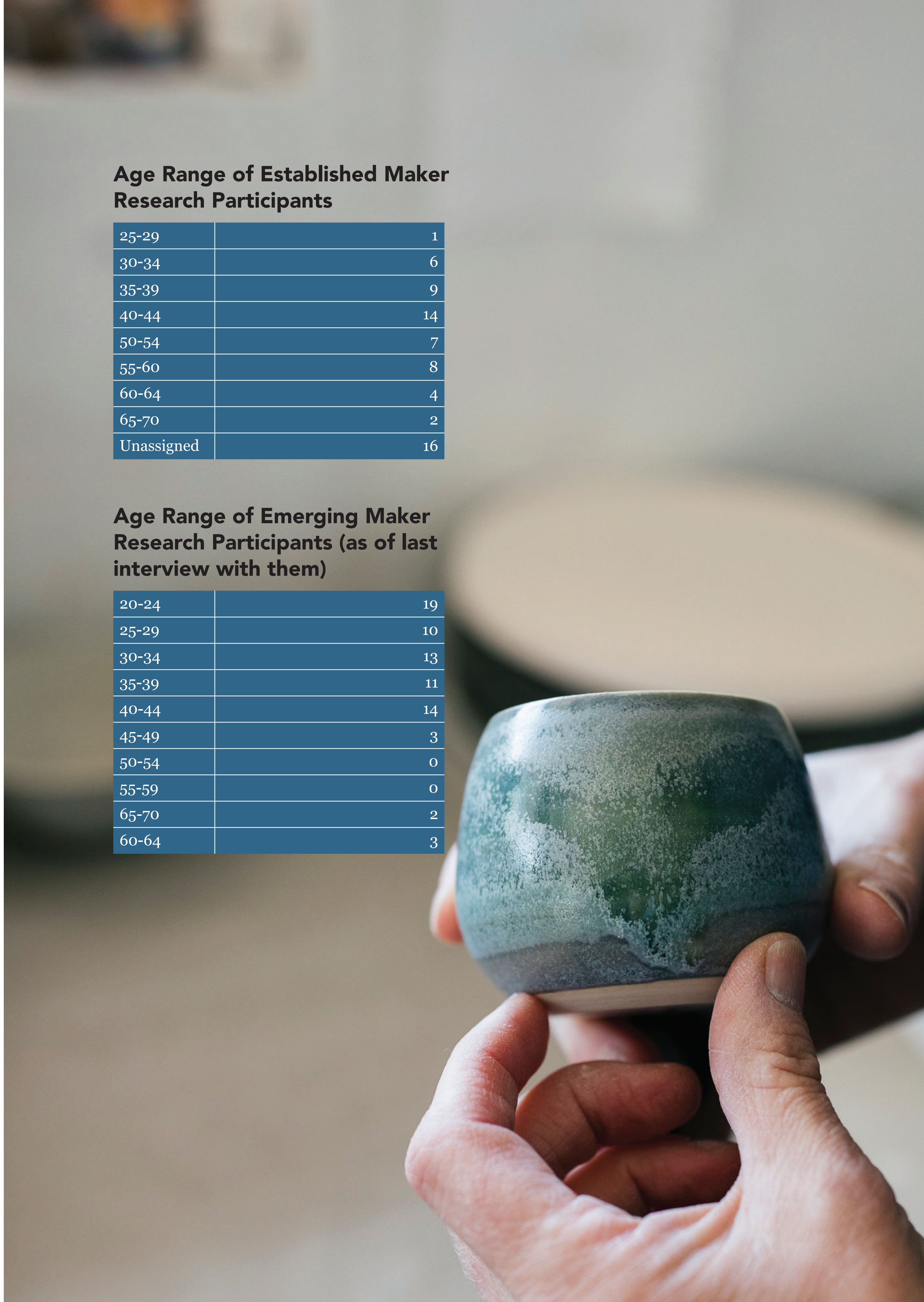
Recommendations: As an ARC Discovery Research Project the primary focus of Crafting Self was on original 'blue sky'/ basic research, not to be government-facing. However, arising out of the research, a number of policy recommendations did clearly emerge through the study, namely:

- **Business skills development:**
  Consider extending the New Enterprise Incentive Scheme (NEIS) to people not on Newstart but also not currently employed or receiving an income who are committed to developing a sustainable business in this sector. Access should apply regardless of de facto or marital status (see p. 75 for further discussion);

- **Reinstate grant schemes to support collaborations between industry and creative micro-enterprises;**

- **Provide funding to maintain higher education studio practice:**
  Need to re-establish funding levels that enable high quality studio practice and hands-on learning if the making skills necessary to grow the design craft sector, as well as enable the contribution of craftspeople and designers to innovation in making in Australia, are to exist into the future.

Image: Ceramic vessel by Stephanie Hammill



Age Range of Established Maker Research Participants

25-29	1
30-34	6
35-39	9
40-44	14
50-54	7
55-60	8
60-64	4
65-70	2
Unassigned	16

Age Range of Emerging Maker Research Participants (as of last interview with them)

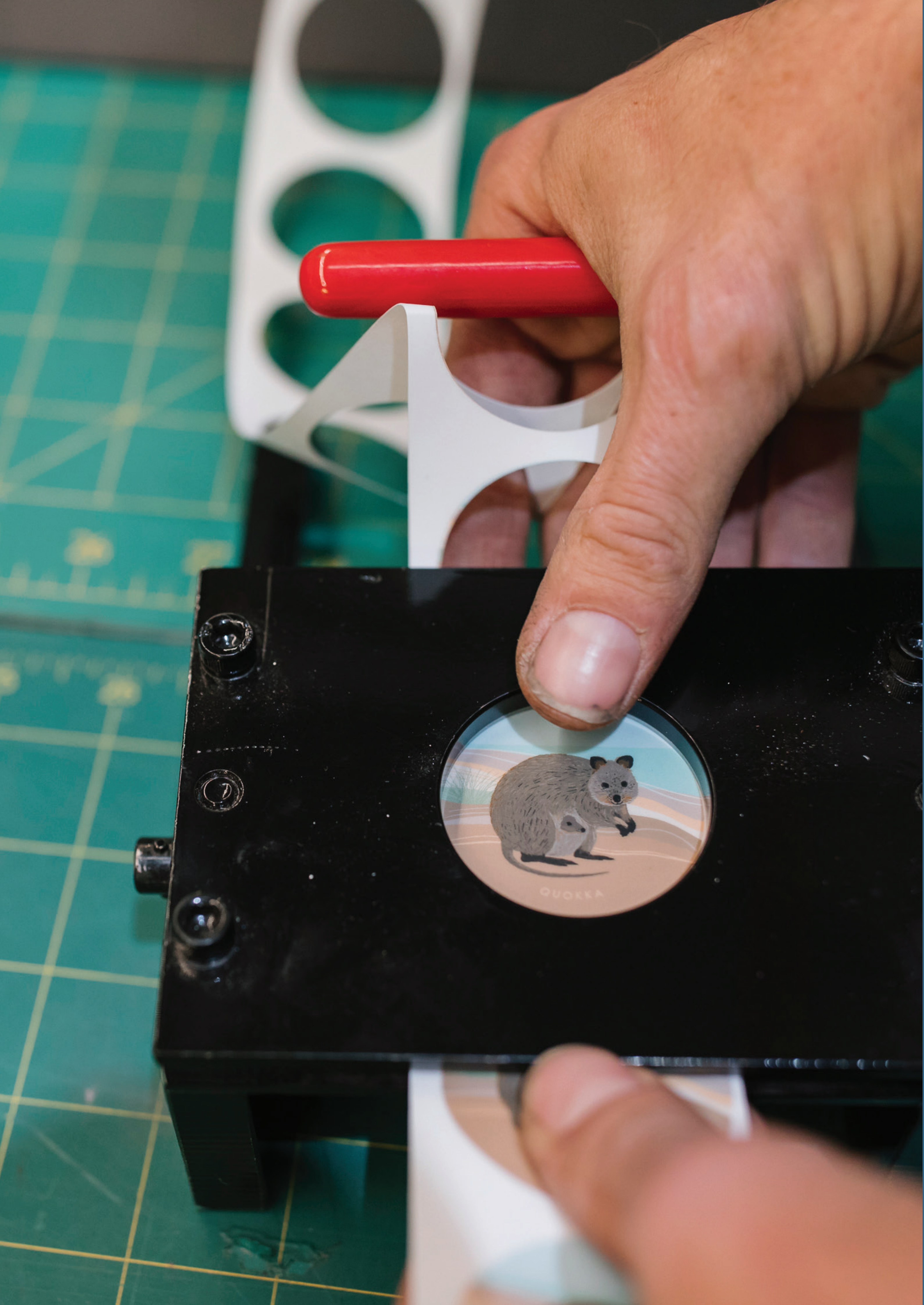
20-24	19
25-29	10
30-34	13
35-39	11
40-44	14
45-49	3
50-54	0
55-59	0
65-70	2
60-64	3

Karen Warren (Tootsie)

“Someone commented to me at a market, a few years ago now, crafting is cool again. Making things yourself is a lot more appealing to people again. ... A lot of people are appreciating handmade items now and wanting to support local business and local sole business owner-makers.”

Tiff Manuel

"I think I was always generally creative as a youngster — like I always made cards, I never bought a card. I would try and make something as opposed to buy something, and I saw the value and joy that people got out of receiving something made."



Understanding Contemporary Australian Craft and Design

What clearly emerges in this project's fin -ings is that contemporary makers are pursuing DIY ('Do It Yourself') or 'self-starter' entrepreneurial career paths. Not waiting for opportunities to fall into their laps, they have internalised the belief that they need to make them for themselves, as is increasingly required and expected of us as enterprising-citizen subjects. Even the self-identified shy or introverted makers, who would just rather get on with their creative practice in splendid isolation, learn the performative and discursive skills necessary to present their story and themselves as key to the value of the artisanal or handmade items they sell.

The affordances of social media and the baseline of needing to have a personal website are key drivers here. Graduates, through their higher education training, and more established makers, through either word of mouth networks, their own writing/promotional skills, or targeted training sessions offered by professional and practice-centred associations, all variously are made to engage with the entrepreneurial self-branding required to operate in this highly aestheticised, self-performative, thoroughly Instagrammable marketplace. But while such self-branding is recognised as being 'the norm' or simply what's required as an entry-level baseline, not all makers completely embrace the practice.

Rather they employ a number of tactics in order to de-personalise their business, moving identification of it away from them and perhaps onto, for example, a disembodied brand name.

Images: Adam Coffey (Future Shelter)
and Jax Isaacson (Jax and Co.) working in their studios

Area or Object of Making Practice of interviewees (Established and Emerging Makers)

Glass	16
Ceramics	15
Unassigned	15
Jewellery	14
Metalsmith	12
Furniture Design	9
Textiles	9
Design	5
Woodwork	5
Leatherwares	5
Shoemaker	4
Furniture Design	2
Textiles/Jewellery	2
Papermaking	1
Handpainted Accessories	1
Textile Upcycled Accessories	1
Upcycled Accessories	1
Soft Toys	1
Fibre Artist	1
Graphic Design	1
Woodturning (pens)	1
Pyrography	1
Furniture/Interior Design	1
Gallerist/Jewellery/Glass	1
Jewellery and Object Design	1
Textiles	1
Designer	1
Furniture and Lighting Design	1
Shoemaker and Leatherwares	1
Knifemaker	1
Design and Illustration	1
Illustration	1
Yarn worker	1
Glass Lampworking	1
Dog Collars	1
Design and Ceramics	1
Tinsmith	1
Machine Embroidery	1
Flamework Beads	1
Milliner	1
Weaving	1
Textiles - Knitting	1

'Craftsperson' versus 'Designer Maker' — What's in a Name

Contemporary craft is a splintering field marked by its burgeoning terminology: 'designer', 'designer-maker', 'maker', 'artisan', 'artist', 'craftsperson'. Obviously, lingering tensions persist around the policing of the boundaries between 'art', 'craft' and 'design' as distinct fields of endeavor, bounded by their own rules, including around quality, legitimacy, expertise, authenticity and scalability. Today the fact is that much tertiary craft and design training is increasingly undertaken in university arts schools, with a growing focus on classroom learning, not studio practice. This ironically means that even more so than in the early days of the roll-out of urban creative industries policy as an economic growth imperative, the winding back of expensive studio time is today having the effect of producing more makers with classical arts backgrounds.

A question we asked up-front in our project interviews was: 'how do you identify yourself?' Frequently people sought to bypass much of this loaded debate and simply have a primary identification with their practice: 'ceramicist', 'jeweller', 'metalsmith', 'furniture maker'. These are often, but not exclusively, people more comfortable identifying with the field of craft, rat - er than design. We also get 'textile artists', 'glass artists' and so forth, especially among our emerging maker cohort, and this is a direct result of the historical movements in the field of craft education identified abov that align it further with art. As a result we encountered comments such as 'at uni we weren't taken seriously if a craft maker', as well as 'art has a higher sale value'. So while many research participants proudly claimed their identification with craft, for others the word 'craft' was seen a limiting, carrying a lot of baggage (especially slightly 'daggy' associations with either the 1970s hippy era or more 'grandma-ish' CWA or hobbyist connotations). These makers thus sought to either align their practice more closely with art, or, moving in arguably the opposite direction, chose to more strongly identify with design.

Image: Vessels by Scott Van Tuil

What do we mean by 'Designer-Maker'?

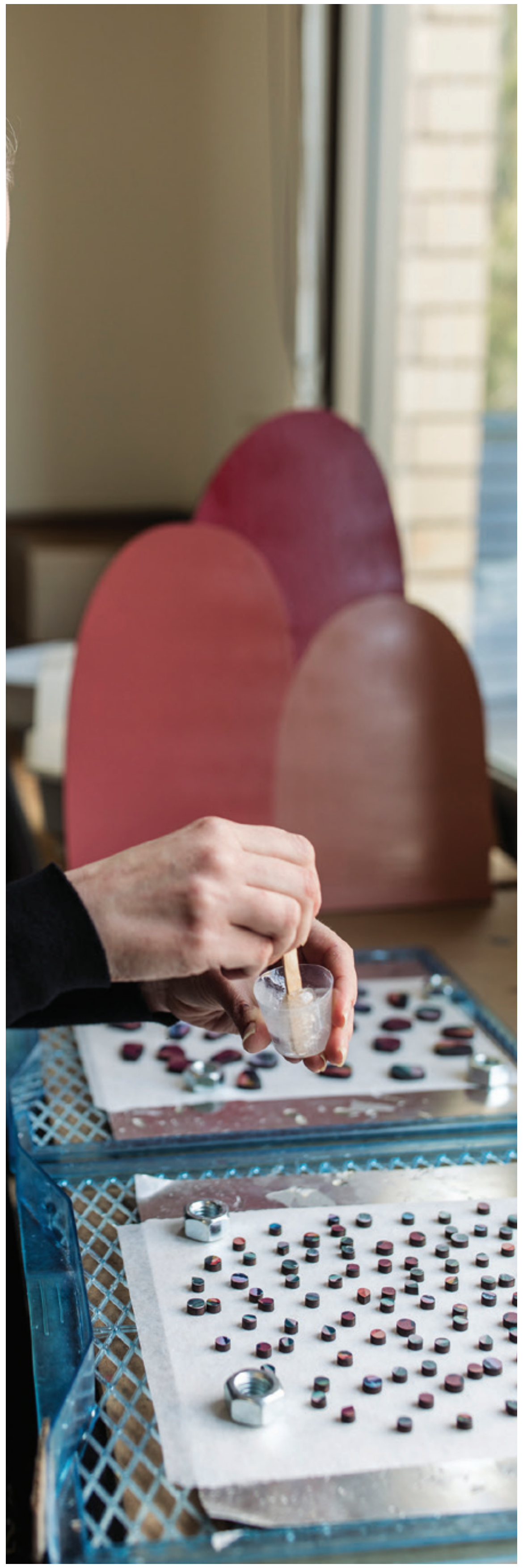
The phrase 'designer-maker' is one increasingly employed in the contemporary craft and design marketplace, especially among those seeking to make a full-time living from their practice. It marks those makers who may undertake original design and prototyping themselves, but who, in order to scale-up their production in ways not always possible for a solo hand-maker, outsource some or all subsequent aspects of production to other makers or machine-assisted manufacturing processes.

The Contemporary Popularity of Craft and Small-Scale Design?

While large-scale manufacturing is increasingly moving to cheaper labour markets, making things — physical, material things — is re-emerging as a popular, largely middle-class activity; the same is true of buying unique handmade items. The demand for bespoke, handmade 'design' (as distinct from 'twee') craft is clear in the growing number of designer maker markets across the country, and the exponential growth of online marketplaces for the handmade. Mainstream consumer acceptance and the middle-class desirability of such products reflects, in no small part, a wider shift in the developed world towards ethical consumption and environmental awareness. Along with other increasingly popular micro-economic practices such as the rise of highly localised artisanal food production and farmers' markets, and the commercial

growth of fair trade items, buying handmade clothing, accessories, gifts and other items becomes part of a set of ethical and self-aware purchasing behaviours. Contemporary handmade items are positioned as an alternative to mainstream consumer culture.

Across the study the idea repeatedly emerged that people prefer to buy something handmade as an antidote to unsustainable globalisation, or at least in order to support local economies to which they can meaningfully belong. This was especially apparent among those with a stronger identification with craft. That people appreciate things that aren't mass produced and that they can have a more meaningful relationship with was a recurring motif, clearly supported by their interactions with customers. In an age of fast fashion, craft and well-designed objects are part of a rejection of disposability, of changing everything every six months. So too, rare trades are becoming popular and offer a sense of a larger story of making and connection to history, community and family. Ditto repair cafes and practices. What was seen throughout the study was that people with the resources to do so don't don't mind spending more if they know where an object has come from, and that they're directly supporting somebody's livelihood.



Images: Helen Mansbridge (Pili Pala) works on her jewellery and Bella Head's loom

2. Why People Make

Within our cohort of research participants, both emerging and established, we found a wide variety of interests, work experiences and career development motivations.

Several of our participants identified the catalytic role that either their parents, grandparents or significant adults in their life played in enabling and inspiring the development of their creative passion. For some, the exposure was watching and working alongside grandparents in their sheds, sewing rooms, kitchens, studios or farms. For others, whilst their parents were not artists or craftspeople they were creative in other ways; in their approach to life, an attitude of resourcefulness — of repair and making do, or the shed-based tinkerer. Other research participants gained creative insight and inspiration through their parental professional pursuits such as engineering and architecture.

While people would prefer to recall the positive influence significant adults ca play in their development, there were also numerous people we interviewed whose intended pursuit of a creative career was strongly discouraged. For many this discouragement started at school when needing to choose between undertaking science-based or arts-based subject streams. Many recalled influential people in their lives stating things like: ‘you can’t make a decent living as an artist’.

Whilst discouraging, this statement is not entirely unfounded. One of our participants whose parents were both artists, recalls the financial and associated emotional stru -gles their family endured in the pursuit of creative careers. It was this that made him determined to establish his own strong financial base and business acumen pursuing another career, before later in life returning to making and the development of creative enterprise inspired by his grandfather.

It goes without saying that the nature of our educational experiences plays a significant role in shaping our lives. Choosing to send a child to school in education environments supportive of creative making and creative enterprise is significantly influenced b family attitudes and valuing creativity, making and the arts. Interestingly, and perhaps not surprisingly, a disproportionate number of our interviewees attended Montessori, Steiner or other non-traditional schools with a strengths-based approach to fostering and supporting an individual’s educational pursuits. But reassuringly for those without the family economic resources or cultural histories that may see them attending such an independent school, across school types many of our interviewees cited the influence of a ‘great teacher’ inspiring and supporting them in the development and pursuit of their creative making.

Image: Craig Northam (BUCK!T) working with salvaged bicycle tyres

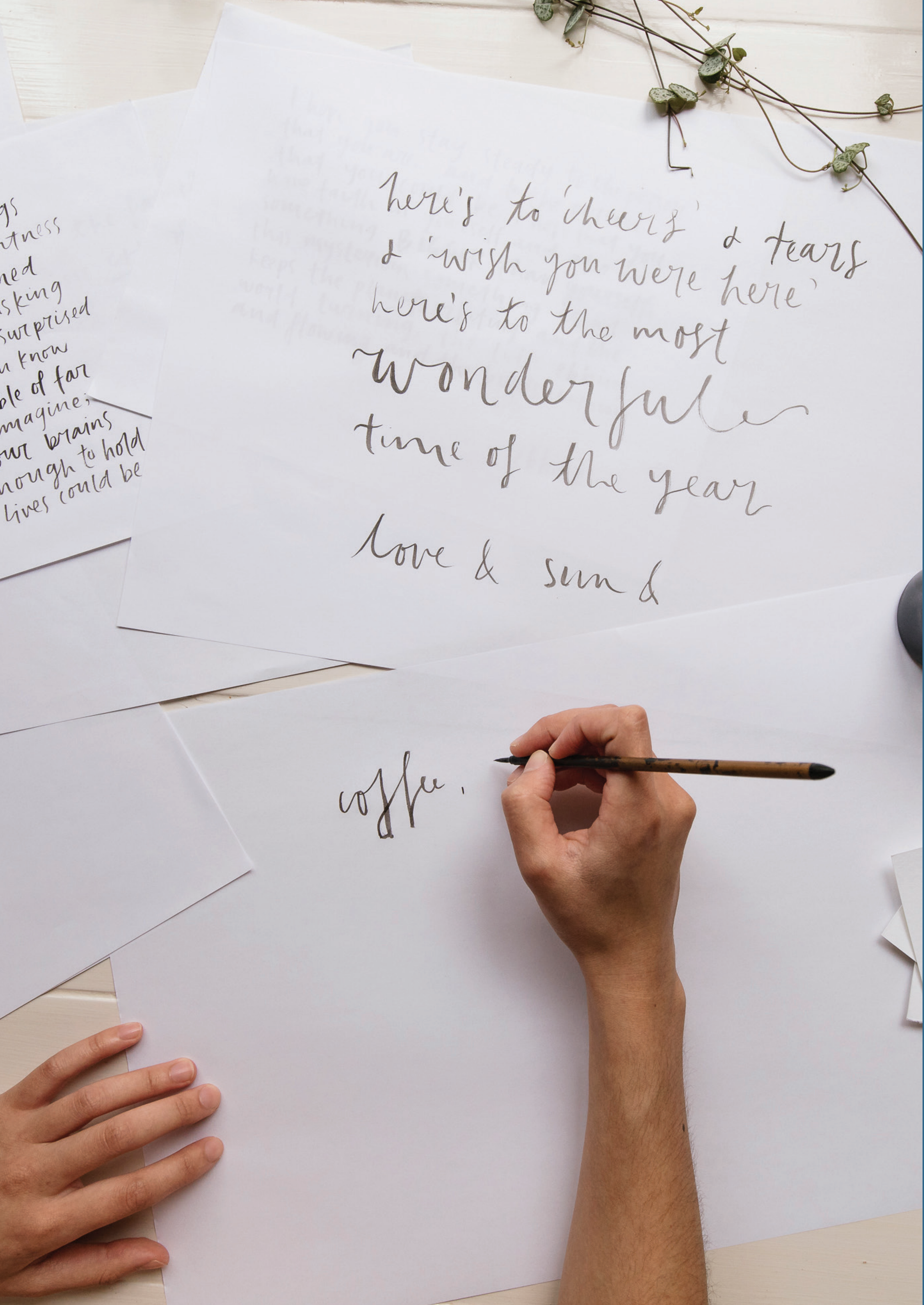
We also interviewed many people who did not have an education rich in the arts, yet, despite this, they are now running a creative enterprise. In most instances there was often a life event that was a catalyst for them to focus on developing their crafting/making enterprise. Some of our research participants' creative pursuits were inspired by travel where they were exposed to people, artefacts, and in some cases making processes that stimulated and informed the development of the products and enterprise.

For some the suppression of their creative/making instincts during their schooling and daily work lives became too much to bear. Often the birth of a child and parenting was enough of a break from the workforce to enable them to develop the skills and spaces in their homes and daily schedules to allow them to create and make. For many this was a transition from creative therapy, to serious hobby, to creative enterprise.

The hands of makers from top of page (L to R): Scott Van Tuil, Jax Isaacson (Jax and Co.), Julie Frahm, Gill Gordiner, Jordan Gower, Bella Head, Emma Young, Karen Warren (Tootsie) and Adam Coffey (Future Shelter)

Jax Isaacson (Jax and Co.)

“I think my work ethic and my enjoyment of the physical part of the job, that comes from growing up on a farm. I remember doing jobs [around the farm] when I was six and seven, driving the ute out into the paddock to round up sheep by myself when I was seven.”



3. Where People Are Selling in the Australian Craft and Designer-Maker Marketplace

A number of the questions in the study sought to identify the actual outlets people were selling through. In particular, the question: 'Which of the following best describes the current distribution methods for your craft product?' that we asked interview participants to complete themselves directly onto the page. What is not evident in the figures presented here is that in approx - mately half of the cases where people sold primarily through public craft fairs or street markets this was far and away their primary outlet, often listed at 60% or above. Much of the balance of their sales was then made via 'word of mouth', often repeat customers (having first purchased off them at th market) or people who were aware of their work through friendship networks. In this way the majority of the people we have spoken to are still selling 'directly' to customers; if not directly 'hand-to-hand', then generally within limited geographies and/ or social networks. Perhaps ironically, the desire for some degree of intimacy with the experience of buying is one reason for the rise of Instagram as a marketing and sales tool; makers reporting success in this space noted the importance of the personal 'word of mouth' recommendations to 'friends of friends' that are easily enabled via the affordances of social media. Moreover, social media contact can be one mechanism by which existing friends and previous customers look to reconnect, and recommission, work from a maker. In this way, even online, selling relationships frequently tended to be both socially and geographically local.

Where our research participants (Established Makers) are selling:

	Total: (in top 3 outlets)
Word of mouth	22
Direct to retailers (other than galleries)	17
Direct to public from studio/ workshop/home	17
Public craft fairs	16
Online	16
Through a commercially funded gallery or exhibition	16
Direct commissions	14
Through a craft shop	14
Through a publicly funded gallery or exhibition	10
Wholesalers	10
Street markets	7
Trade-only fairs	1
Other (co-ops/artist collectives)	2

(NB. No response or percentage given = 20 out of 81. Where equal percentages provided at 1st and 2nd all apportioned to top value, with corresponding number of further levels left empty. If multiples given at 3rd option data not included)

Image: Hand lettering by Doris Chang (Little Sister Co.)

Where People are Selling (Breakdown)

	Main outlet	2nd most significant outlet	3rd most significant outlet	Total: (in top 3 outlets)
Online	7	5	4	16
Word of mouth	8	11	3	22
Direct to retailers (other than galleries)	10	6	1	17
Direct to public from studio/ workshop/home	9	7	1	17
Direct commissions	4	7	3	14
Wholesalers	2	4	4	10
Trade-only fairs	1	0	0	1
Public craft fairs	4	2	1	7
Street markets	10	5	1	16
Through a craft shop	4	2	1	7
Through a publicly funded gallery or exhibition	3	7	0	10
Through a commercially funded gallery	9	5	2	16
Other (co-ops/artist collectives)	2	0	0	2

(N.B Top three responses to the question regarding where Established Makers sell their work. No response or percentage given = 20 out of 81. Where equal percentages provided at 1st and 2nd all apportioned to top value, with corresponding number of further levels left empty. If multiples given at 3rd option data not included).

When the project was initially proposed in 2014, Etsy and other online outlets for the handmade were experiencing a moment of exponential growth, coupled with the wider media hype that comes with the new. Consequently, the possibilities for further decentralisation of production as a result of online international retailing via 'long tail' (Anderson 2007) distribution networks was an initial focus of the study. However, what we have actually found is that while some of the makers we interviewed were indeed having success online, very few stayed on Etsy and equivalent sites long after this initial moment of hype. Instead, social media, Instagram in particular, or simply direct contact via email or from a business/personal website were the online mechanisms leading most directly to sales. In spite of the hype of the global marketplace, as we know geography matters; especially when the products you're selling exist as physical, often fragile, items, not digital files. Those research participants who sought to shift their focus to other sales avenues offered a number of reasons for their lack of success with online selling sites. For some, the sheer number of sellers was seen as an impediment to the visibility of their products. For others, sales volumes did not warrant the effort, especially when the costs of postage from Australia to elsewhere in the world are factored into the buying decision. For others still, online sale sites lacked the personal touch and the facility for potential customers to 'try on' the highly tactile, handmade product.

The Experience of Selling Online — Tips and Pitfalls

For those who have had success online (especially on Etsy), the trick has been to find the right balance between the costs associated with uploading the item for sale (including notably photographing the pieces), and the income to be generated from them. Primarily, there are two divergent paths to take here: if it's a one-off product, make it a high-end/expensive one to cover the costs associated with photographing, describing, costing and generally listing it; if it's a cheaper one, make sure it's reproduceable, including each listed colorway. For makers with insecure supply chains, including those seeking to source environmentally (off-cuts, recycling, etc.), guaranteeing a high level of product consistency is not easy; they tended to lean online towards the faster-to-update Facebook and Instagram to advertise these products, rather than Etsy or similar store-like platforms.

Interviewees' Perceived Strengths of Etsy:

- Really easy to use, with lots of guidance about how to present work etc.
- Good alternative for an online presence to support markets and other sale points
- Trustworthy
- Easier to get traction than with than an individual website
- Takes care of things like currency transactions
- Can develop good networks with other makers
- Great online tutorials and other resources for sellers
- Great benefits if chosen as a featured seller or get some other boost like that
- Might consider joining to be part of the local Etsy physical markets

Interviewees' Perceived Limitations of Etsy:

- It's too big — easy to get lost
- People expect to pay low prices making it difficult to compete with cheaper m - kets; also competing with markets with greater economies of scale (e.g. US)
- Perception that it is a saturated market
- Keeping it updated is time-consuming and fiddl
- Pointing people towards Etsy can mean lost sales because potential customers are more easily able to access competitors
- Harder for people with less obvious products because of the limitations of the keyword search
- Not good for one-off designs because of the time it takes to get the descriptions and images online
- If you don't want to get lost in Etsy need to pay for advertising
- Needs lots of marketing expertise and time
- Costs of running an Etsy shop mean that need a certain turnover to make it worthwhile
- Not good for small items like cards, because delivering a single card, for example, is too time consuming and expensive
- It is reductive — as one maker says: 'Everyone that I talk with, when I ask 'oh where did you get these from?', they always say Etsy, they never say the designer's name.'

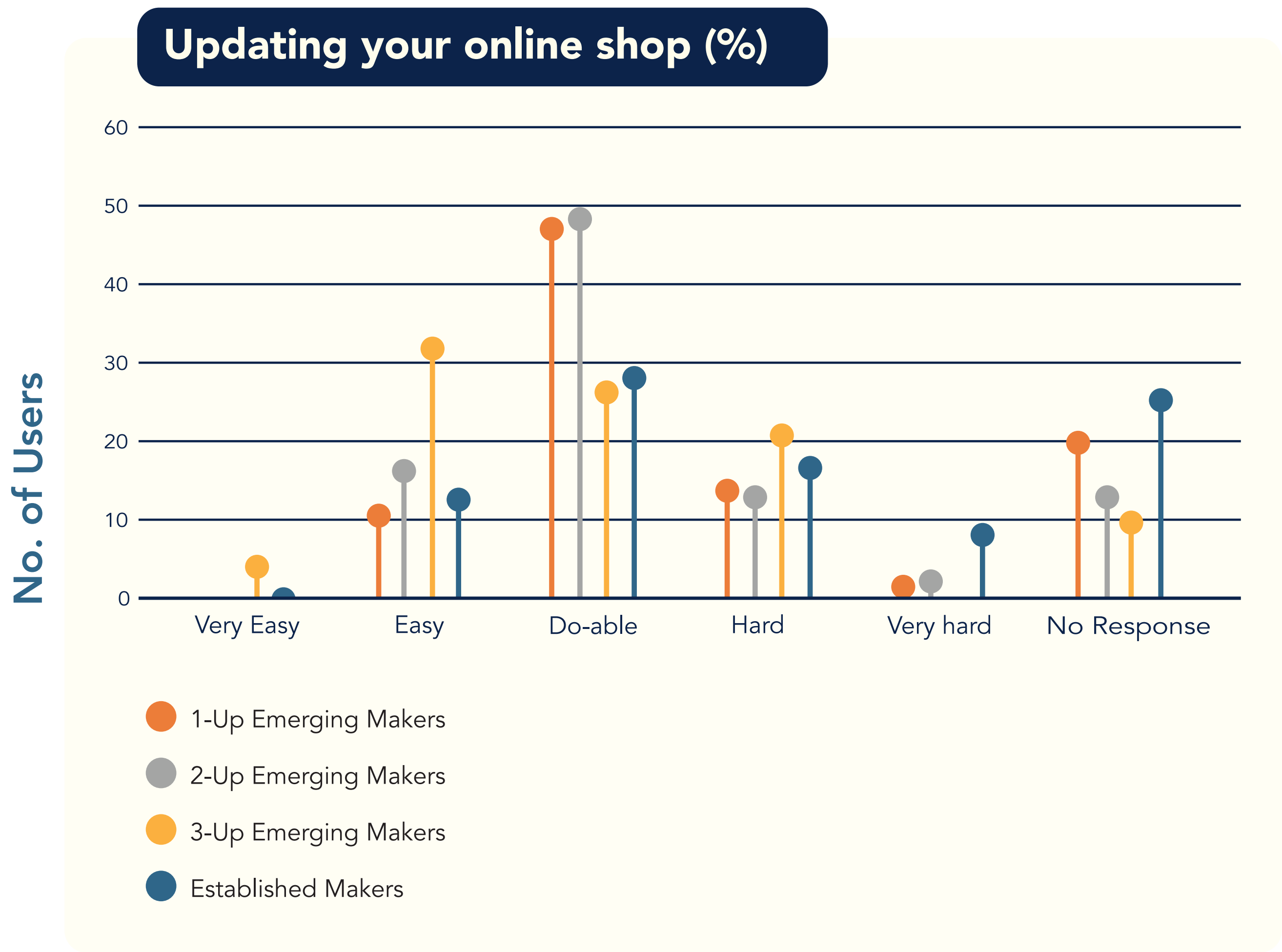
Doris Chang (Little Sister Co.)

“Right now it’s very much local; all of my wholesalers are based in Adelaide. There’s been a few times when people have purchased items as gifts for people overseas which has been lovely, but on a wider scale right now it’s very much local.”

Scott Van Tuil

“So that idea of knowing exactly where it’s come from — I love that idea of you literally owning or can hold a small piece of Tasmania.”

"How easy or difficult do you find the following aspects of running your business?":



Selling — General Comments:

- In the final year of data collection (2018) and thus in a maturing and increasingly saturated market, we noted a small increase in the number of people either already using or exploring the possibility of outsourcing distribution via a wholesaler or other broker.
- Outsourcing business tasks (bookkeeping, marketing, social media, and even staffing markets, as well as distribution more so than outsourcing production was, across the project, increasingly seen as the answer to many maker's quests for balanced growth.
- Online sales don't tend to work for highly individualised products.
- Online doesn't always open you up to new geographical audiences — limitations include postage and delivery; the way Google searches direct people to local sites; people don't want to order without seeing in real life first
- Selling on consignment can be fraught. You can tie up a large amount of stock, and thus materials, without control over its condition or promotional profile and context; we even heard from one jeweller whose work was stolen (not returned) and melted down when a retail venture closed.
- Benefit from economies of scale by selling in more than one place.
- A lot of sales are on consignment which is difficult because the money has bee spent but retailers might not be pushing the product.
- People coming to markets have a broad age range — cater to all of them, or look to one that isn't well-catered for. This can include the need for more men's products at some markets; men may not be there in numbers, but people who buy for them are.
- Markets important for building up profile as well as direct sales. Always have promotional business cards for people to take away – amazing how much business can be follow-up contacts after an event.
- At markets need to have a range of price points.
- The exposure from markets also includes being on the websites, and in email newsletters.
- Markets are also an opportunity to meet with other makers, learn new ways of doing things.
- Leverage the 'made locally' which appeals to both locals and tourists, for example through having location-branded lines or other niche products customised to location.
- Cater to niche markets — address specific community needs (for example, are there lots of young children in community, and few retail options?).
- Increasing costs of the city mean that regional centres are developing. It is more feasible to afford a studio-sho - front outside of urban centres, and you can also then afford to take more risks
- When people travel they like to take something home that is unique and has a memory attached to it. Beyond markets and high profile retail shopfronts, think about other ways to reach this tourist market (e.g. via magazines and brochures in hotels).

Image: Textile design by Tiff Manuel

Emma Young

"I can take little videos and photos of processes and I think people really like seeing that ... they have a good following and sure maybe not many people have bought things, but then I really noticed that at the end of last year I did three different markets for Christmas and every single one I had so many people come and say I have followed you on Instagram for the past three years and I've always wanted a frog cake [glass piece] and finally I am going to get myself one."

4. Social Media and its Impact Upon Contemporary Craftspeople and Designer-Makers

Many current makers still recall the pre-internet craft marketplace where professional practice-based associations (not commercial operators) ran 'professional' craft fairs where stalls were run by, amongst others, potters, glass artists, jewellers, instrument makers and textile artists, all of whom handed their goods over to the purchaser wrapped in newspaper. In this recent past branding was a business card and, if you had a computer, a rudimentary website. Today, image is everything, as is cultivating your own brand, even if that 'brand' is you. Now the norm is to have multiple social media presences, thus adding a layer of complexity and increased demand upon the time creative entrepreneurs need to spend working on their business, above and beyond the actual work of making. It is not surprising therefore that the vast majority of our interviewees report significant hours are spent creating and maintaining a professional and engaging online presence, not to mention building and sustaining the networks which make these sites useful and viable as promotional tools.

For most within the Australian craft and designer-maker community setting up one's own website and perhaps professional social media presence is relatively easy, but in this new and increasingly crowded market what is clearly starting to emerge is the challenge of, and time commitment needed to, develop and maintain an online presence that helps them stand out from the crowd. Successful creative self-employment is clearly more than a case of 'build it (online) and they will come'. Indeed rather than being a licence for instant success and profile, having an online professional identity — not just for makers but more widely for workers across many creative professions — is now simply a taken for granted starting, not end, point. It is something you need to have as a default; it will not necessarily build your reputation or sales, but existing online on a professional website proves simply that you exist, are contactable. Being 'Google-able' professionally is a new baseline, offering evidence of the reality and legit - macy of your professional identity. Operating in tandem with, but not effectively in addition to, your offline presenc

A concerning early tendency especially among the emerging makers we interviewed was the false security that having an online business identity brings with it. While emerging makers were far more likely to report finding marketing 'do-able' as co - pared with established makers, despite this on the whole they clearly did not have the web traffic, sales or profile of those w found this aspect of their practice more difficult. The maintenance of social medi profiles can take up much of the time ma - ers have to give to their business each week.

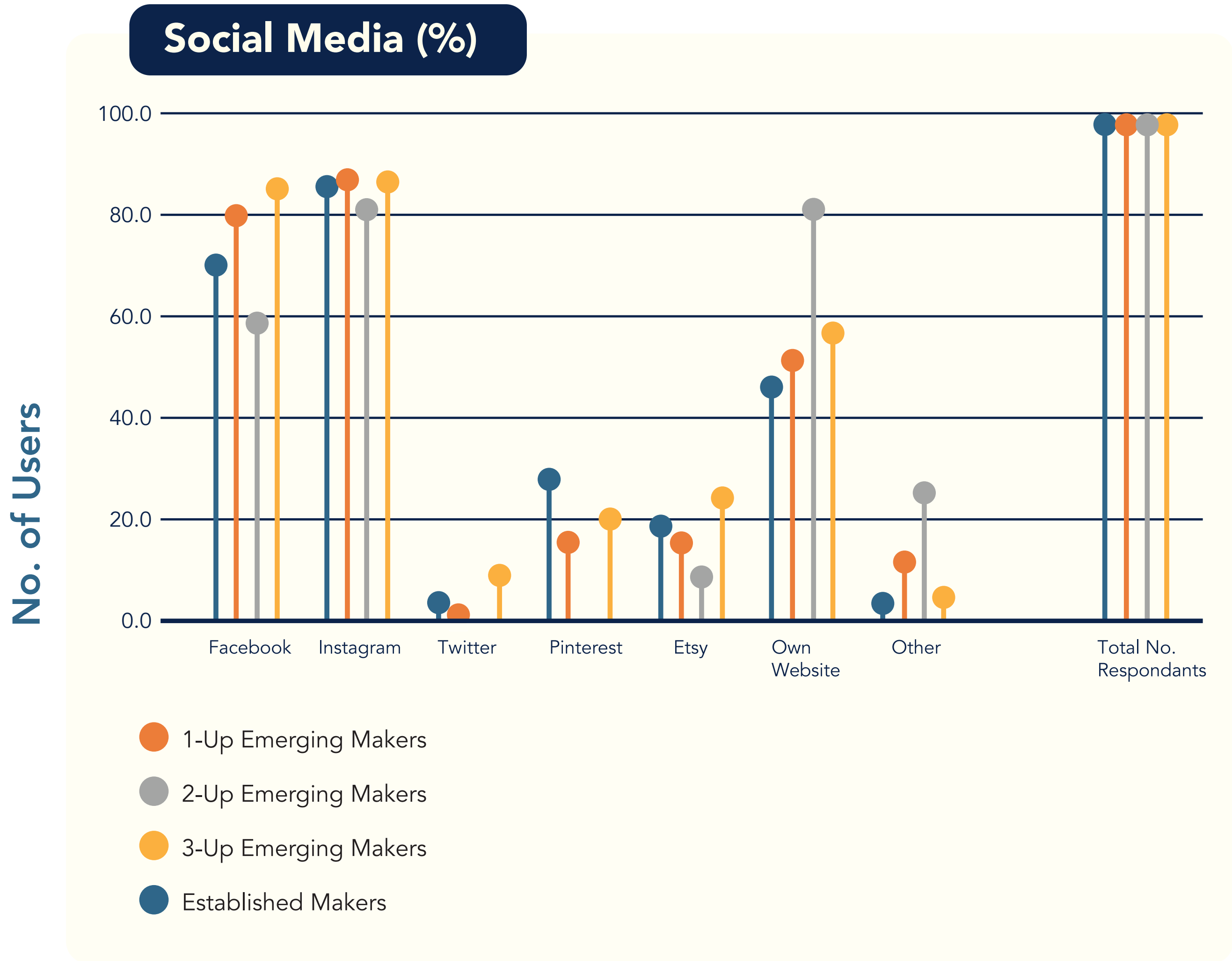
Image: Bella Head takes pictures of her weaving thread

The simplicity, especially for so-called digital natives, of creating online professional profiles appears to be masking the real challenges of building a reputation or brand — particularly across multiple social media, business website and retail website platforms — that converts to sales and not just 'likes'.

"What social media platforms are you actively marketing/self-promoting through?":

Early on in this project, the popularity of Instagram over websites such as Etsy, at least for Australian makers, emerged as one of the stand-out findings of the research. In this stylised and design-oriented marketplace, Instagram is proving successful especially for those whose work lends itself to presentation in aspirational interior or modelled settings. For those makers with a skillset that incorporates styling and photography skills alongside making, this aspirational styling in many ways forms a significant part of the value of the product being sold.

Social media is seen as important in cultivating in possible buyers a connection with the processes of making, and thus potentially a stronger connection with the product itself by providing some of the story behind the work. Our participants were also pretty skilled at using social media to tell a story about themselves, and had cultivated the skills required to present the kind of personal statements increasingly generic in this space (the connection of craft and design with arts training is again of note given the longer history of artists statements as a profiling genre). But interviewees also noted needing to make decisions about how much to share, and few featured their children or family in any of their marketing photography (though pets seem fairer game!)



Social Media — General Comments

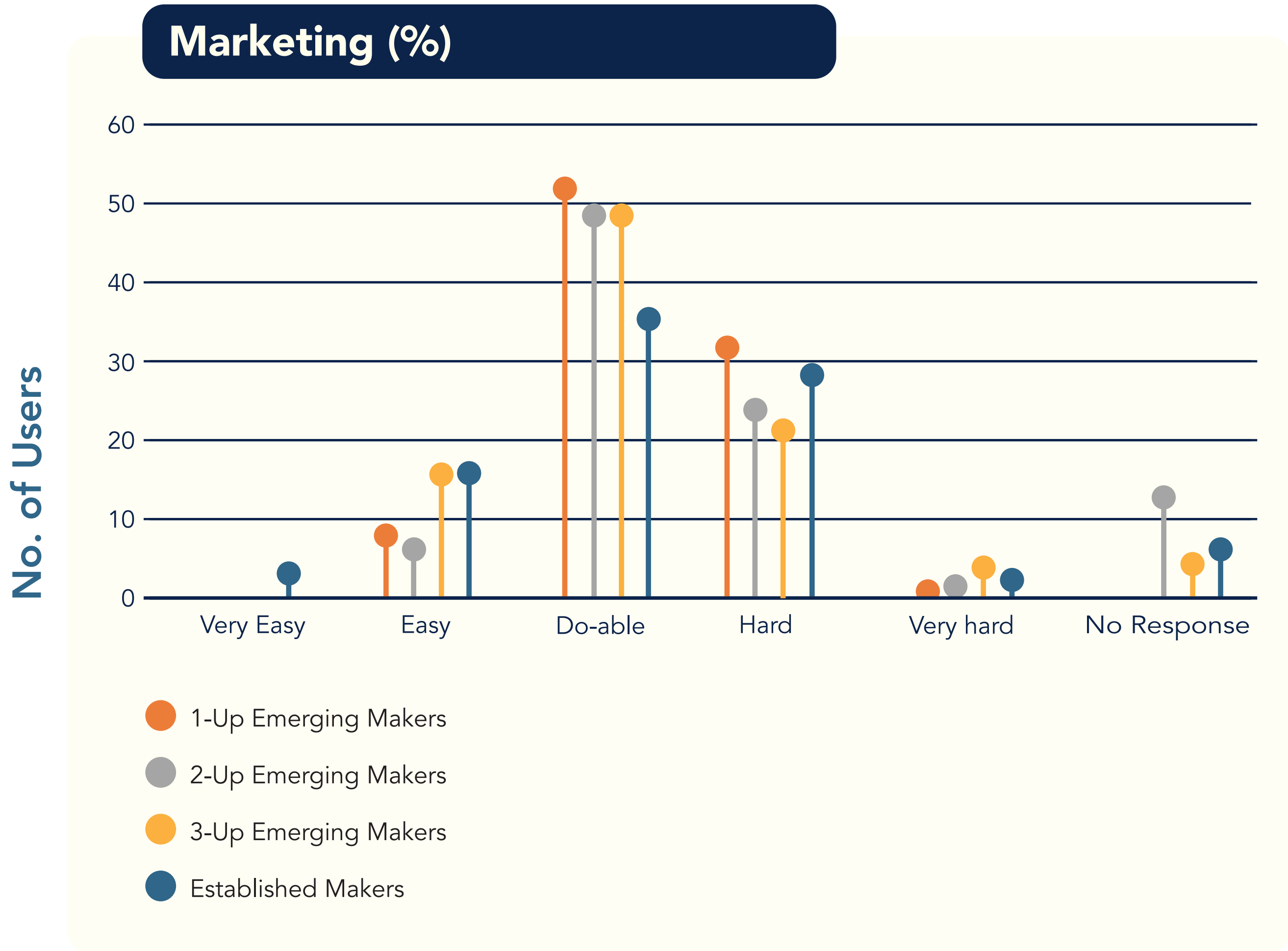
- The Instagram and Facebook combination is a common one for makers
- If you start an Instagram account, quickly make links to Facebook and/or your own website — people don't want a sales pitch in the visual environment so link them to this elsewhere from the photo
- Post from Instagram to Facebook and vice versa
- Managing all of the platforms takes a lot of time — pick one or two and do them well
- Differentiate between the platforms, use some to curate, some to sell; also diffe-entiate within platforms with personal pages and business pages
- YouTube is good for finding new skills and helping with problem-solving (including social media and marketing issues), overcoming for regional, rural and remote makers some of the negatives of being away from support organisations and other makers
- Hashtags make Instagram easier to use than Facebook — 'better reach'
- With Facebook it's hard to get beyond friends and to drive new business without paying
- Instagram tags can find new creatives, new accounts and they can find you; a way of exploring new stockists.

Image: Pouch by Karen Warren (Tootsie)

"How easy or difficult do you find the following aspects of running your business: Marketing":

Most respondents mentioned how much time and effort marketing (especially online) takes and felt there must be better ways to do it.

Such information and guidance were sought through web searches, networking with other makers and professional associations. Marketing generally, and social media in particular, were key areas that makers reported wanting more support and training in.



Images from top of page (L to R): Textile design by Phillipa Julien (Till Design); Illustration on card by Doris Chang (Little Sister Co.); Necklace by Gill Gordiner; Glass by Emma Young; Illustration by Pip Kruger and Ceramic by Annemieke Mulders

Julie Frahm

"I love Instagram, I really do, I like it a lot. I kind of like looking at my feed and just seeing what I've been doing ... I'm kind of not there to sell my work, I'm more there just to represent my work because part of me feels like if I don't represent my work online someone else is going to start representing similar work to mine and claim it in a way and I think no, I'd rather just be in control of what I'm making and I'm putting it out there and it's acknowledged as mine."

Jordan Gower

"You could see the people who really wanted to do art as a full time thing — they were the ones that were out there networking ... It's a really social thing, you have to be seen or even send someone a message saying 'I can't go tonight' just to let them know, just to get your name in their head."

5. Acquiring Craft and Design Knowledge Skills

Since colonisation, the formal acquisition of craft and making skills in Australia including via formal education in the ‘applied arts’, has run in step with the modes of training and education in the UK. That said, many craft and making skills have been handed down through the tacit exchange of knowledge and teaching through applied practice in private and community spaces.

In considering where, how and when individuals acquire their craft and design knowledge, it is useful to reflect on the pr -files of practitioners developed by the Crafts Council, Creative Scotland, the Arts Council of Wales and Craft Northern Ireland in the report *Craft in an Age of Change* (BOP Consulting 2012). They identify four key pathways into professional craft practice:

- **Craft careerists**: committed to the idea of craft as a career, they move to start their businesses shortly after finishing their first (or second) degrees in craft related subjects.
- **Artisans**: do not have academic degrees in the subject but nevertheless have made craft their first career
- **Career changers**: begin their working lives in other careers before taking up craft as a profession, often in mid-life.
- **Returners**: makers who trained in art, craft or design, but who followed another career path before ‘returning’ to craft later on.

Image: Kath Inglis working in her studio

Regardless of their making origin story, the makers we interviewed had a diversity of sites and modes through which they have acquired and developed their crafting and design skills. In addition to their innate interest and passion for making, many of our research participants acquired their skills through a combination of formal and informal education, training and mentorship.

Whilst the sites of informal knowledge exchange and learning are as varied as the individuals in our study and relatively independent from any policy infl -ence, an individual’s experience of formal education, through technical college, university or other accredited education provider is significantly influenced b federal and state economic and educational policy, and the remit and pedagogical focus of the institution providing the education at the time.

This report does not have space to provide a detailed history of the education and training environment in Australia supporting the development of craftspeople and designer makers. Suffice t say, the restructuring of the higher education sector in the late 1980s, including the absorption of many technical colleges in which art and craft education and training resided into the universities, has highlighted the tensions and value laden differentiation between a universty education involving what are considered higher cognitive skills and a more theoretical approach, as compared to the

kinds of training offered through a more hands-on education with a focus on manual and technical skill such as traditionally offered by technical colleges (TAFE)

The absorption of visual art, craft and design programs from technical colleges into the university system catalysed a change in pedagogical focus for many design and craft-based programs. Alongside the gradual pedagogical shift occurred a tightening of university funding mechanism and a consequent rationalisation in investment in staff levels and student contact hours. In the disciplines of applied arts or crafts where learning is structured around doing, this diminution of time in the studio has had a significant impact on the calibre of making skills acquired by emerging graduates.

The influence of this change in training and educational experience and skills acquisition is made clear when comparing experiences between our 1-Ups and our Established Makers. Commonly, our Established Makers undertook their formal education during a time when, relative to now, there was greater support for government investment in education and the arts. In addition, during the formative stages of practice development they had the opportunity to access a relatively better funded range of arts funding programs than are on offer today. This loss of developmental and hands-on expertise can only be compensated for so much through individual entrepreneurialism, especially when those entering the craft and designer-maker sector today are often too busy bringing in an income to spend time on up-skilling or product research and development. Moreover, the making skills of those now entering advanced training programs (those that take on university graduates) are seen as inferior to those of their predecessors as a result of the loss of university studio and TAFE courses. The result is that rather than fine tuning the advanced making skills of Australia's top craft and design students, much time is now spent more remedially replicating the hands-on training that once was the core of craft post-secondary or TAFE education.

The rationalisation of investment in education and training over the years has run in parallel to changes in the Australian economic and industrial landscape, with many industries that once employed artisanal labour moving offshore such as the textile, clothing and footwear industries. One of our interviewees, an emerging shoe maker, lamented the fact that the closure of the shoe making course at TAFE in Adelaide now made it extremely hard to access training and skills development in this continually in-demand area. Whilst many of the artisanal/craft-based courses survived the original transition from technical college to university, successive neo-liberal funding cuts have seen government investment in craft and manufacturing-focused areas depleted, despite the ongoing demand from the artisanal sector as well as manufacturing, for these niche skills, especially when it comes to R&D and innovation. Within this policy environment and with a former Federal Education Minister asserting that an

education in the arts was a 'lifestyle choice', the future of government supported education in the crafts and applied art disciplines does not look bright.

In the digital future, craft and design skills embedded and working in collaboration with industry are essential to innovation as Australia looks to develop high-end advanced manufacturing. However, our capacity to grow pioneering manufacturing is profoundly threatened by the generational loss of the often highly-embodied nature of crafts and hands-on making expertise. With this loss of practical making skills and knowledge of materials and their capacities further compounded by the closure of many key TAFE courses focussed on craft and manual skills, and the winding back of expensive studio training by schools and universities, this deficit affects not onl current industries, but also threatens future innovation and the growth of high-end manufacturing at a time of profound global change enabled by advances in digital technology. Craft skills enable both niche and mass manufacturing, including in the car industry, engineering and aeronautics. Materials innovation is occurring around new fibres and smart materials (e.g. the production of new fibres from algae).
The skills of craft traverse into and across other fields of production, including ma - ufacture, and vice versa; nurturing and extending such innovation into the digital future is essential to Australia's economy, and to do this we need first to better understand the importance of craft skills to making in Australia, as well as their capacity to sustain the kind of micro-enterprises that were the focus of this study.

Image: Phillipa Julien (Till Designs) views her textile design

Adam Coffey (Future Shelter)

"A lot of makers that I see struggle with trying to align what they're really good at and what they enjoy doing, with what makes money. You may go into something and it is really niche and then suddenly, say, after your 2000th knife are you really still into making knives?"

Emma Bugg

"I really wanted this year to be about experimentation. It's great to be able to make money from my jewellery, but I feel pressure to always be working towards a money goal, because obviously, we all need to live. But there's freedom in having the grant — I can take time, paid time, away from needing to make commercial output to experiment."

6. Making as a Living

"I think if this was any other time for me in my life and any other situation if we were living anywhere else, this could never have occurred, it was amalgamation of time and materials and everything coming together."
Jax Isaacson (Jax and Co.)

At a time of growing employment uncertainty, shrinking arts funding, and a governmental policy emphasis on encouraging small business, self-employment and the development of a craft or designer maker micro-enterprise can seem like an attractive and logical option for makers. Certainly what emerges in our research, as elsewhere (in other creative employment sectors and national contexts), is that self-employment is becoming ever more regularised as a response to wider socio-economic global forces; indeed establishing an online creative business profile is a normalised default setting for emerging and established makers alike.

The potential rewards of successful design craft self-employment are considerable: making sales and money doing what you love, on your own schedule, being your own boss, and importantly having the flexibility to organise one's working day around the needs of significant others. For certainly, the growth of home-based creative self-employment can be at least partly accounted for in terms of inequalities within contemporary workplaces, especially when it comes to accommodating employment alongside care-giving responsibilities. For some this dream is one they seek to pursue with a life partner as a 'back to the future' family workshop way of reconfiguring an idealised work-life balance in the twenty-first century. Such a vision of reconci - iation of work and life speaks especially to middle class, first world aspirations for 'something better' than the grindstone of family unfriendly employment.

But as has emerged in our findings as elsewhere (Throsby and Zednik 2010), ever-present economic precarity underpins the sector which is significantly propped up financially by family savings, partner earnings (and sometimes labour), retirement or redundancy packages, a willingness to make the financial trade-off to live wit less, or multiple jobs to support needs and lifestyles. Those of our interviewees whose alternate source of income was related in some way to creative practice such, as gallery assistants or art teaching, expressed less contestation for time between their making practice and their 'paid' job.

This often precarious self-employment is therefore also masking considerable un- and under-employment. The social and economic costs to individuals, families and wider society of all this effort and risk-ta - ing are profound and require greater attention as part of wider cultural and economic policy making, for example around how

Image: Tiff Manuel's retail space

self-employment and contract work fit in alongside social welfare support structures, such as eligibility for unemployment benefits

Importantly too, the relatively low incomes many of the respondents make from their creative practice means that very few are able or prepared to take the financial risk of scaling up their enterprise, or to contribute to a superannuation fund, at least not from their craft or designer-maker work. Some contribute from other employment sources or have historically; others still referred to their owned home as their superannuation. The long-term and gendered implications here are important to acknowledge. Additionally, across the four years of the study, less than five makers had Income Protection Insurance. Most of these 'yes' respones to this question around income protection emerged in the final year of the study, often as recommended by an accountant and alongside setting up a superannuation account around the creative practice. People more likely to be in a position to take up or have this recommended to them tended to be male research participants with young families.

Maker Incomes

Established Makers — 'Annual income earned from craft practice' (if selected two took lower option)

Income Bracket	Number of Responses	Gender - Female	Gender - Male	Couple	No Response
Below $10,000	24	21 (33%)	3 (20%)	0	0
$10,000-$30,000	23	19 (30%)	4 (27%)	0	0
$30,000-$60,000	18	12 (19%)	4 (27%)	1	1
$60,000-$80,000	6	4 (6%)	2 (13%)	0	0
$80,000-$100,000	1	1 (2%)	0 (0%)	0	0
Over $100,000	4	3 (5%)	1 (7%)	0	0
No response	5	4 (6%)	1 (7%)	0	0
Total	81	64	15	1	1

Established Makers — 'Annual income earned from craft practice' (if selected two took lower option)

Income Bracket	Number of Responses – Year 1	Number of Responses – Year 2	Number of Responses – Year 3
Below $10,000	2	12	8
$10,000-$30,000	9	7	5
$30,000-$60,000	1	5	2
$60,000-$80,000	1	0	0
$80,000-$100,000	0	0	0
Over $100,000	0	0	0
No response	0	0	0
Total	33	24	15

Images: Earrings by Emma Bugg and illustrations by Doris Chang (Little Sister Co.)

Emerging Makers — 'Annual income earned from craft practice' (if selected two took lower option)

Research Participant	Year 1	Year 2	Year 3
001	10-30	10-30	10-30
002	Below 10	10-30	-
003	Below 10	10-30	Below 10
004	Below 10	-	-
005	30-60	30-60	-
006	10-30	-	-
007	Below 10	Below 10	-
008	Below 10	10-30	-
009	Below 10	-	-
010	Below 10	Below 10	-
011	Below 10	-	-
012	Below 10	Below 10	-
013	Below 10	Below 10	10-30
014	Below 10	10-30	Below 10
015	10-30	30-60	30-60
016	10-30	10-30	30-60
017	10-30	c	10-30
018	Below 10	Below 10	Below 10
019	Below 10	Below 10	-
020	Below 10	Below 10	Below 10
021	10-30	10-30	10-30
022	Below 10	Below 10	-
023	10-30	-	Below 10
024	Below 10	-	Below 10
025	Below 10	-	-
026	Below 10	Below 10	Below 10
027	Below 10	-	-
028	10-30	10-30	10-30
029	10-30	-	-
030	60-80	30-60	-
031	Below 10	Below 10	-
032	Below 10	Below 10	-
033	Below 10	Below 10	Below 10

Image: Stephanie Hammill working in her studio

Pip Kruger

"At the moment I work three days a week at a studio which is really so that I have enough financial backing to eat and pay the rent and have a little bit of fun and whatnot. And that way I can take the financial stress away from my personal practice."

7. Running a Craft or Designer-Maker Business: Creative Enterprises and Business Skills

While most of the Emerging Makers in particular could recall having had people come in to speak to them during their university study about the business side of creative practice, overwhelmingly these messages were experienced as ‘not sticking’ or ‘not valuable’, or they admit they simply did not realise the significance of the information being conveyed at the time. While some of the reasons for this (as acknowledged by the research participants themselves) have to do with youthful arrogance or a lack of focus on the world after their degree, more often there was a sense that the information was too esoteric or not relevant enough to be, as yet, of any value to the graduates. Rather, the kind of business education they did find useful was successful makers coming in and talking about their business model, that is how they have got where they are through trial and error around balancing jobs, brand identities, products, locations, creative versus non-creative work, product lines versus gallery work, and/or a focus upon grants versus a more business growth-oriented model from the get go. It was this bigger picture information about how to position yourself and build your portfolio making enterprise, rather than the easily Google-able and quickly dated minutiae of running your accounts that really stuck with, and was seen as valuable by, the majority of the makers we spoke with. For this reason, having a mentor — either as part of a formalised program or happenstance/personal networks — was identified by many makers as a key factor in the successful development of their creative practice and enterprise. It is interesting to note that while opportunities for formal vocational training through apprenticeships in the applied arts and crafts such as shoemaking, manufacturing jewellers and potteries are diminishing or have completely disappeared, there is a growing appetite and consistent government arts funding support for mentorships between emerging and established makers. These opportunities however are only available to a small few and the winding back of apprenticeship opportunities further compounds this loss of good solid experiential modelling of what a craft or design career actually looks like.

However once makers found themselves self-employed, they were on a steep learning curve and had to be resourceful to replicate the kinds of informational and advice access they had previously taken for granted while studying, such as pricing your time and products, setting up a payment system on your website or processing a sales transaction. Being in a context where you need to apply this knowledge makes it all the more relevant. This has given rise to questions within the Crafting Self project as to what alternative structures can best provide this if the most useful timing of such support is at once at the coalface of self-employment,

Image: Earrings by Gill Gordiner

and not as (another) abstract part of their formal studies; how are emerging artists, craftspeople, and designer makers acquiring the skills to develop and sustain an online creative enterprise?

Despite art and craft practice entailing not only the creation or making of art but also its sharing and distribution, Bridgstock and Carr (2013), as do we, find it surprising that entrepreneurship and enterprise development remains at the periphery of the visual and applied arts curriculum, particularly given the influence of the creative indu - tries policy agenda in the United Kingdom and Australia which over the last decade has linked creative work with economic growth in advanced economies. So while we train people in these practice-based areas, what skills and acumen do they garner within the formal education environment that prepares them for developing creative enterprises in a complex new economic landscape? Is enough attention given to the 'soft' — 'self-making' — skills required?

What was evident when meeting Emerging Makers, and this is a fact backed up by the interviews with Established Makers, is that now more than ever to succeed as a design/craft practitioner one needs to be a hybrid graduate, an all-rounder, with skills not only in one's field of practice but also in small business, and most especially in working and communicating with other people. For example, when asked to reflect on skills other than the making/cr - ative skills that enabled her to sustain her practice, an Adelaide-based ceramic artist identified that the work she had done in the hospitality sector had enabled her to communicate with clients more effectively

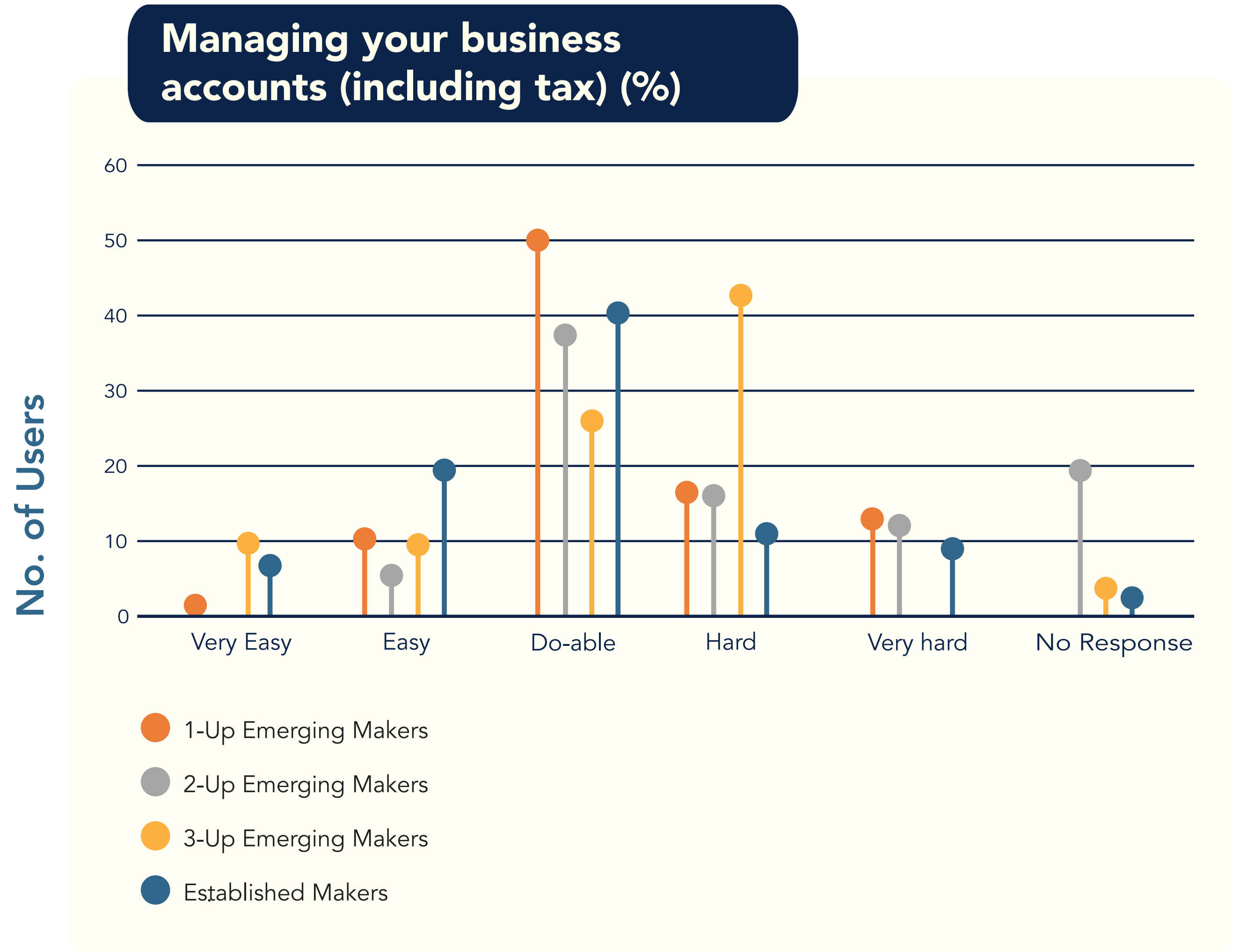
"All that gives you a sense of confidence in terms of answering enquiries or how you approach people that you work with and I think that's always helpful. And also in terms of response times and having a bit of work ethic behind that it certainly helps. So it, I think it makes you quite professional and in terms of how you interact with, with prospective clients or stockists or galleries and I think it also helps you in terms of pushing yourself to make sure that you get yourself out there and understanding a little bit about the work behind the scenes in terms of running a business and, how you get on with that." (Artist, Adelaide)

Other makers, many of whom identified as fundamentally 'shy', echoed these kinds of sentiments.

Makers need to develop and access a number of small business skills to succeed in this space. Co-working, shared studios or Artist-Run Initiatives (ARIs) were important sites for the collegial sharing of information on the day-to-day aspects of running one's business. Where this fails, the internet is full of guidance. Even those makers not selling via Etsy found their business resources particularly valuable 'go tos' for advice.

"How easy or difficult do you find the following aspects of running your business: Managing your business accounts (including tax)?":

Many of our interviewees mentioned the fact that they felt they were hopeless with numbers — 'that's why they are an artist!' In light of this they were in the most part reconciled to seek help with their business accounts. This assistance was mostly connected to understanding and submitting their tax returns, especially when they have more than one income stream.

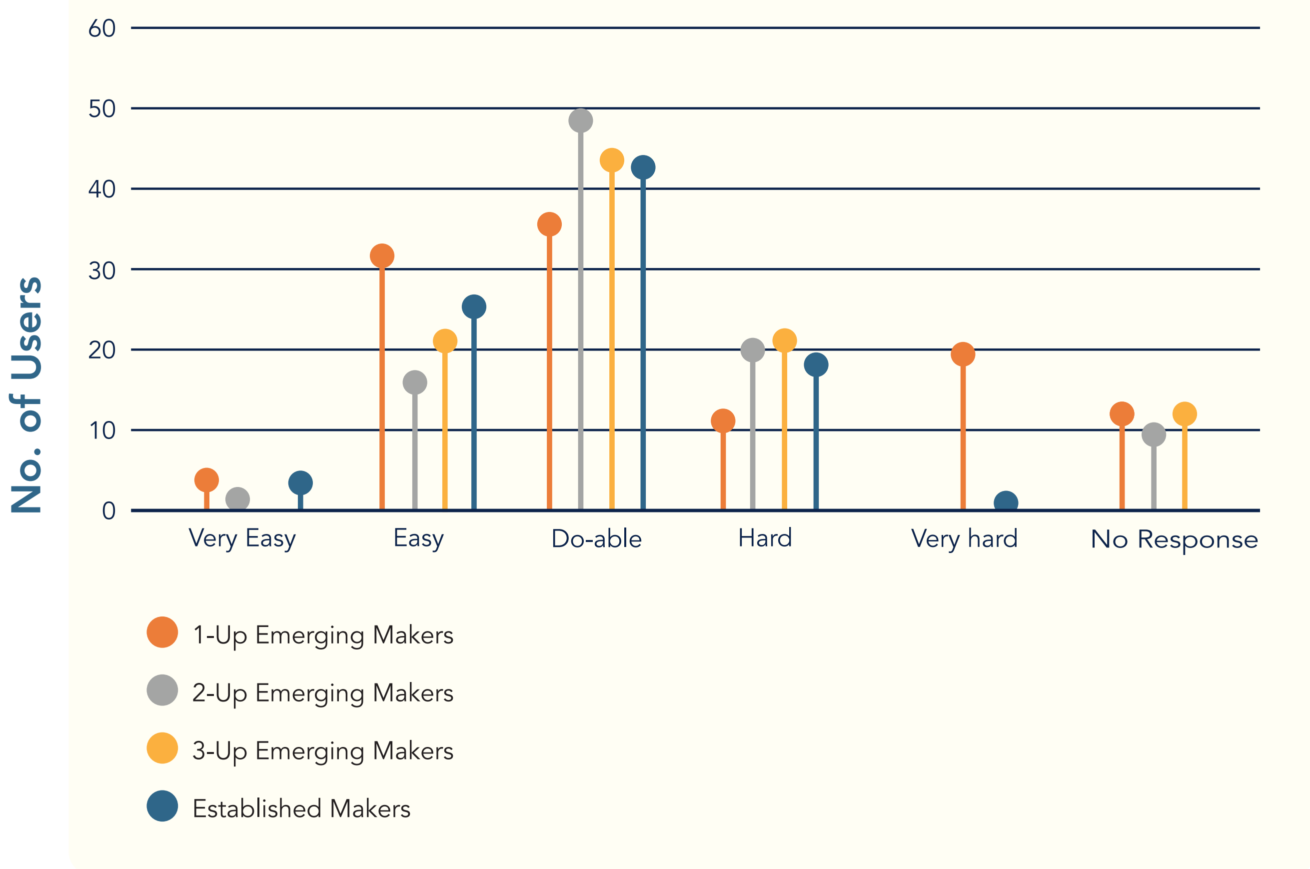


Maintaining Stock

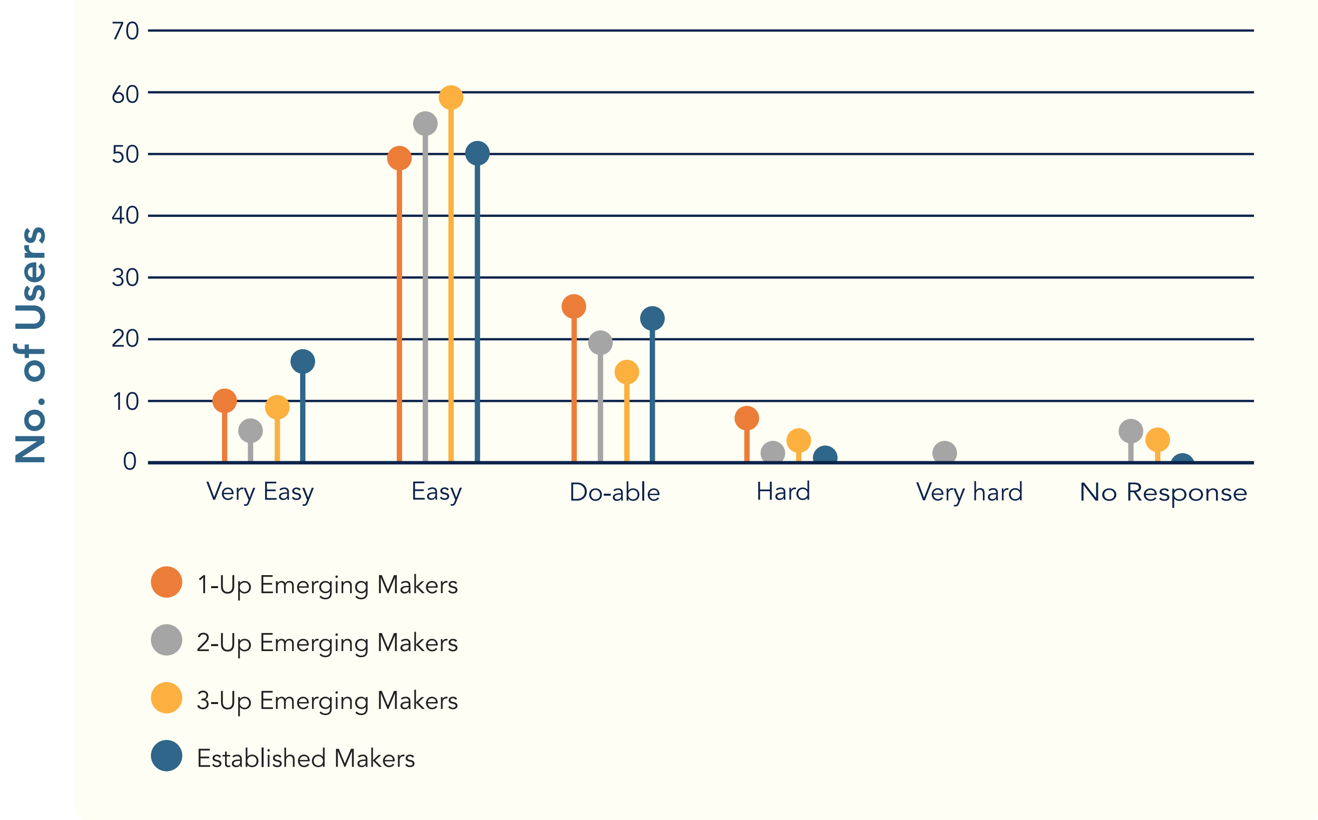
"How easy or difficult do you find the following aspects of running your business: Maintaining your stock?":

Maintaining stock does not present a significant challenge to most of our interviewees. Where challenges were identified they were at either end of the demand spectrum. Whilst receiving a big order was great for self esteem and the bank balance, actually producing the work to order was a significant challenge in terms of physical labour, and investment in materials up front. At the other end of the demand spectrum, producing work on 'spec' in the hope that it will be bought either wholesale or through direct sales at a market for instance requires financial outlay on materials and operating costs. Getting this balance right of having enough stock ready in your studio or out on consignment, but not too much so that money was sitting on the shelf posed a challenge to our emerging as well as established makers.

Maintaining your stock (%)



Managing customer relations (%)



Customer Relations

"How easy or difficult do you find the following aspects of running your business: Managing Customer relations?":

The sites of customer interaction range from selling wholesale to retailers, plac-ing products on consignment in retail and gallery environments, direct sales through their own studio outlet, at markets, or through online sales through an individual's website or social media platform or that of a third-party online platform such as Etsy. Although in general our makers considered managing customer relations as easy or doable, we gained nuanced insights from our interviewees about customer relations in different market environments

Despite the increase of online sales across almost all market sectors, our makers clearly articulated the benefits of face to face selling environments such as markets. Although challenging for those not comfortable about promoting themselves and their work, markets allow customers to talk directly with the person who made the work, thus personalising the object together with providing a deeper understanding about its production and differentiating it from mass-produced goods serving a similar function. Regardless of the environment in which our makers were selling their work,

many of our interviewees reflected on the need to develop emotional resilience when watching a prospective customer inspecting and showing interest in the works and then moving on without purchasing. But even if not making sales, markets have benefits in establishing relationships, having conversations, passing on business cards, getting a sense of what people are interested in, what they are attracted to.

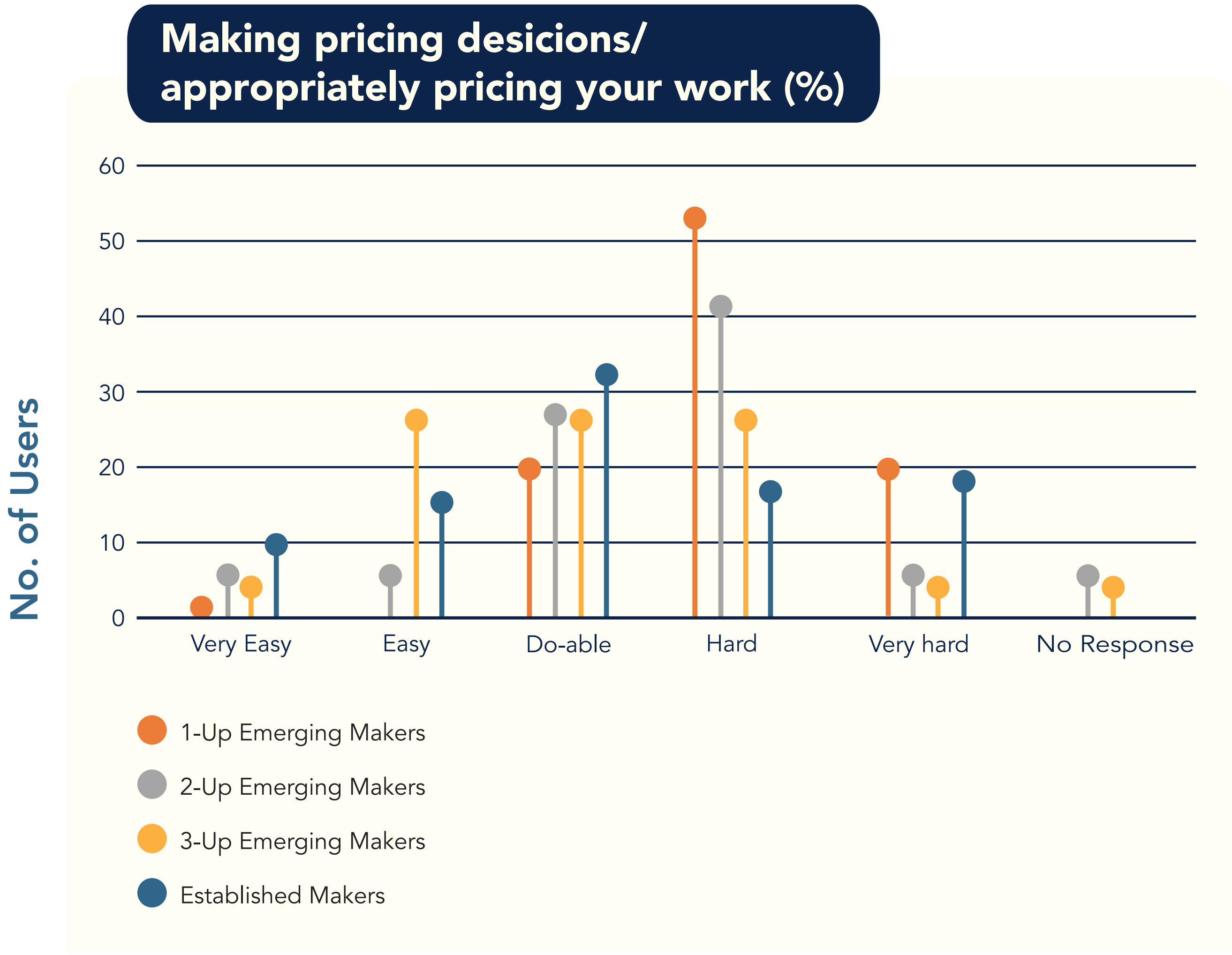
Pricing Work

As evidenced by our survey responses, pricing work is especially challenging for Emerging Makers.

"How easy or difficult do you find the following aspects of running your business: Making pricing decisions/appropriately pricing you work?":

Pricing work poses a challenge for many in the creative sector as often actual labour input, even when costed at a low-level pay scale, would price most objects out of the market. Commonly, emerging makers under-price their work in relation to the cost of production. This is in part due to the fact that they have limited production records of the real time spent and cost of materials etc. that contribute to the final product, if in fact they keep records of this at all. In addition, they are likely to have limited professional networks or market knowledge to base their prices on. Pricing work is especially challenging for those who produce one-off or experimental pieces. It is hardly surprising therefore that managing sales was an area in which our Emerging Makers indicated they would have valued receiving more information whilst studying and continue to seek advice on once they establish their enterprise. Unsurprisingly, as the makers established themselves and their work in the marketplace, they were much more able to identify markets and sales environments into which their work would fit and to d - sign and price their work accordingly.

Image: Brooch by Kath Inglis

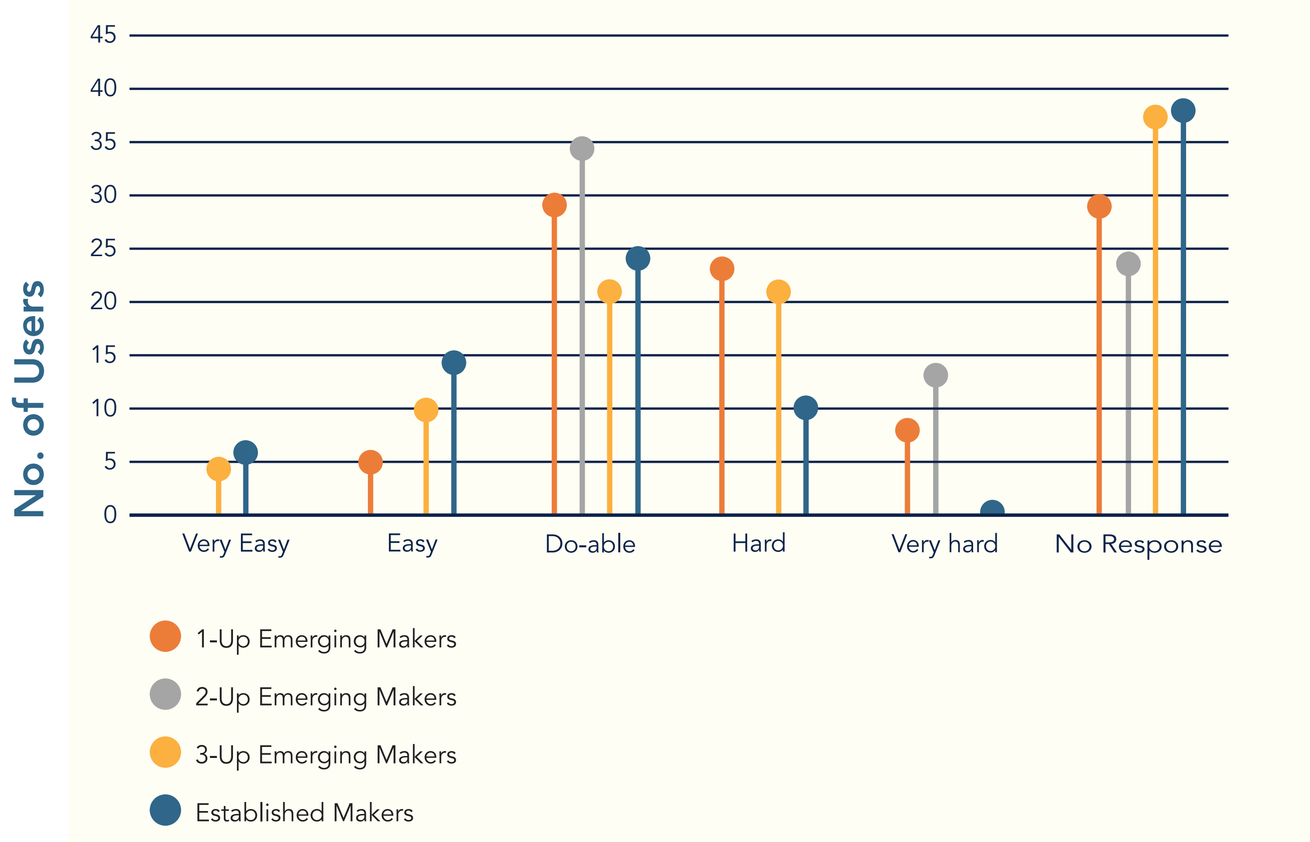


Intellectual Property

"How easy or difficult do you find the following aspects of running your business: Negotiating copyright — yours and others?":

The issue of IP is somewhat of a sleeping giant to many makers. Whilst most of our interviewees had a basic understanding of IP principles commonly gained through workshops and seminars runs by industry bodies such as NAVA and local ACDC members, there appeared to be little attempt by most to proactively protect their IP through design registration. Several of our makers reported finding out their designs had been deliberately copied. Some could afford legal advice and had a lawyer issue a warning letter. But even those who didn't, found that while the copyright protections in Australia are not easy (or at least cheap) to pursue, simple contact (either from a lawyer or even the maker themselves) did tend to scare copycats from persisting. Even subtle (non-libelous) shaming online (eg. simply putting pictures of the items next to one another on social media) could work to have a policing effect

Negotiating copyright/ yours and others (%)



A number of our makers proffered a pragmatic approach to beating copy cats: stay a step ahead of the pack by employing a unique process and just getting your work out there. Others believed that once the work, or mass-produced copies of it, started to saturate the market the thrill of making would be gone and it was likely time to move on and design something new. For tight-knit making communities such as the glass making community, networking and being part of the community is a natural protection, e.g. with glass blowers everyone would know if your work was being copied or would tell you if your work was too closely derivative of someone else's.

Image: Adam Coffey's (Future Shelter) retail space

Undertaking a NEIS Programme to Develop a Creative Enterprise

With the apparent lack of exposure to knowledge concerning enterprise development and business management, or a student's inability to contextualise learning something unless they actually apply it in daily life, it is hardly surprising that few of the Emerging Makers we have interviewed have written a formal business plan, or have anything more than a hand-to-mouth approach to managing the financial side of their business. For many fresh out of art or design school in Australia, the incentive to write a business plan comes from their discussions with their client manager as they negotiate their NewStart allowance (Australia's unemployment benefit). Although wound back considerably from what it was two years ago, many of our interviewees either have, or wish to one day, take part in the federally funded New Enterprise Incentive Scheme (NEIS). NEIS is a programme delivered by a network of 21 providers who provide individualised help for job seekers to become self-employed business owners. NEIS provides job seekers with:

- accredited small business training and business mentoring for up to 52 weeks
- income support for up to 39 weeks (NEIS Allowance) and NEIS Rental Assistance for up to 26 weeks (if eligible)
- personalised mentoring and support from a NEIS provider in the first year of the new business to help a job seeker put their business idea into practice.

Quite a number of our participants have undertaken the New Enterprise Incentive Scheme (NEIS) business course. But to be eligible for NEIS training, the applicant must be at the time registered for Newstart unemployment allowance. During the 13 weeks training program they develop a NEIS Business Plan, on completion of which they earn a nationally recognised qualification (Certificate III in Micro-Bu - ness Operations or Certificate IV in Small Business Management) and receive business mentoring during the first year of the operation of the business. On completion and approval of the business plan, participants receive NEIS Allowance for 39 weeks of business operation. The NEIS Allowance is equivalent to the single, 22 years of age or over, no children rate of Newstart Allowance.

But while a notable proportion of our research participants have undertaken or are undertaking the NEIS scheme, a surprisingly large number of them have never heard of it. Two of our Established Makers in particular acknowledge the positive impact that NEIS had on the development of their enterprise:

"Because I didn't have an interior or an architecture degree and industry was low at that time — the housing industry — ...
I felt I don't have any choice but to start my own business, there's no other way to do it. I did a NEIS course and that was fantastic because they do this thing where they make you figu e out what your competitive advantage is which took me weeks and a

lot of tears and going 'no, I'm no different to any furniture designer, how am I ever going to make a successful business?', but what I figu ed out from that was there was lots of wooden cabinet makers and people who did benches and tables and none of that has changed, but there weren't many people doing upholstery. So that's where I went, I'm focussing on the upholstery side of things and going from there and I still keep that upholstery focus and it's interesting when I do collaborate with architects [which I do] all the time now. The fact that I do the upholstery side of it they really appreciate that because they can knock up joinery designs and stuff no problem, but they all feel a bit lost on that upholstery side of that because it is a bit specialist. So it was a good choice 15 years ago." (Female Furniture Designer, Adelaide)

"I did a course run by the Australian Government. It was called the NEIS Scheme. … And that was amazing I have to tell you. That actually set me up. That started me to think properly about every step and this is how they showed me that you have to choose one day for your administration and that's normal. You have to have a day like that to deal with all the issues. So now I don't have to complain 'oh I hate paperwork and everything', I just do it in between and I just call it my administration time. But NEIS helped me to plan and to get all the ideas together." (Female Artist, Canberra)

The Emerging Makers in our research indicate a clear and active desire to build their business knowledge. Whether aiming for the high-end gallery or the Etsy 'high street', all makers need networks; to build networks means having to build relationships and skills around your making vision.

Image: Jordan Gower's studio

8. Outsourcing, Scaling-Up and the Impact of New Technologies

Within the fields of craft and design, esp - cially those sectors of the scene that focus on the handmade, a key site of boundary contestation comes into play around the perceived status of makers or craftspeople of those who choose (or are perceived) to outsource significant aspects of production. Handmaking processes have long imposed natural limits upon entrepreneurial growth for craftspeople, as evident in the legendary artistic and cultural — but limited financial — success of the British Arts and Crafts Movement. Designers however are not bound by such limitations of scale, with their practice based on outsourcing production once they feel they have resolved prototypes ready for marketable replication. Hence the emergence of the figure of the designer-maker in the contemporary artisanal marketplace as a mode of operation that can, potentially, enable scalable growth.

But both because there is anxiety around the question: 'when does something cease to be "handmade"?', as well as ongoing concerns around whose hands make things (do they need to be the person's behind the brand?; were they paid well?; are their working conditions fair and safe?), while some of the people we spoke to are happily outsourcing designs and reaping the fina - cial rewards of growth, more makers than we expected remained either ethically or aesthetically opposed to scalable growth. For some, especially those associating strongly with craft and artistic practice, the labour is an important part of the hand-made end product people are purchasing, so they would never outsource and that is a logical market-placement option to take. Significantly, many others simply did not wish to grow; for them the challenge was actually not getting too big in order to maintain the balanced life they had attained.

Obviously, one of the clear ways to grow a business and still maintain the much-desired capacity to stay in contact with the creative side of it is to either employ people into your business or outsource production, or elements of it. Among our interviewees a mix of these strategies was present. Due to the short notice or unpredictability of working hours, plus the frequent fact that employees will be present in the home, the informality of the employment relationship, and/or the desire to help out friends and family, those brought in to supplement the labour available were often personally known to the business owner. For others, the responsibility for someone else's income security, coupled with the costs and paperwork of becoming an employer, were seen as major barriers to taking on staff

Outsourcing production is another way many of the makers sought to scale-up. However it nonetheless emerged as a problematic area for many of our interviewees, even those selling as a designer-makers, because of the persistent feeling that they

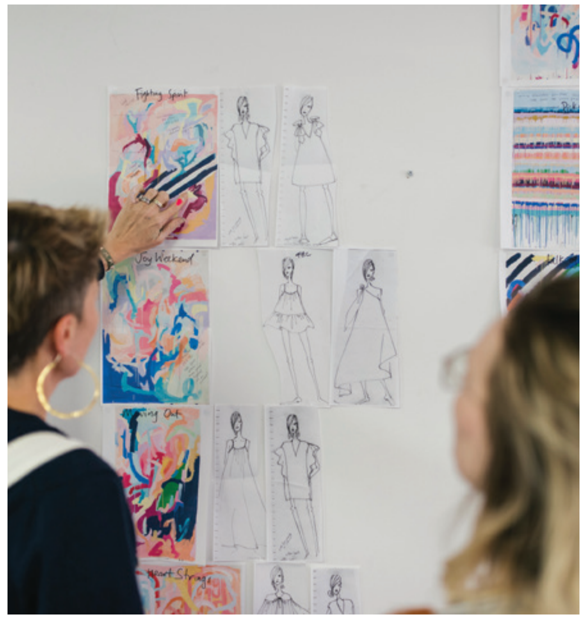
Image: Helen Mansbridge's (Pili Plila) products on display

should still be physically involved with the making. Where it was present, outsourcing may simply consist of getting some of the constituent parts of their products locally cut/produced, but still hand-assembling them. This approach was particularly common among those working with smaller wooden items; the introduction of CNC (Computer Numerically Controlled) cutting tools is particularly notable here for both outsourced production and in-house technological upskilling. When working with materials with which they were not familiar, some makers commented upon the value of outsourcing as a way to access additional expertise and new ideas. To mitigate the downsides of outsourcing, doing so locally was valued by many makers as a way of supporting a local making ecosystem and skill-base, even if it was more expensive than outsourcing to another city in Australia, let alone overseas. Such an approach also ticked boxes in terms of being able to keep an eye on quality and workplace ethics (knowing and having faith in local labour laws), as well as enabling makers to be in close contact with fabricators to innovate and work through problems together.

Others still sought to go further afield and outsource production of their designs to factories in Bali or China in particular. However, this was relatively rare to come across in our study or at least to have people admit to (we were far more likely to hear: ‘going offshore scares me’, or ‘I don’t want to lose control of the quality of my products’), as such, these offshore produ -tion models remain sectorally contested and controversial, even when designer-makers insist upon quality production and site visits to check the conditions the workers are operating in.

Interestingly, towards the end of the study a new key area of outsourcing to enable growth really started to kick in: paying people to do the non-making tasks required of the creatively self-employed. Alongside the more traditional business support services such as accountancy, business planning, photography, and website development, increasingly marketing and social media promotion, as well as paying retail brokers to get products into independent stores, were seen as the desirable means by which to keep doing the making that they love, while also allowing business to expand.

While we sought out makers employing Additive Manufacturing (3D printing) to be part of the study, very few were visibly doing so (mostly jewellers) and there seemed a reluctance to talk about their business. Ironically, the most enthusiastic comments around the making potential of 3D printing we encountered concerned its capacity to make parts to repair traditional making tools, such as spinning wheels.



Makers making from top of page (L to R): Doris Chang (Little Sister Co.), Gill Gordiner, Scott Van Tuil, Tiff Manuel, Phillipa Julien (Till Designs) and Helen Mansbridge (Pili Pala)

Anniemieke Mulder

“I guess you know being a researcher it’s quite creative in itself. I used to be an Experimental Physicist so you measure things, but then to know what you’re measuring and to do the interpretation and to look for the meanings is part of a creative process, and I found with ceramics it’s similar: how you go about designing shapes and find solutions to how the glaze is dripping or how you add the spout to a teapot.”

Helen Mansbridge

“Home life is not just home life, it’s a mish mash of working.”

10. Work/Life Balance

Craft and designer-maker businesses are organised spatially and operationally in diverse and overlapping ways: studio shopfronts; dedicated non-home studios with no public face; artist collectives or formal associations; home studios with some kind of physical shopfront; or strictly via consignment and/or online with no retail presence. Online supply chains and consumer shopfronts, alongside the marketing boon that is social media, have particularly seen exponential growth in the numbers of people working from home. While homeworking has long been identified as a gendered phenomenon, working from home today is a particularly attractive option for women accustomed to paid work but now also finding themselves with caring respo -sibilities within the household. But while it is not only women who are fuelling this rise in home-based making and the artisanal economy, women, specifically mothers, are far more likely to be working from home.

Women's craft production, wherever it has been undertaken, has long had to fight to be seen as more than a 'hobby' (Parker 1984), despite women's making skills being for many previous generations a primary way of making money. This image of women's craft as not art and largely amateur is reflected in common references to home-based micro-enterprise as a 'cottage industry'. Consequently, commonly undertaken as a form of home working, often part-time and all too frequently for little to no financial reward, craft practice conti -ues to suffer from the long shadow cast by stereotypes of middle-class domestic-based labour being 'not a real job'.

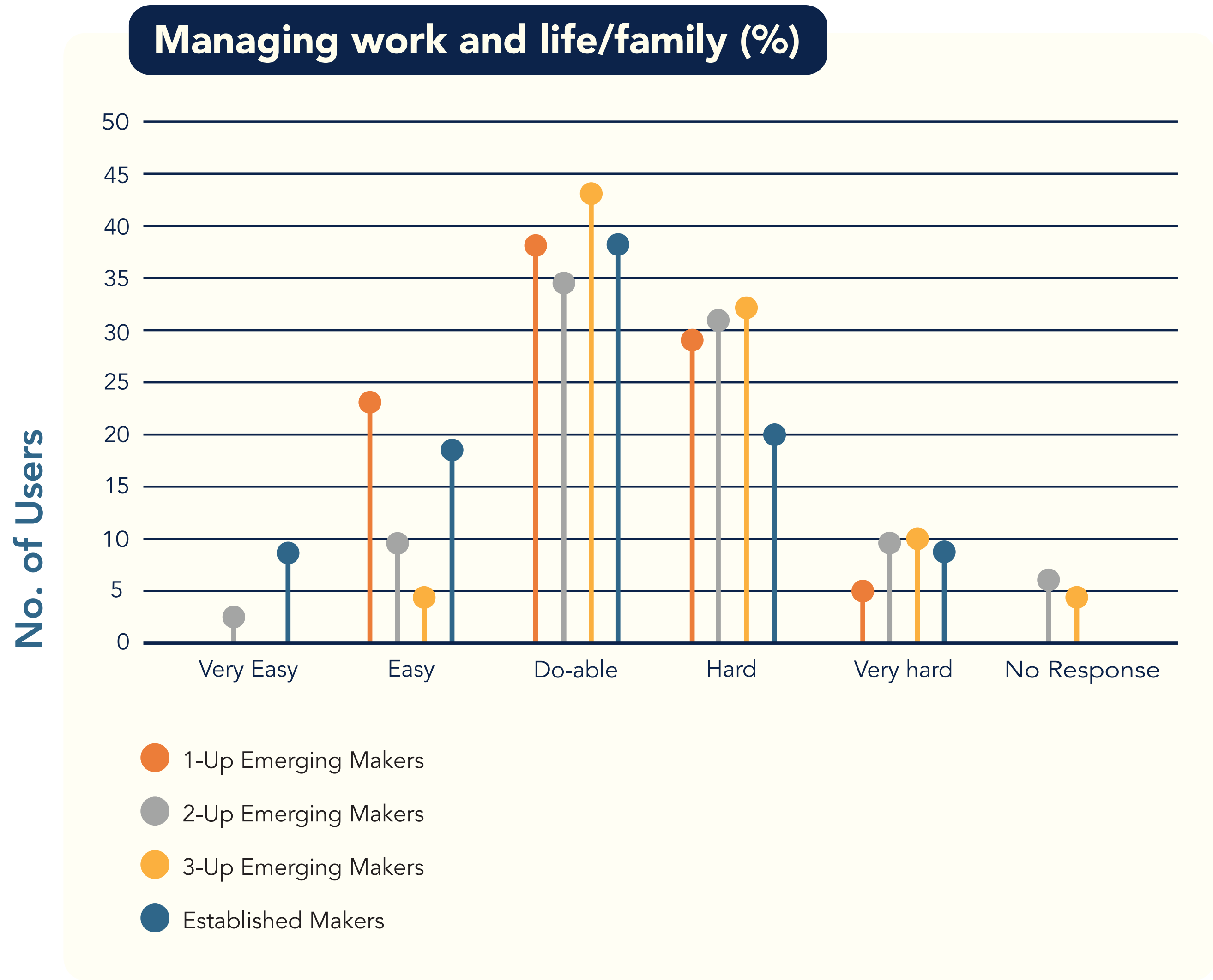
Image: Julie Frahm's studio

"How easy or difficu t do you find he following aspects of running your business: Balancing work and life/family?":

The capacity to control and organise their time flexibly — even if this means also accommodating household tasks or parenting responsibilities — was reported as the key advantage of being able to work from home. Being able to 'be there' for children, especially but not exclusively while they are young, clearly emerges in our research as one of the key reasons people decide to work from home. But such decisions are not made in a vacuum and thus represent just one part of the overall negotiations makers engage in, or at least are willing to articulate.

The spatial tensions implicit in such decision-making, and the trade-offs which are made, are evident in the statements from our research participants who have chosen to no longer work from home. There were frequent reports of feeling like they were not taken seriously as professional creatives if working from home.

The physical and mental boundaries affor -ed by having a studio away from home were valued for providing a space for negotiations with clients and a sense of professionalism. The geographic demarcation offered



by going ‘out’ to work, of having a dedicated work site, be it a solo studio, co-working space, studio shopfront or shared studio/artist run collective emerged as important for many of the makers interviewed. The physical break from the home however does not just take away the temptation to catch up on housework tasks; in terms of pull factors people report the (personal as well as financial) value of the networks they enable, as well as the creative stimulation and company offered by working with colleagues. Conversely, working from home can also limit the potential growth and scaling up of design craft micro-enterprise as the negotiations of having employees working in a domestic environment can be equally fraught.

The geographic policing of space for creative work versus the rest of life is clearly tied up with family and work commitments, as well as compromises and trade-offs over time. Maintaining work boundaries and discipline is much harder when working from home, especially if young children are around, for there’s clearly more to being a parent or care-giver than simply co-presence. For this reason when children are old enough to go to daycare, kindergarten or school emerge as key moments of business development or at least productivity for many of the makers in the study. But for all makers, working from home requires self-discipline in many different ways: the discipline to focus, but also the discipline to take a break. Also, while people may have greater control of their time, this doesn’t mean they work any less with many respondents reporting that evenings ‘if they had young children after they had gone to bed’ were not so much spent on their making as catching up on business admin and, especially, marketing through updating their social media profiles. Another issue that arose were the negotiations that need to be made to family life around market stall-based retail especially as most markets tend to be held on weekends or holidays.

Craig Northam (BUCK!T)

"Know why you're going into it as a sole trader. You have to be making that decision because of what you can get out of having your own business, not just because it seems like a good way to make money directly or to kind of be in control or not have to have a boss, you have to see it for what it can give you. So for me, it means I can ride my bike when I want to, I can knock off that afternoon and spend the afternoon with my wife instead. It's really for me about being flexible and enjoying my life, it's not about, making loads of cash; I don't think many people do. ... Go into it because you enjoy living life, that's really what it's about."

11. Race, Ethnicity and the Contemporary Craft and Designer-Maker Sector in Australia

The project sought to involve as wide a cross-section of the Australian craft and designer-maker community as possible. In so doing, it largely ended up replicating the racial profile of the scene which, as commented upon elsewhere both in Australia (Luckman 2015) and in other national contexts (such as the US see Dawkins 2011 and UK https://karenpatelresearch.wordpress.com/), is primarily dominated by people from Anglo-European backgrounds. Despite the social and environmental awareness underpinning contemporary craft cultures, the contemporary craft and designer-maker economy in particular remains marked by its whiteness. For example, a 2012 report into the UK commercial craft sector found that it was markedly unrepresentative of the contemporary national racial and ethnic population mix, with 93.4 per cent of its respondents identifying as white, while only 3.5 per cent 'were from black, Asian, mixed and Other backgrounds' (BOP Consulting 2012, p. 7). While makers of colour are highly visible in craft micro-enterprise emerging out of foreign aid, micro-credit and other strategies of economic sustainability, within the global West across all levels of the craft and designer-maker continuum the picture of making is predominately a white one. This is true too not only of the demographics of the makers, but also a majority of the buyers and thus the very aesthetics of the goods.

In the making stories of those from beyond these Anglo-European origins, connections to family and cultural histories of making (for example of ceramics in China) remain significant, so too does the role of family endorsement of the choice to pursue a creative career, though an element of rebellion against familial cultural expectations was also present.

Established and Emerging Maker responses to 'Ethnicity (self-described)'

Australian	64
Unassigned	22
Caucasian	9
Anglo Australian	6
Anglo Saxon	5
Pakeha	4
Chinese	4
Australian/Dutch parents	3
English	3
Chinese/Australian	2
Italian	2
New Zealand	2
South African	1
German	1
Asian/Indian	1
British	1
Swedish	1
Australian/Filipino	1
'Mixed-part Chinese'	1
Jewish/Australian	1
Jewish/Australian/Indian/Isreali	1
English/Irish	1
Australian born Brazilian/Irish	1
white	1
Scottish/Australian	1
Australian/South African	1
European/Australian	1

Image: Bella Head's studio

12. Aboriginal and Torres Strait Islander Craft and Designer-Making

The project explicitly set out to be truly national, as well as represent a mix of urban, regional and remote experience. But the people actually interviewed were also overwhelmingly not makers of Aboriginal or Torres Strait Islander background, and it is in this sector that the de-centralized geographies of international online craft and design retail are being more fully realized in Australia. An extension of the art centre model for creative production in Aboriginal and Torres Strait communities that has enabled artists to make a living while staying on their (frequently remote) country, in our project we have identified over 50 social enterprise art centres with some engagement at least with craft and design. For example, in the Central Desert: Ernabella Arts, Hermannsburg Potters — Aranda Artists of Central Australia, Yarrenyty Arltere Artists, Maruku Arts; Tiwi Islands (northern Australia): Manupi Arts, Bima Wear, Tiwi Arts; Arnhem Land (northern Australia): Maningrida Arts & Culture, Elcho Island Arts, Bula'bula Arts, Bábbarra Women's Centre; Kimberley Region (north-west Australia): Waringarri Aboriginal Arts, Nagula Jarndu (Saltwater Woman) Design; Torres Strait (north eastern Australia): Gab Titui Cultural Centre, Moa Arts. Working across a spectrum of creative practice and price points, what unites this work is that it is globally unique.

The expenses associated with postage in this context become not only something to be expected, but indeed part of the whole experience of purchasing work from these makers, based as they are in their own unique, and significant to the product, geographies. Similarly, whether it be in the maker's stories they represent, the design elements employed, or the actual materials used in their production, these products tell a distinct story of place, and send this out to the world.

With millennia of story-telling and making in place underpinning it, Aboriginal and Torres Strait Islander craft and design in country sold via the internet operates precisely at the intersection of twenty-first century economies and technologies, and a politics of (disrupted) lives lived across time in a particular place. To tease this out through one example from our interviews, Tjanpi Desert Weavers (https://tjanpi.com.au/) offer a unique take on the frequent hardwiring of non-urban cultural work to politics concerned with ethical production and environmental sustainability.

'Tjanpi' translates to 'desert grass' in Pitjantjatjara, and Tjanpi Desert Weavers was formed by the Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Women's Council to enable women in the remote central and western desert region to earn their own income from fibre art

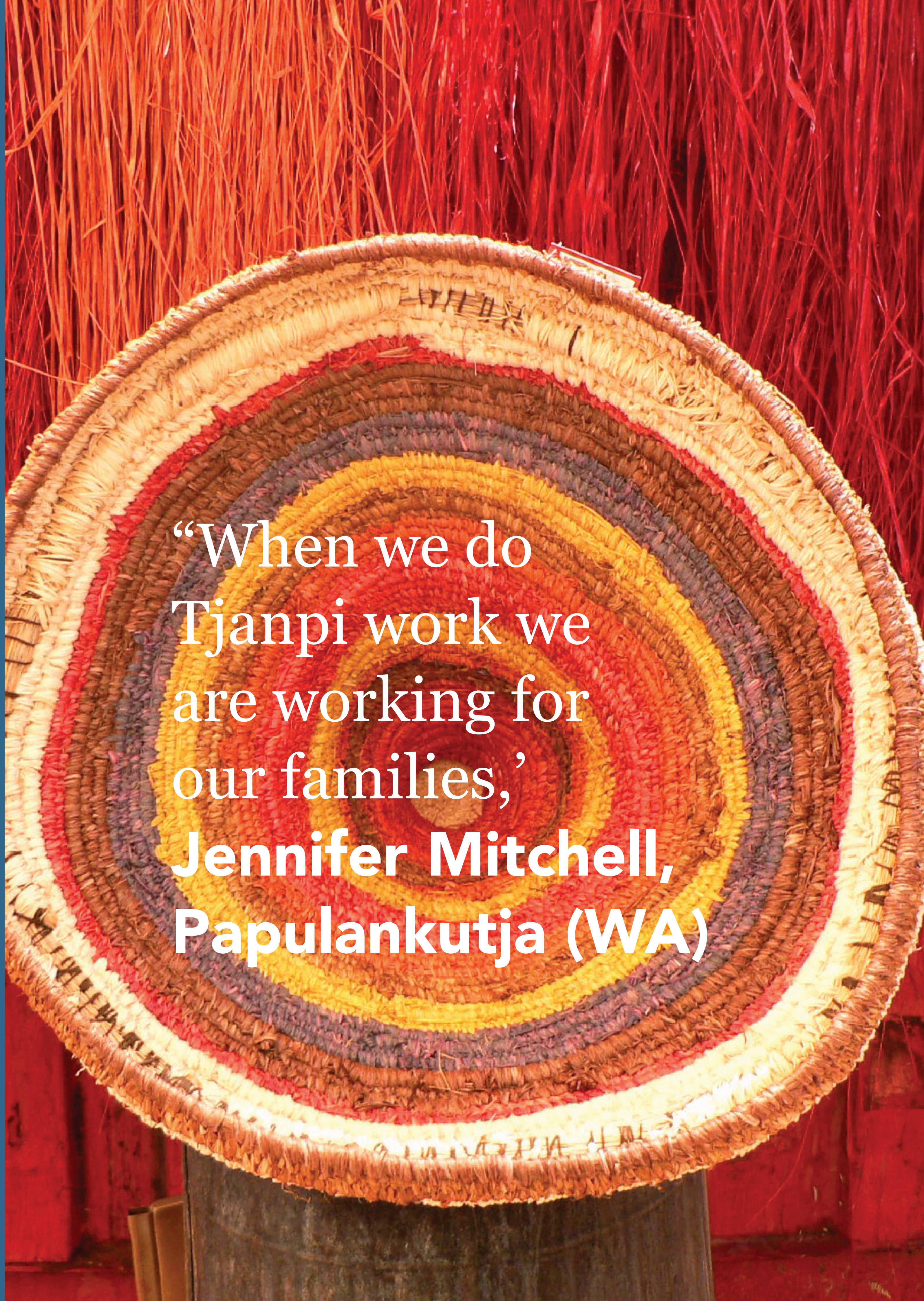
Mary Katatjuku Pan from Amata (SA) collecting minarri grass. 2017.
Image by Rhett Hammerton

[The] NPY Women's Council delivers services into the NPY region that are not covered by government or any other organisation. It's fi ling a need, a gap as expressed by the membership itself, which are the women that reside on the Ngaanyatjarra, Pitjantjatjara, Yankunytjatjara Lands - the tri-state region of NT, SA and WA. So we cross three state jurisdictions [350,000 square kilometres] in the service delivery of that region. (Michelle Young,Manager, Tjanpi Desert Weavers)

The hundreds of women working in twenty-six communities across three states making woven products for sale or gallery display for Tjanpi Desert Weavers at any one time are not only inspired by their country but weave the very landscape into the work, incorporating the local grasses which are collected for this purpose. The presence of the grass actually poses a challenge to the growth of some international markets for the work, with customs requirements precluding easy importation. For this reason at the time we spoke with the organization (October 2015) the urban domestic market was their primary focus for market growth, together with national art commissions (work by Tjanpi artists was featured in that year's Venice Biennale). Their country (the central desert landscape) and traditional forms (the coolamon or piti bowl) are clearly evident here as not only a source of inspiration but as offering a unique product made by a diverse creative workforce, grounded in place, and valued in a global market in search of points of difference; for things with a story and a provenance.

'Tjanpi started over 20 years ago, an idea seeded by NPY women, nurtured and raised by NPY women and it cartwheeled its way across the NPY region from grandmother to mother to daughter. The joy that Tjanpi brings to women is contagious and unstoppable. It is of no surprise what happens when you give women the power to make their own choices for their own lives.'

Michelle Young, Manager, Tjanpi Desert Weavers



Pantjiti MacKenzie from Kaltukatjara (NT). Basket. 2010. Image by Emma Diamond

13. Environmental Considerations and Contemporary Australian Small-Scale Production

Craft practice has long had as a central tenet a profound respect for materials, a valuing of them including in re-use, and this sensibility continues to inform much craft practice today. So too do ideas of workmanship, of quality and building to last which also have rich and long traditions in craft practice and which are even more salient in the age of 'fast fashion' and accelerating disposability. Writing on the cusp of the second Western craft revival, informed as it was by a 'back to basics' sensibility and emerging environmental awareness, leading British architect, industrial designer and craftsman David Pye in his iconic 1968 book on craft and making *The Nature and Art of Workmanship* observed:

> The traditional association between high regulation and durability, whether true or false, has no force any longer. The highly regulated ball-point pen with which I am writing will be thrown away next week.
>
> We have already remarked that traditional ideas of workmanship originated when man-made things were few and highly prized, of whatever sort they were, and when highly regulated workmanship must have been so rare as to seem wonderful. But now things are all too many, high regulation is commonplace, and free workmanship as such is fast dying out, and high regulation, of all things, is least respected. Consider any scrapheap. (Pye 1995, p. 83)

Image: Ceramic vessel by Annemeike Mulders

Evoking one of the leading thinkers of the (first) Arts and Crafts Movement which was influential across much of the global West, not coincidentally in the wake of the Industrial Revolution, he continues:

> Ruskin said 'If we build, let us think that we build forever'. Shall we say 'If we build, let us remember to build for the scrapheap'? Shall we make everything so that it goes wrong or breaks pretty quickly? I think not. Men do not live by economics alone. There is a question of morale involved. A world in which everything was ephemeral would not be worth working for. There are overwhelming social and aesthetic arguments for durability in certain things even if, as we are told, there are no economic ones. (Pye 1995, p. 83)

Such an ethos certainly resonated with the 60s and 70s counter-culture and with it the last major wave of mainstream interest in craft, and has certainly renewed urgency in this age of climate crisis.

Although only one of our interview questions specifically addressed the environmental aspects of the makers' practice, it was certainly clear that for many of our participants an attentiveness to the impacts of their work, and often an active commitment to minimise, recycle, and/or re-use materials, was at the heart of their making, and relationship with their customers. Similarly, the age-old craft ideal of making

objects that will stand the test of time visually, functionally, and in terms of durability persists, alongside for many makers a desire for their product to be actively used and loved. For some makers however the significant harmful impacts of their pra - tice (energy use, fumes, chemicals) such as in glass blowing, heating metals (jewellery and metalwork), and ceramics were hard to avoid, though most sought to minimise these as often as possible. Other makers sought to use scrap materials that would otherwise have been put in landfill, or sourced materials from op shops.
As mentioned previously, while having their own specific market attraction, having such unpredictable supply inputs can lead to a less guaranteeable product range and thus impact upon the amount of work makers need to put into photographing, uploading and marketing items.

The different practices evident in our study can be broken down into the following typology:

Reducing Waste:

- Craft = quality = 'made to last'/'made to hold onto'/be repairable
- Craft as part of lifestyle downshifting choice
- Use of sustainable energy sources and materials
- Low carbon futures and digital tools — seeking new ways to minimise waste through making/designing to order

Re-using 'Waste':

- Materials sourcing — up/re-cycling
- 'Whole of animal' use (leathers, bones, and other by-products of the meat industry)

Image: Belts made out of salvaged bicyle tyres by Craig Northam (BUCK!T)

Kath Inglis

"You have to be good at lots of things, to wear lots of hats really well, to be a bit of an all-rounder."

14. General Advice Arising From the Research: What things can makers creating small businesses actively do to keep their heads above water?

- Develop the business slowly over time, meanwhile maintaining other forms of income
- A day job provides stability, structure, variety, helps establish/extend networks and connections, insights into the industry while you're building (e.g. job in retail can help provide insight into what people are buying)
- Join retail collectives/creative co-working spaces; also other collectives that offer access to facilities (so don't have to invest own funds)
- Further study can be a way of having access to a studio
- Have both online and bricks and mortar presence
- Don't undervalue yourself. Take yourself seriously. Value your work and value the worth of being creative. Don't set prices too low
- Figure out your unique factor, be able to explain/ demonstrate it
- Learn from, don't dwell on, failures
- Before leaving the studio/office be able to know what you're going to do the next time you walk in
- Know your customers — what they like, who they are, where they eat, what they drink, what they read, where they go on holidays, know as much about them as possible

- Have good systems in place from the start
- Before you spend money on materials, think about business registration, insurance, tax, make it work for you
- Have one account for personal spending and one where business money comes in so it's easy to do tax
- Focus on products that are commercially viable (this can have a certain freedom because not so creatively invested)
- Have a range of price points at markets
- Focus on turnover but don't undersell, don't take it personally when people think a price is too high
- Capitalise on economies of scale by selling in more than one place
- Develop a practice that fits with logistics and decisions of wider life (e.g ... markets and weekends — does this work for you?)
- Strong self-discipline to make sure that making isn't sacrificed for other family or work commitments
- Understand costs — be diligent in recording time, weigh materials, understand time processes — Excel sheet for detailing costs of inputs then calculate final price
- Keep applying for grants and entering competitions — look for grant opportunities outside the arts sector, for example small business grants offered by government and by businesses; commercial development grants to attend trade shows
- Make connections by going to events, volunteering (if you can), joining professional organisations and committees, attend conferences
- Explore residencies as spaces in which to further develop practice and networks

Bella Head

“I think that was the hardest thing I found for me was to actually believe in myself that I could do this and I can make a success of this.”

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Image: Necklace by Julie Frahm

16. Appendix 1 — Crafting Self Research Participants

Participating Industry Organisations

Organisation	State	Business URL
Artisan	QLD	https://artisan.org.au/
Australia Design Centre	NSW	https://australiandesigncentre.com/
Australian Tapestry Workshop	VIC	https://www.austapestry.com.au/
Bowerbird Design Market	SA	https://bowerbird.net.au/
Port Hedland Courthouse Gallery/ FORM Port Hedland	WA	https://www.form.net.au/project/port-hedland-courthouse-gallery/
Craft ACT	ACT	https://craftact.org.au/
Craft NSW	NSW	http://www.artsandcraftsnsw.com.au/
Craft Victoria	VIC	http://www.craft.org.au/
Design Tasmania	TAS	http://designtasmania.com.au
Guildhouse	SA	https://guildhouse.org.au/
Handspinners and Weavers	VIC	https://www.hwsgv.org.au/
JamFactory	SA	https://www.jamfactory.com.au/
KickArts Contemporary Arts	QLD	http://kickarts.org.au/
NAVA	NSW	https://visualarts.net.au/
Sturt	NSW	http://www.sturt.nsw.edu.au
tactileARTS	NT	http://www.tactilearts.org.au/
Tjanpi Desert Weavers	NT	http://www.tjanpi.com.au

Image: Pip Kruger paints a series of cat brooches

Participating Established Practitioners

Name	Organisation	State	Business URL
Adam Coffey	Future Shelter	WA	www.futureshelter.com
Agnieszka Berger		ACT	https://www.artmajeur.com/ag-nberger
Amy Sierp-Worth	The Barn & Worth Gallery	SA	The Barn & Worth Gallery
Andrew MacDonald		NSW	www.andrewmcdonald.com.au
Anna Anago	One Happy Leaf	WA	https://www.onehappyleaf.com
Anna Small and Warren Pickering	A Small Art Factory	SA	http://www.asmallartfactory.com.au
Bella Head		SA	http://bellatextiles.com.au
Blanche Tilden		VIC	http://www.blanchetilden.com.au
Carrie McDowell		WA	
Christina Darras		VIC	http://christinadarras.com
Claire Beale	RMIT	VIC	http://batextiledesign.com.au/
Clare Poppi	Small Green Leaf	VIC	http://clarepoppi.com/
Corinne Snare	A Silver Circle	NSW	http://www.asilvercircle.com.au/contact/
Craig Northam	BUCK!T	SA	www.buckitbelts.com
Dana Kinter		SA	https://www.danakinterart design.com
Debra Senjuschenko	Sands of Time	NT	https://www.facebook.com/sandsof-timedesigns/ or https://www.etsy.com/au/shop/SandsofTimeDesigns
Duncan Meerding		SA	http://www.duncanmeerding.com.au
Elliat Rich		NT	http://www.elliatrich.com
Emma Bugg		TAS	https://www.emmabugg.com
Eugenia Neave		SA	http://www.eugenianeave.com
Gill Cordiner		WA	http://www.gillcordiner.com
Hanna Wolley	Nanna Woo Hand-made	TAS	https://nannawoohandmade.com
Hayden Pratt	Pilbara Pens	WA	http://www.pilbarapens.com/
Hayden Youlley		NSW	http://www.haydenyoulley.com
Helen Mansbridge	Pili Pala	TAS	https://www.pilipalapieces.com.au
Helen McEvoy	Copper Penni	SA	https://copperpenni.com.au
Janie Andrews		NT	http://janieandrews.com
Jacqui Renton		TAS	https://www.facebook.com/Jac-quiRentonJewellery/
James Young		NT	http://www.jamesbyoung.com.au
Jax Isaacson	Jax and Co	SA	Jax and Co
Jeninda Fletcher	Deckle Studio	SA	https://www.deckle.studio/
Jenny Glencross	Little Egret Fine Craft	NT	http://www.littleegretfinecrafts com.au
John Firth	Unicorn Glass Studio	NT	Unicorn Glass Studio
John Richardson		SA	https://www.facebook.com/john-richardsonjewellery/ or https://www.flickr.com/photos johnrichardsonadelaide
Julie Abbott		SA	http://julesabbott.com.au
Julie Fleming		SA	http://www.juliefleming.com.a
Julie Frahm		SA	www.aussiejules.com
Julie Pieda	Koush Design	SA	http://koushdesign.com/
Karen Warren	Tootsie Handmade	SA	https://www.etsy.com/au/shop/tootsiehandmade
Kate Hard	Sage and Peppa	QLD	https://www.etsy.com/au/shop/Sag-eandPeppa
Kate Hunter		QLD	https://www.katehunterdesigns.com/
Katie Evans	Muesli and Yoghurt	WA	http://muesliandyoghurt.com.au/
Kath Ingliss		SA	http://www.kathinglis.com
Kim Haughie		VIC	http://kimhaughie.com
Laura McCusker		TAS	http://www.lauramccusker.com
Lucy Willy		QLD	https://www.facebook.com/LucyWil-lyCeramics/
Luna Newby	Luna Boots	TAS	http://www.lunaboots.com
Marian Hosking		VIC	https://galleryfunaki.com.au/artists/marian-hosking/
Meredith Woolnough		NSW	www.meredithwoolnough.com.au
Minna Graham		VIC	http://www.minnagrahamceramics.com
Mollie Bosworth		QLD	https://molliebosworth.com/
Naomi Taplin	Studio Enti	NSW	http://www.studioenti.com.au
Nicole Leutcher	Lilly and Mr Fletcher	WA	https://www.instagram.com/lilly-andmrfletcher
Phil Astley	Astley Wright Collars	SA	https://www.astleywright.com.au
Phillipa Gordon	Green Door Art & De-sign Studio	WA	http://www.greendoorartgallery.com/
Pip McManus		NT	http://members.ozemail.com.au/~pipmcmanus/mainpage.html
Rebecca Morgan	Tinkersworld	QLD	http://www.tinkersworld.com.au/
Rob McRae	Leatherworks Adelaide	SA	https://www.leatherworksadelaide.com.au/

Robert Viner-Jones	Bob Window	NSW	http://bobwindow.com.au
Robyn Maclean	Bippidii Boppidii	NT	http://bippidiiboppidii.com
Rodney Flint	Studio Flint	QLD	https://studioflint.com
Rose-Anne Russell		SA	http://www.rose-annerussell.com.au/ or https://www.etsy.com/au/shop/RoseAnneRussell
Sangita Daniel		WA	
Sarah Green	Paper Reign	WA	www.paperreign.com.au or https://www.facebook.com/Paper-Reign/
Sarit Cohen		ACT	http://saritcohen.com.au
Sasha Carroll	The Butcher Byrd	SA	https://www.etsy.com/au/shop/TheButcherByrd
Shellie Blatch	Gypsy Rose Designs	WA	https://www.facebook.com/Gypsy-RoseDesignsGR/
Simon Bowley	Simon Bowley Pottery	NSW	http://www.simonbowleypottery.com/
Simone Deckers	Femke Textiles	VIC	https://www.femketextiles.com.au/
Stephanie Hammill		WA	http://stephaniehammill.com
Susan Cohn	Workshop 3000	VIC	https://ocula.com/artists/su-san-cohn/
Tanja Von Behrens		TAS	http://www.tanjavonbehrens.com
Tiff Manuell	Tiff Manuell	SA	https://tiffmanuell.com/
Ulrica Trulsson		SA	http://ulricatrulsson.com
Vanessa Holle	Vanessa Bean	NSW	http://www.vanessabean.com
Vicki Mason		NSW	www.vickijewel.com
Victoria Bosch	Buttony Handmade		https://www.etsy.com/au/people/buttonyhandmade

Participating Emerging Practitioners

Name	**Organisation**	**State**	**Business URL**
Alannah Sheridan		VIC	www.thealpacamark.com.au
Allison Howard	Bonnie Nell Craft/ Bonnie Nell Gallery	VIC	http://www.bonnienellcrafts.com
Annie Xu		NSW	
Beatrice Fagerström	Stugan by Garvstrom	QLD	
Briony Davis		SA	https://www.facebook.com/brionyda-visglass/
Cara Pearson		SA	https://www.facebook.com/carapear-sonart
Chelsea Lemon		ACT	http://www.chelsealemon.com.au
Chere De Koh		SA	https://www.courtneypaigeart.com/
Doris Chang	Doris Chang (illustra-tion) / Little Sister Co	SA	http://www.doris-chang.com
Emma Young		SA	https://www.emmayoungglass.com.au/ or https://www.facebook.com/emmay-oungglass/
Gabrielle Stolp		VIC	https://gabbeestolp.wordpress.com/ or www.gabbeestolp.bigcartel.com
Geoffrey Marshall		TAS	https://www.instagram.com/geoffre -cameronmarshall/
Hannah Gason		ACT	http://www.hannahgason.com
Harriet Lee Robinson		ACT	
Janis Nah		VIC	https://www.instagram.com/nahba-nanas/
Jordan Gower		SA	https://aburi-ceramics.com.au/
Joslin Koolen	A.Nouk Style	SA	http://www.anoukstyle.com.au
Kate Nixon		ACT	http://katecnixon.com
Laurence Coffrant		SA	www.laurencecoffrant.co
Natalie Lane	Corner Block Studio	QLD	http://www.cornerblockstudio.com
Peter Bollington	Curious Tales	ACT	http://www.curioustales.com.au
Pip Kruger		SA	https://cargocollective.com/pipdesign
Phillipa Julien	Till Designs	TAS	http://www.tilldesigns.com.au/ or https://www.facebook.com/Till.De-signs/
Liam Mugavin	Jam Factory	SA	www.liammugavin.com
Misha Dare		VIC	
Naomi Stanley	Anomaly Leathers	SA	www.anomalyleathers.com.au
Scott Van Tuill		TAS	http://www.scottvantuil.com/
Shane Thompson		NSW	http://www.afternoonswithalbert.com
Tara Matthews	Illustration by Tara	SA	https://www.theloop.com.au/Tara-Matthews/portfolio/Illustrator/Wim-mera-Western
Tian You	Tian Ceramics	VIC	https://www.tianceramics.com/
Valeria D'Annibale		NSW	https://www.etsy.com/au/shop/Vale-riaDAnnibale

Gill Gordiner

“You need to be an honest person and you need to not be afraid to make decisions and stick to them. I also think that you need to have vision and see where you’re heading, to have some idea of where you see things going.”

17. Appendix 2 — 'Key Moments in Australian Craft' timeline

1861
The South Australian School of Art (the oldest in Australia) established

1879
Powerhouse Museum established as part of the Museum of Applied Arts and Sciences

1900

1903
Arts and Crafts Society of Tasmania founded in Hobart

1906
The Society of Arts and Crafts of NSW formed in Mosman to develop and foster uniquely Australian handcrafts in both design and material.

1908
Commonwealth Literary Fund set up by the Deakin Government – originally established as the 'compassionate fund', then extended in 1939 to also encourage development and foster appreciation of Australian literature – included fellowships for writers, assistance with publications, and funding of public lectures. Administered by small committee, chaired by the Prime Minister assisted by an Advisory Board. In 1973, replaced by Literature Board of the Australia Council (Throsby, ABS)

1912
Establishment of Commonwealth of Art Advisory Boards

1940

1941
Sturt Crafts Workshops established at Mittagong

1943
Establishment of small organisations which became Arts Council of Australia (NSW Division) in 1946, established with grant from the NSW Department of Education. Modelled on British Government's Council for the Encouragement of Music and Arts (CEMA). Divisions formed in all states, federal council established in 1964. Focus was primarily taking performances and exhibitions to towns in Australia, also school audiences

1945
National Film Board established

1946
Martin Boyd Pottery established by Guy Boyd

Arts Council of Australia (NSW Division) established with grant from NSW Department of Education

1947
Society of Designers for Industry

1953
Sturt Pottery established by Ivan Meekin

1956
Potters Society of Australia established

1958
Potters Cottage at Warrandyte

Industrial Design Institute of Australia Incorporated

CRAFTING SELF
promoting the making self in the creative micro-economy

1963
Tasmania Art School established

1964
Crafts Council of Australia emerged as a response from the World Crafts Council to attend its inaugural event in New York. World Crafts Council-Australia represents Australia in the World Crafts Council

1966
Craft Association of South Australia was established

1967
Establishment of Australian Council for the Arts committee by Harold Holt's government To distribute grants and provide advice to the government on cultural matters

Proposal for the establishment of an association for art and design education in Australia UNESCO seminar held at NGV

1968
Queensland established portfolio for cultural activities within its Ministry for Education and Cultural Activities

Western Australian Institute of Technology established offering art and design courses

1969
Sturt workshops expanded to include metal and jewellery headed by Ray Norman

1971
Flying Arts Association

Craft Australia established

1972
Tamworth Textile Biennale established (in 2009 put back to three-year exhibition)

Brown's Mart community craft centre in Darwin established

1973
Crafts Board established in the Australia Council (in 80s subsumed into Visual Arts/Crafts board, in the 90s Visual Arts Board)

Jam Factory opened as initiative of the Dunstan Government

1975
The Crafts in Australia – Report of the Committee of Enquiry into the Crafts in Australia

Cuppacumbalong Craft Centre near Canberra established

Glebe Estate Workshop established

1977
Victoria's Meat Market Craft Centre opens

1978
Inception of Cultural Gifts Program (formally Taxation Incentives for the Arts Scheme) encourages donations from private collections to private institutions

Publication of *Craft Education & Training in Australia: A Report to the Crafts Board of the Australia Council* Craft Association of the ACT changed to Craft Council of the ACT (1995 to Craft ACT: Craft and Design Centre Inc.)

1960

1979
Curator of Craft appointment at Queen Victoria Museum and Art Gallery in Launceston

Craft Association of South Australia changed its name to Crafts Council of South Australia

1975–76
Australia 75, A National Festival of Creative Arts and Sciences held in Canberra, a national exhibition Craft 75 was held in conjunction, a national crafts prize added an item to the ANU collection

1974–76
Community and Art Centre Foundation established in Tasmania by Claudio Alcorso

1972–75
Whitlam Government reconstituted the Australian Council for the Arts. Legislation to establish Australia Council introduced in 1974, Australia Council became statutory authority in 1975

1970s
Crafts Council of Victoria (now Craft) established

1971 – Craft Australia established – 2011 notified by Australia Council would no longer receive funding, closed on 30 April 2012

Crafts Councils established in all states: Craft Association of Tasmania

Jewellers and Metalsmiths established, became the JMGA NSW incorporated in 1988

1963–65
25 students graduated from the jewellery and silversmith course at RMIT

1960s—1970s
Art and design schools established during this time were associated with Colleges of Advanced Education (CAEs) and Technical and Further Education. Earlier schools had origins in state-based technical education.

1980
Workshop 3000 established in Melbourne as means of sharing equipment for recent jewellery graduates

Crafts Council of Australia becomes Crafts Australia

1981
Formation of Australian Council of University Art and Design Schools (ACUADS) – happened at an informal gathering known as the Conference of Heads of Art and Design Schools

1982
International Federation of Interior Designers of Australia changed its name to Design Institute of Australia

1983
Establishment of National Association for the Visual Arts (NAVA)

The Artist in Australia Today: Report of the Committee for the Individual Artists Enquiry. David Throsby for The Australia Council

Opening of Bungendore Wood Works Gallery

17 February, Australia Council document *The Future Role of the Australia Council* released, signals intention to focus on three roles including professional development for artists (i.e. assist with infrastructure for employing artists and/or selling product)

1984
Budgeree Glass moved to Adelaide

1985
Cultural Ministers Council set up a Statistical Advisory Group

Grey Street Workshop, Payneham, South Australia established as a collective to support local creative jewellery practices

1986
McLeay Report *Patronage, Power and the Muse*
A report on the inquiry by the House of Representatives Standing Committee on Expenditure into Commonwealth assistance to the Arts

1987
The new Visual Arts/Crafts Board began operations

John Dawkins became Federal Education Minister, instituting a series of reforms for the tertiary education sector

1988
Gold and Silversmith Guild of Australia formed

1989
Robert Bell launched Perth International Crafts Triennial at the Art Gallery of Western Australia, followed by the Australian International Arts Triennial in 1992 and 1998

Establishment of National Council of Heads of Art and Design Schools (NCHADS)

1980

The 1980s
The Crafts Board of the Australia Council, incorporated into the Visual Arts/Crafts Board

Mid 1980s
Establishment of New Enterprise Incentive Scheme (NEIS) funded through Centrelink

1990

1990s
Government introduced the Australia Council Amendment Bill 1990 (same one that was introduced in 1988 and lapsed in the shadow of the election)

Visual Arts/Crafts Board merged into the Visual Arts Board

1992
Jam Factory relocated to Lions Art Centre

Auspicious Arts Projects established, Victoria

1993
Creative Nation: Commonwealth Cultural Policy (Canberra: AGPS, 1984) Department of Communication and the Arts

1993 election
After election, arts portfolio elevated to cabinet level (Arts & Administrative Services)

1995
JMGA-NSW involved in restoration of Pyrmont cottages, become Pyrmont Studios, consisting of individual studios, communal workshop, gallery and residence (for use by practitioners from regional areas, interstate and overseas)

Furniture Designers Association in Tasmania established

1996
Multicultural Women's Sewing Group (MWSG) established in Melbourne to provide sewing classes for Somali refugee women

Australian Sewing and Creative Textiles Guild incorporated in New South Wales in response to general downgrading of textile courses in schools and TAFE colleges

1997
Establishment of the Regional Arts Fund (Catalyst Community Arts Fund), not to be confused with November 2015 launch of the national grants scheme, Catalyst Arts and Culture Fund

Crafts Council of South Australia changed its name to Craftsouth

1998
Design Institute of Australia, Society of Interior Designers of Australia and the Australian Textile Design Association amalgamated

South Australian Living Artists (SALA) Festival established

Circa 1998
Queensland Artworkers Alliance/Artworkers promoting public art as a potential new market for visual artists led to the state government's Art Built-in policy

1999
Nugent Inquiry into Major Performing Arts

2000

2000
Formation of Australia Business Arts Foundation (AbaF) (Hunt and Shaw). Business name is now Creative Partnerships Australia

2001
Inquiry into Visual Art & Craft–resulted in a 4-year $39 million package of support targeted at organisations and projects across the sector, including individual practitioners, arts infrastructure and marketing

Regional Arts Australia began administration of the Regional Arts Fund on behalf of the Australian Government

2002
Rupert Myer's *Report of the Contemporary Visual Arts and Craft Inquiry* released

Workplace giving – individuals can now make donation to DGR organisations from pre-tax income

Find contemporary jewellery collective established in Salamanca Arts Market

2003
The Visual Arts and Crafts Strategy introduced to increase the viability and vitality of Australia's contemporary visual arts sector. Led to increased activity in each state

AbaF formed joint initiative with Australia Council: Artsupport Australia, with the aim of growingcultural philanthropy or giving. After 2006, fully funded by Australia Council (Hunt and Shaw)

Artsupport, auspiced by Craft Australia. Joint three-year pilot between Australia Council and AbaF

Biz Art Makers: run by the Metro Arts Centre in Brisbane, launched to support the development of artists' practices as sustainable businesses. Includes business skills, workshops, mentoring, coaching, strategic planning and administrative support. www.metroarts.com.au

Establishment of Propel Youth Arts WA – peak body for youth arts in Western Australia, programmes and services across all art forms

2004
Jam Factory gets recurrent funding from the Australia Council through VACS

Living Treasures project – partnership between Craft Australia and Object

2005
Robert Bell curated The National Gallery of Australia's Transformations: The Language of Craft

Australian Taxation Office (ATO) issued the TR2005/Income Tax: Carrying on Business as a Professional Artist

Etsy established

NAVA's Code of Practice for the Professional Australian Visual Arts

Arts Council: Maker to Manufacturer to Market (MMM): 'a programme encouraging Australian designers to commercialise a prototype product, take it to market and earn income.' (Hunt & Shaw)

2006
Maker Manufacture Market recipients

Australia Council Innovation Strategy

2007
May: Australian Government announced it would continue the Visual Arts and Crafts Strategy and provided 27.4 million over four years

Maker Manufacture Market recipients

2008
Government allocated $17 million over three years to the Creative Industries Centre at the University of Technology, Sydney (includes visual arts and some applied arts)

Finders Keepers market established Sydney, Brisbane, 2009, Melbourne 2010, Adelaide 2016 '... to create a supportive environment for like-minded independent designers to sell their work ... they had a vision to create a nurturing space to encourage young emerging designers at the rise of DIY. To not only sell their work but also connect directly with customer, meet the makers and share their stories'

Australia Council changed the name of its visual arts/crafts board to the Visual Arts Board

Australia Council launched new website fuel4arts.com/artists

Prime Minister's 2020 Summit

Arts Tasmania launched Collect Art Purchase Scheme, http://collect-art.com.au

Establishment of Springboard, a national programme coordinated by the Australian Design Unit in a joint venture with Parcel and Studio Propeller

2009
Bowerbird Markets established

Resale Royalty Right for Visual Artists Act 2009

Craft ACT has artist in residence pilot project with Namadgi National Park

Arts Plus: New Models New Money: Australian Survey Report released

2010
Jump Mentorship Program announced by Australia Council – managed nationally by Youth Arts Queensland and two state delivery partners, Carclew Youth Arts SA and Propel Youth Arts WA

New Models, New Money: A Foundation for the Artist

Report by Australia Council evaluating effectiveness of VACS 2004–2009

The Australian Design Alliance established a not-for-profit strategic partnership of Australia's peak design bodies

Propel Arts WA return of Amplifier

Summary:
This research report proposes that there is a particular need to find fresh ways to support the work of individual artists who are creating new work because they are the research scientists of the creative economy. The conclusion this report reaches is that there is a need for a new independent organization in Australia, and proposes 'A Foundation for the Artist" in order to diversify and broaden the support available for individual artists and the creation of new work.

Author / Published by: Peter Shergold, Centre for Social Impact, Australia

Year of publication: 2010

2011
Australia Council's Arts and Creative Industries report

Funding cut for Craft Australia (last link to craft) closed on 30 April 2012 (established 1971)

May 2011: Creative Australia Artist Programme announced

Design Emergency: outreach programme run by Object

Object magazine becomes digital

Curtin's textile department closed

2012
Quote from Malcolm Turnbull (White & Quilten) at University of Melbourne's Art and Money Sustainability Roundtable, June 7, 2012. Arts organisations entirely funded by government are 'disconnected from creativity and the public'

Art, Money and Society Roundtable at University of Melbourne, June 7

Following defunding of Craft Australia, establishment of National Craft Initiative (see 2013)

February 21 ABS dataset showing 10% of population engage in some form of craft. Craft is roughly as popular as all the performing arts put together (Eltham, in Crikey)

2013
March: *Creative Australia* released by Simon Crean (Arts Minister) ensuring government support reflect Australian diversity; supporting excellence; strengthen the capacity of the cultural sector to contribute to national life; and ensuring Australian creativity thrives in the digitally enabled 21st century

The Australia Council Bill 2013 was passed, signified abolition of the legal basis for the Australia Council's artform boards

Review of the Resale Royalty Right for Visual Artists Act 2009

Arts New South Wales discussion paper *Framing the Future: Developing an Arts and Cultural Policy for NSW*

National Craft initiative launched in March 2013, concluded March 2016. Partnership between Australian Craft and Design Centres (ACDC) and NAVA

Jam Factory Seppeltsfield opens

Changes to legislation regarding self-managed superannuation funds so that artworks and collectibles do not qualify as assets if they are displayed

Craftsouth changes its name to Guildhouse

2016
April – launch of the *Agenda for Australian Craft and Design*, undertaken as part of the National Craft Initiative by the project partners, the Australian Craft and Design Centres (ACDC) and the National Association of for the Visual Arts (NAVA)

Creative State: Victoria's first creative industries strategy 2016 – 2020. An investment of 115 million over four years

Arts Tasmania Manufacturing Design Fellowship: a one-off fellowship offered for a Tasmanian designer at any career stage to develop work within a design and manufacturing business

2017
Mitch Fifield returned funding to the Australia Council (61 million over four years), keeping 2 million in the department to focus on artistry outside the Australia Council such as fashion and architecture

2010

2015
Introduction of the National Program for Excellence in the Arts (reallocation of funding from the Australia Council, setting up a ministerial fund for the arts)

The Senate Enquiry into Arts Funding

Mitch Fifield replaced by Georges Brandis as Arts Minister

NPEA replaced by Catalyst – Australian Arts and Cultural Fund

Australia Council cancelled project funding rounds for small groups and individuals, some of money (32 million) returned to Australia Council

Launch of new online platform of Australia Cultural Fund (Creative Partnerships Australia)

Launch of Radiant Pavilion in Melbourne – 'a celebration of the many aspects of contemporary jewellery and object practice in Melbourne and around the world'

AMP's Tomorrow Fund award micro business grant

2-day conference Parallels: Journey into Contemporary Making at National Gallery of Victoria

Australian Design Centre: rebrand of Object and move to new residence

Victoria Government rolls out regional arts package of $20 million

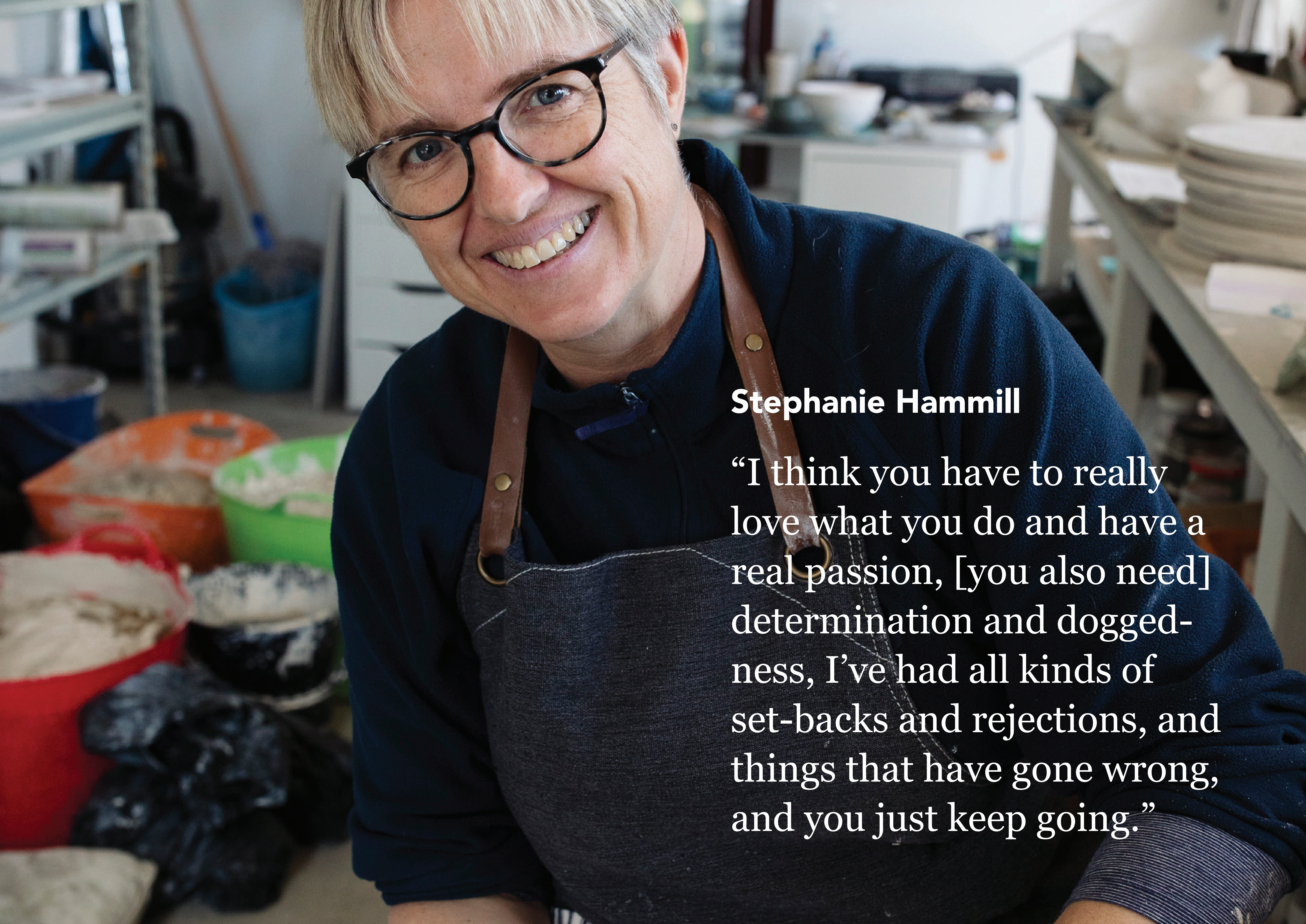
2014
The Australia Council delivered the Visual Arts & Craft Strategy (VACS) – a new framework agreed at the Meeting of Cultural Minister in 2014, for implementation during 2015-16

Pilot of Tasmania's Crowbar programme: crowdfunding incentive programme providing an additional financial contribution from Arts Tasmania when the crowdfunding reaches its target

2014/15
Arts Business Innovation Fund (ABIF) established in Queensland: a consortium of public and private funders. Allows organisations to use funding for investment in business development (rather than limiting to the creation and delivery of art)

2011–12
Australian Government piloted a micro-finance project, supporting small creative enterprises within the Australian music industry, informed Guildhouse model

Newman Government elected to Queensland with significant and immediate cuts to the Queensland arts buget



Stephanie Hammill

"I think you have to really love what you do and have a real passion, [you also need] determination and doggedness, I've had all kinds of set-backs and rejections, and things that have gone wrong, and you just keep going."