



with  
**Jude van der Merwe**

**CHAMBER OF ARTS AND CULTURE  
WESTERN AUSTRALIA**

**CRAFT SECTOR MAPPING PROJECT**

**REPORT**

**MAY 2014**

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## ACKNOWLEDGEMENTS

This report has been prepared in response to a brief from the Chamber of Arts and Culture Western Australia and funded by the Department of Culture and the Arts. The Chamber of Arts and Culture has a goal that Western Australia will become a leader in arts and culture recognised throughout Australia. In order to achieve this vision, it is imperative that it understands all the component sectors that make up that broad community of interest and to assist in any strategy to support or develop the sector.

The report has been prepared by Pracsys and Jude van der Merwe. The work has been greatly assisted through the formation of a Reference Group convened by Emeritus Professor Margaret Seares AO, Board member of the Chamber of Arts and Culture WA (2010 – 2013).

The Reference Group met regularly between December 2013 and March 2014, and as well as providing overall guidance for the project, also provided names; contacts and intelligence about key individuals, organisations and structures that contribute to craft practice locally and internationally.

The Chamber gratefully acknowledges the support of the Department of Culture and the Arts and Lotterywest.

### The Reference Group comprises:

- Professor Margaret Seares AO, Chair PIAF and past Board Member Chamber of Arts and Culture WA
- Anne Farren, Head of Design Technology, Curtin University
- Bela Kotai, Practitioner and Lecturer Central TAFE
- Katherine Kalaf, Gallery Director and Practitioner
- Jim Cathcart, Fremantle Art Centre Director
- Gabrielle Howlett, Shop Manager, Found at Fremantle Art Centre
- Marty Cunningham, Manager Research and Policy, Department of Culture and the Arts
- Henry Boston, ED, Chamber of Arts and Culture WA

### Consultants

- Jude van der Merwe, Project Manager; Board Member Chamber of Arts and Culture WA
- Michael Chappell, MD, Pracsys
- Sebastian Davies-Slate, Consultant Pracsys





Artist: Denise Pepper Title: Flummeries

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## FOREWORD

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### **WARWICK HEMSLEY, CHAIR, CHAMBER OF ARTS AND CULTURE WA**

The Chamber of Arts and Culture Western Australia has a broad mission to promote and advocate the benefits of a vibrant arts and cultural sector to the wider community. It is important therefore that it develops research around the current health of the various art forms in this state so that a well-developed argument can be put forward for supporting the sector.

This research project is the first time, to the Chamber's knowledge, that craft in Western Australia has been comprehensively mapped since the advent of digital technology. For a number of years we have been hearing from people in the craft sector about the losses in terms of craft education, studios, galleries, funding and support systems.

This project has set out to establish whether and to what degree those narratives were accurate by establishing quantifiable data for the relevant areas.

Indeed much has been confirmed. Both the quality and quantity of available tertiary education have declined in the traditional craft teaching areas and it is doubtful whether they can be restored. The reach of highly skilled craft practitioners has been diminished through the loss of gallery spaces that can curate, present and promote their work. The absence of viable communication networks between individual artists and across disciplines has had a far-reaching effect on the profile of the craft sector.

While some might argue that the absence of craft would not be a significant loss the

Chamber believes that each discipline contributes to the richness of the whole arts and cultural sector. The visual and tactile communication that objects convey and the symbolic meanings associated with both the object and its maker reinforce what it is to be human.

How do we re-create an environment where such activities are nurtured and recognised for their broader contributions to societal well-being? The news in this report is not all grim. There are pockets of opportunity for educators and potentially new business models for artists taking advantage of a changed world of communication.

The Chamber particularly thanks Emeritus Professor Margaret Seares AO and the Reference Group who have contributed a substantial amount of time to this project on a pro bono basis. Between them they have brought a considered intelligence and a deep combined experience of the worlds of academia, studio practice, as well as an understanding of creative development and a knowledge of how the marketplace operates.

The Chamber thanks the Department of Culture and the Arts for funding this project as well as its contribution to the research discussions that has included clear statistical analysis of the funding outcomes for the visual arts and craft in particular.

We would urge both the public funding agencies and the tertiary education system to consider the findings of this report and to seek remedies so that a vibrant craft sector can once again be a source of pride and industry in Western Australia.

## **THE CHAMBER OF ARTS AND CULTURE WESTERN AUSTRALIA**

The Chamber of Arts and Culture Western Australia is the State's peak representative arts and cultural body, providing an independent and unified voice for the sector. It promotes, advocates and represents the value of a vibrant and sustainable arts and cultural sector in WA.

**Vision: Western Australia is a leader and world player in arts and culture**

**Mission: To promote and advocate, with a unified voice, the benefits of a vibrant arts and cultural sector to the wider community**

The Chamber is a not-for-profit organisation that aims to bring the WA arts sector together to debate, discuss and to take action as a collective on the major issues that impact the sector. The Chamber also promotes the value and achievements of arts and culture, people and activities in WA.

The Chamber provides advice to Local, State and Federal Governments and other stakeholders to facilitate long term planning and resourcing of culture and the arts in Western Australia. It promotes the value of culture and the arts as an essential and mainstream aspect for Western Australians of all ages.

## **Chamber Board Members**

Warwick Hemsley – Chairman

Janet Holmes à Court AC – Deputy Chairman

Paul Bodlovich

Helen Cook

Russell Gibbs

Amber Hasler

Jane King

Pilar Kasat

Professor Carmen Lawrence

Jude van der Merwe

Cathcart Weatherly

Olwyn Williams



## PREFACE

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This is the second in a series of cultural ecology mapping projects undertaken to better understand the strategic links and connections between parts of the sector as a foundation for future strategies and to inform the future allocation of scarce public resources.

The first map was conducted with the dance sector in WA. We learned that as a network, the dance sector is influenced and coordinated by a highly capable and motivated set of individuals who create, produce, teach, perform and dance. They are highly mobile 'boundary spanners' who are adept at coordinating activities and creating strong multi-directional links between the component parts.

This second ecology map has been conducted with the craft sector. In contrast to dance, craft is a loose collection of specific media clusters. Glass, metal,

wood, fibre and ceramic groups have some weak to moderate connections within their clusters, but very few connections exist between clusters. This is partly due to the differences in their technical production processes, but mostly due to the individual (rather than collaborative) creative processes. Few individuals or organisations actually span all of the clusters because there is little benefit or motivation to do so.

Realising this fundamental difference in structure, the Chamber of Arts and Culture and the project's Reference Group has directed this project beyond cultural ecology mapping into widespread consultation and strategy-setting, supported by an online survey. The following report presents the outcomes of these investigations.



Artist: **Pippin Drysdale** Title: **Tanami Mapping 111 2013/14 Green Swamp Hills**

## 1 EXECUTIVE SUMMARY

### 1.1 INTRODUCTION

This report has been commissioned by the Chamber of Arts and Culture Western Australia and funded by the Department of Culture and the Arts. The Chamber of Arts and Culture has a goal that Western Australia will become a leader in arts and culture recognised throughout Australia. In order to achieve this vision, it is imperative that we understand all the component sectors that make up that broad community of interest and to assist in any strategy to support or develop the sector.

The report has been prepared by Pracsys and Jude van der Merwe. The work has been greatly assisted through the formation of a Reference Group convened by Emeritus Professor Margaret Seares AO, Board member of the Chamber of Arts and Culture WA (2010 – 2013).

For the purposes of this study we have adopted the following definition of craft:

*Contemporary craft is the skilled making of objects.*

*It is an intellectual and physical activity whereby the maker explores the infinite possibilities of materials and processes to produce unique and expressive forms.*

We have also defined three stages of a craft maker's career development:

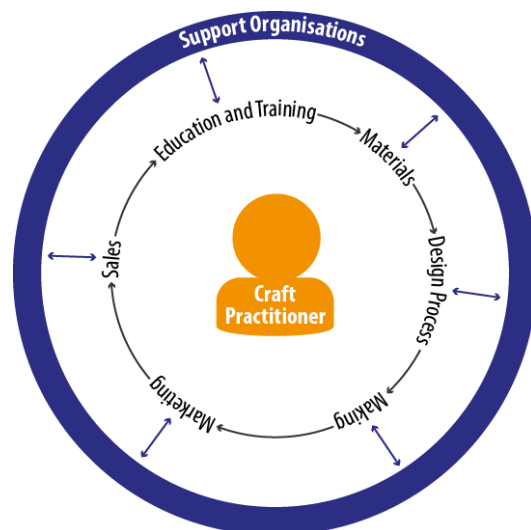
- **Professional** – Someone who has a serious commitment to their craft practice and consider it a major aspect of their working life, regardless of their income or employment status

- **Emerging Professional** – Someone who has practised craft continually for less than five years and has a wish to develop their career
- **Hobbyist** – Someone who enjoys exploring an area of craft and may occasionally sell or exhibit work

### 1.2 STUDY METHODOLOGY

For the purposes of analysis, this study simplifies the Western Australian craft sector by imagining it as following a value chain, analogous to an industry supply chain. This craft value chain is illustrated in Figure 1.

**Figure 1: Craft Value Chain**



Source: Anne Farren and Pracsys 2014

#### 1.2.1 Online Survey of the Craft Sector

Two surveys were designed and administered online, one each for craft practitioners and organisations in the sector. These surveys were distributed to

a broad section of the Western Australian craft sector.

Data analysis began with 318 responses to the survey for makers and 50 to the organisations survey. The surveys are still open, however, and at the time of writing, there have been 328 individual responses and 52 organisation responses.

### **1.2.2 Stakeholder Interviews and Focus Group Meetings**

In addition to the online surveys, interviews were conducted with heads of school of tertiary institutions, senior curators, academics, directors of major public galleries, CEO's of funded organisations involved with craft, representatives from specialist support organisations and individual practitioners.

## **1.3 OVERVIEW OF THE SECTOR**

### **1.3.1 Survey Sample Size**

The survey asked respondents to describe themselves as either hobbyists, emerging professionals or professionals. Approximately two thirds (67%) of respondents described themselves as either professionals or emerging professionals, with the remaining 33% identifying as hobbyists. Therefore, there were approximately 200 respondents who self-identified as professional or emerging professional practitioners.

By comparison, the best estimates of the total craft population in Western Australia are between 325 and 425 professional practitioners (see below), so it appears that

the survey has responses from between half to two thirds of the practising craft practitioners in this state.

### **1.3.2 Demographics**

The vast majority of respondents were female (84% of those who answered), and most were aged over fifty years and relatively late in their careers.

Survey respondents were generally quite highly educated in their craft.

Approximately 63% reported having received formal training in their craft. Of those who had received formal training, 11% reported having received a post-graduate diploma, master's degree or PhD. A further 35% had received a bachelor's degree, 18% had received a diploma and 9% had received a certificate.

There are numerous organisations in Western Australia funded by the Department of Culture and the Arts, which include the support of craft practice among their activities. Art On the Move, Artsource, Country Arts WA, DADAA, FORM, the Fremantle Arts Centre, PICA and Propel Youth Arts all have engagement in this space in a variety of ways; from providing studio space, presenting exhibitions to professional and skills development.

### 1.3.3 Support organisations

In addition, there are a number of regional arts councils and centres. These include (but are not limited to) ACDC Geraldton, Bunbury Regional Galleries, Denmark Arts Council, Vancouver Arts Centre, Martumili Artists, Mungart Boodja, Yamaji Art, Wirnda Barna, Roebourne Art Group and Spinifex Arts. Each of these either provides professional development, shared workspaces, exhibition and/or promotion opportunities.

In addition, a growing number of newer groups dedicated to specific forms of craft operate, often as membership, professional support and knowledge sharing groups. Among these are well-established groups with lengthy histories, including Ausglass (WA), Ceramic Arts Association, Collaboration WA, Feltwest, Fibres West, the Fine Wood Association of WA, Guildford Village Potters, Jewellers and Metalsmiths Group of WA, Perth Studio Potters, WA Guild of Woodcarvers, WA Fibre and Textile Association and the Wood Turners Association of WA.

### 1.3.4 Galleries

There are limited opportunities for craft practitioners to have their work exhibited or purchased by a public institution. Having work acquired for a public collection is seen as a high level factor in enhancing profile, cultural value and ultimately financial value to a makers work. There are very few known private collectors in WA who specifically target any form of craft for their collection. Craft is typically purchased by individuals to wear, use, or

enjoy in their own home. One interviewee suggested that since craft objects are not particularly sought after in the secondary market, there might be a flow on affecting collector's choices.

Craft has had a place within the commercial gallery sector for over 30 years. While the primary business of most galleries lies within painting, sculpture, printmaking and photography, numerous galleries have also shown craft practice. Between 2012 and 2013, five of the major commercial galleries operating in the Perth metropolitan area closed their doors. Prior to that, FORM closed its craft outlet and also broadened its exhibition programming in the Murray Street space to include the visual arts rather than craft and design only. While the reasons for those decisions are multiple, the impact on craft and visual artists has been significant.

### 1.3.5 Indigenous Craft Practice

Craft practice is highly dispersed throughout Indigenous communities and towns.

Figures provided by the Cooperative Research Centre for Remote Economic Participation<sup>1</sup> (CRC-REP) from recent research indicate that WA is the second largest producer of ATSI art with over 30% of work made here. The national breakdown of arts practice is:

- Painting – 64%
- Textiles – 1%
- Works on paper – 9%

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<sup>1</sup> [www.crc-rep.com](http://www.crc-rep.com)

- Sculpture – 26%. NB The sculpture figure includes all 3D works such as woodcarving, artefacts, memorial poles, emu egg carving etc.

The Western Australian experience follows this trend.

### **1.3.6 Public Funding of Craft in Western Australia**

There was \$33.8 million worth of DCA funds applied for between 2008 and 2012, and \$12.9 million of this was approved, across four of its panels.

Of the \$12.9 million in approved grants, \$741,715 was for craft-based applications, or 5.7% of the total. Craft applications accounted for 6.5% of the number of applications. However, craft applications were more likely to be approved than the all arts average. It was noted that craft application requests were for a lower average value than other art forms.

Australia Council funding for Western Australian craft projects has varied considerably from year to year. The success rate of craft practitioners is clearly low, as it is for all Western Australian applications across art forms; but there is no available supporting data to inform either the number or amounts sought of craft applications.

## **1.4 KEY FINDINGS**

The key findings from this body of research are centred on the following key themes:

- Education and learning – a mismatch of needs and current tertiary offerings, combined with a growth in new ways of learning
- Exhibitions and galleries – survey responses and interviews showed that exhibitions and galleries are an extremely important channel for sales and promotion. There has been a significant reduction in the opportunities for craft programming in galleries in Western Australia
- Isolation and market access – evidence found during this study suggested that the craft community in Western Australia is somewhat isolated artistically, to match the State’s geographic isolation. This manifested itself in the form of a predominantly locally-educated sector, selling almost exclusively to the local market – which is far too small to support so specialised an endeavour – and reports of the visits from international makers not being fully capitalised on
- Business skills and career paths – there were reports of makers lacking some of the essential business skills required to run a successful professional practice. Common examples cited during this investigation were a lack of understanding about how to price work and how to apply GST correctly. The consequences of this to makers include excessive time being

taken away from the artistic process to handle business issues and low incomes from their craft practise

- Communication and networks – there is neither a state nor national body that currently either holds responsibility for disseminating and sharing information and opportunities across all fields of craft practice. Without a key body or system to develop, advocate, communicate and promote a visible presence for craft, the sector will continue to be fragmented
- A segmented craft sector – analysis of survey respondents’ reported income from their practise, and various conversations had during the interview and consultation phase suggests that there is a small group of highly successful (commercially) makers, often internationally-focused, and then a large body of professional practitioners earning a below subsistence wage from their craft. There is also a substantial body of hobbyists with no intention to transition to professional practice

## 1.5 LINKS TO STRATEGY

It is important to note that this report is not intended to be a strategy for craft. It is intended to be useful in informing future policy objectives and strategic initiatives. Having said that, some very clear potential directions have emerged which would benefit from testing.

In response to these key findings, a series of preliminary strategy suggestions have been made. While these policy suggestions

are not the product of a rigorous strategy development process, they have been informed by the findings of this study and conversations with the Reference Group, who are all highly experienced figures from the Western Australian craft sector. It is recommended that the DCA conduct a more thorough investigation into these potential strategies.

Armed with the information gained through this study, policy makers, support organisations, tertiary education institutions, and galleries and other marketing outlets will be able to adjust their settings so as to remain relevant in the fast-changing world in which all artists, including craftspeople, are living and working. We commend this study to all of them.

### 1.5.1 Potential Strategies for Further Investigation

#### *Education and Learning*

- Establish a specialist craft program in one or more public schools, akin to the existing music and art special programs
- Determine which State Training Providers (STP) have the remnants of craft programs that could be built upon and develop an articulation agreement with the craft special schools to facilitate students moving through to the STP
- Investigate the potential for public private partnerships within the STP systems to enable courses developed by others to be run within public facilities

- Create a funding pool to enable practitioners to travel to appropriate institutions and undertake further education

#### ***Exhibitions and Galleries***

- A biennial showcase of exemplary Western Australian and international craft practice is presented at an institutional gallery together with seminars, workshops and exchanges and linked to a funding program
- New initiatives supporting online presentation and promotion be developed

#### ***Isolation and Market Access***

- Initiate a funding pool that enables practitioners to present work to international markets, through trade and art fairs
- Fund international fellowships to bring successful international craft practitioners to Western Australia
- Develop a pilot marketing and distribution agency with a program for presenting work to national and international outlets

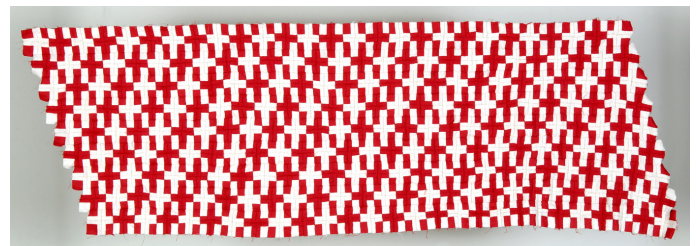
#### ***Business skills and career path***

- Identify and promote business skills courses including online courses craft practitioners, and enable a funded organisation to implement them. For example, NAVA hosts a series of online course on business skills.<sup>2</sup>

- Assist regional arts touring organisations to foster specialist fee for service craft related workshops linked to the touring exhibitions. For example, Art On the Move workshop program for adults and young adults

#### ***Communication and networks***

- A program or body is engaged that is able to connect, share, disseminate and promote professional and skills development and to advocate for the sector



Artist: **Jane Whiteley** Title: **Trousseau: Tablecloth for a World Leader**

<sup>2</sup> Source <http://www.visualarts.net.au/courses/> retrieved on 31/3/14

## 2 INTRODUCTION

### 2.1 PROJECT SCOPE

The initial purpose of this study was to help the Chamber of Arts understand the relationships amongst members of the craft sector through the development of a network mapping study. As noted in the preface, the structure of the craft sector renders network mapping an ineffective tool for analysis. For this reason, the Reference Group directed this project beyond cultural ecology mapping into widespread consultation and strategy-setting, supported by an online survey. The aim of the study was unchanged: to analyse the craft sector and identify and summarise key strategy and policy implications. The study is not a formal strategy process, but does make some high-level suggestions for potential strategies warranting further investigation.

### 2.2 CONTEXT

Seismic shifts in society have rippled through craft, along with many other forms of expression. The growth of the creative industries and the consequent impact of new ways of thinking about craft have caused significant changes and brought about substantial opportunities right across the arts and culture sectors. The rise of digital technologies has provided openings for new audiences, while new markets have meant that intermediaries in the supply chain have taken on new and changing roles.

The broadening scope of higher education, which might have been an opportunity for more people to engage in craft, has also seen a growing emphasis upon

research which is quantified in ways that have instead marginalised many in the craft sector, while the policy and funding changes in the Vocational Education and Training sector have seen declines in many areas of craft training. And, in Western Australia in particular, the cessation of major craft-focused programs such as the craft Triennial, and the loss of a dedicated craft gallery has removed a central point and focus for craft within the State.

A key point of resonance that emerged in conversation with artists, educators, gallerists and organisations is the resilience of practitioners. This was well described in Janet Kovesi Watt's book *Perth Studio Potters: the first 50 years*. The title alone describes an extensive and committed journey by potters whose process has been to share, to learn, to make and to demonstrate what their chosen material can provide.



Artist: **Jon Goulder** Title: **Amore Mio Chair**

### 2.3 DEFINITIONS AND RELATIONSHIPS

The scope of traditional craft or artisan practice most often included the roles of design, production, marketing and distribution. Skills were passed between practitioners often with a long period of practical learning by making under tutelage.

Contemporary craft includes makers whose primary orientation may be towards design or expression, often responding to the social and cultural environment and to communicating symbolic meaning. The gap that once existed between the crafts and fine arts is less well defined, with many craft practitioners aligning themselves with the fine arts or design specialisations. Director of the Art Gallery of WA, Stefano Carboni points out that in his field of study of Islamic Art, there were no qualitative distinctions drawn between art and craft, with glass, jewellery and other objects having the same status as paintings.

Craft practitioners also engage with knowledge-based services including the development of consultancy and education services, exploring new processes and systems, and operating in other industries including architecture, interior design, art in the public realm, retail and fashion.

*While not all of these artists and creatives would cite themselves directly as craft (or design) practitioners, the practices of many are influenced by or involve refined craft skills to an extent that is critical to the end outcome of their work.<sup>3</sup>*

Both practice and terminologies associated with craft are in a constant state of flux. The processes associated with creating, making, showing and selling will continue to change and evolve. Even terminology around what has in the past been encompassed by craft has changed. The School of Material at the Royal College of Art in London encompasses the study of ceramics and glass, gold smithing, silver smithing, metalwork, jewellery and textiles, and might formerly have been described as the School of Craft.

In the new millennium, the term creative industries began to incorporate not only the previously established term cultural industries, but also many fields of professional endeavour, including Craft, under a blanket term that demonstrate broader commercial outcomes. Australia wide, previously termed craft councils changed their names and re-focused their endeavours becoming Object, Artisan, FORM, Guild house, etc. In contrast, Craft Victoria has recently opened a new monthly craft market at the Queen Victoria Market called NEW CRAFT.

Through all these negotiations, and the terminological clutter, the people who make extraordinary ceramics, jewellery, objects and textiles remain committed to the craft of making works of distinction and skill.

Whether works are entirely hand crafted, design outsourced for small-scale production, or one-off non-saleable objects created for exhibition, a fundamental knowledge and skills base is still required.

<sup>3</sup> FORM: New Narratives in Craft: 2014, p 7

People entering craft come to it from a wide variety of backgrounds including those who acquire skills through knowledge transfer within family or cultural groups; those who are self taught; those who go through apprentice systems; or the highest levels tertiary education.

For the purposes of this study we have adopted the following definition of craft:

*Contemporary craft is the skilled making of objects.*

*It is an intellectual and physical activity whereby the maker explores the infinite possibilities of materials and processes to produce unique and expressive forms.*

Three broad groups of practitioners were identified:

Professional – Someone who has a serious commitment to their craft practice and consider it a major aspect of their working life, regardless of their income or employment status

Emerging Professional – Someone who has practised craft continually for less than five years and has a wish to develop their career

Hobbyist – Someone who enjoys exploring an area of craft and may occasionally sell or exhibit work

## 2.4 STRUCTURE OF THIS REPORT

The rest of this report is laid out as follows:

- Chapter 3: Study Methodology
- Chapter 4: Overview of the Western Australian Craft Sector
- Chapter 5: Key Findings
- Chapter 6: Links to Strategy
- Chapter 7: Previous Studies of the Craft Sector
- Chapter 8: Bibliography
- Appendix 1: Interview List
- Appendix 2: DCA Funding Data
- Appendix 3: Bibliography



Artist: Jessica Jubb Title: Blossom Collection

## 3 STUDY METHODOLOGY

### 3.1 CONCEPTUAL FRAMEWORK

The craft sector is made up of a complex web of relationships between makers, outlets, suppliers, educational facilities and galleries, amongst others. In order to effectively analyse the sector, it is necessary to simplify it into a more straightforward conceptual framework.

For the purposes of analysis, this study simplifies the Western Australian craft sector by imagining it as following a value chain, analogous to an industry supply chain. This craft value chain is illustrated in Figure 2, below.

The value chain shown in Figure 2 symbolises the circular nature of craft over time, while highlighting the centrality of the craft practitioner, or maker, to the process of artistic creation. It represents the making of a particular craft object as following a process starting with the education of the maker, following through

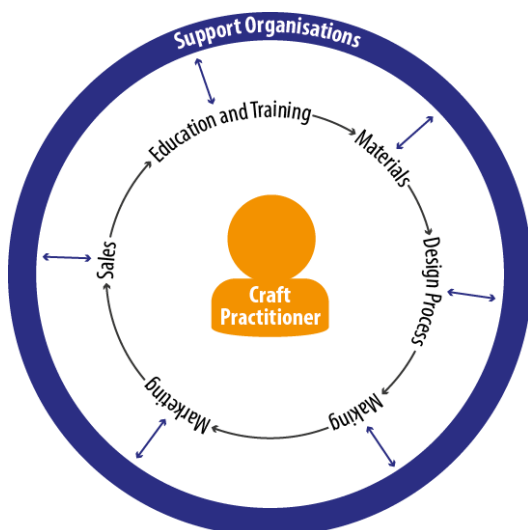
to materials and supply, the design process and associated creativity, the act of making, marketing and promotion of the finished work, and finally, the sale.

A substantial body of primary research was conducted to better understand the relationships contained within this framework. This research included:

- Two online surveys of the sector – one to craft practitioners and one to organisations in the sector
- A series of 37 individual interviews with some of the key organisations, including the tertiary educational institutions
- A focus group meeting, involving a group representing a broad cross-section of the craft sector, and several significant craft organisations

The findings of this research have been summarised as a series of key themes, which are presented in Section 5.

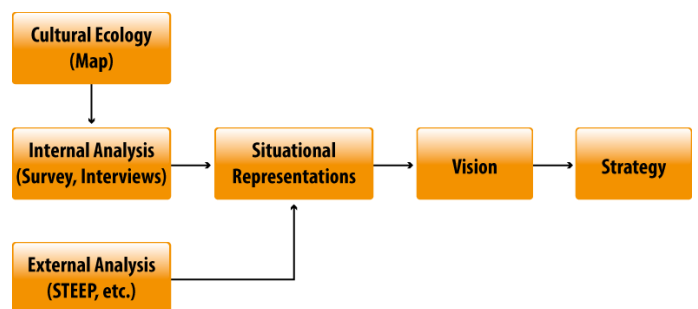
**Figure 2: Craft Value Chain**



Source: Anne Farren and Pracsys 2014

These findings represent the first stages of a comprehensive strategy process, as shown graphically in Figure 3. This strategy process is described in more detail in Section 6

**Figure 3: Strategy Logic Flow**



Source: Pracsys, 2014

### 3.2 ONLINE SURVEY OF THE CRAFT SECTOR

Two online surveys were designed and administered electronically, one each for craft practitioners and organisations in the sector. These surveys were distributed to a broad section of the Western Australian craft sector.

#### 3.2.1 Survey Design

The online survey contained questions that gathered information from each stage of the value chain described above, in Section 3.1. The questions were generally not compulsory, so respondents were free to skip questions that did not apply to them or that they did not want to answer.

#### 3.2.2 Sample Size

Data analysis began with 318 responses to the survey for makers and 50 to the organisations survey. The surveys are still

open, however, and at the time of writing, there have been 328 individual responses and 52 organisation responses.

### 3.3 STAKEHOLDER INTERVIEWS AND FOCUS GROUP MEETINGS

Interviews were conducted with heads of school of tertiary institutions, senior curators, academics, directors of major public galleries, CEO's of funded organisations involved with craft, representatives from specialist support organisations and individual practitioners.

Managers of retail craft outlets, owners of businesses directly involved in craft development, production and presentation were also interviewed. The list of people interviewed is contained in Appendix 1.



Artist: Bethamy Linton Title: Protection

## 4 OVERVIEW OF THE WESTERN AUSTRALIAN CRAFT SECTOR

### 4.1 CRAFT PRACTITIONERS IN WESTERN AUSTRALIA

#### 4.1.1 Estimate of the Craft Population in Western Australia

The survey asked respondents to describe themselves as either hobbyists, emerging professionals or professionals. Approximately 200 respondents (67%) described themselves as either professionals or emerging professionals, with the remaining 33% identifying as hobbyists.

By comparison, the best estimates of the total craft population in Western Australia are between 325 and 425 professional practitioners (see below), so it appears that the survey has responses from between half to two thirds of the practising craft practitioners in this state.

Throsby and Zednik<sup>4</sup> derived estimates of the practising professional artist population of Australia from data compiled from membership lists from arts services organisations, arts companies, directories, unions, professional associations, etc. These estimates were then combined with the Australian Bureau of Statistics 2006 Census to produce estimates of each State. Neither the ABS nor Throsby and Zednik directly estimates the number of craft practitioners in Western Australia, so some assumptions were made for this study.

Throsby and Zednik's estimate of the total number of professional practising artists in each of the States is listed in Figure 4.

**Figure 4: Practising Professional Artists in Australia, 2009**

State	Number of Artists	Percentage of Total
New South Wales	15,300	34.7%
Victoria	11,400	25.9%
Queensland	8,200	18.6%
South Australia	2,900	6.5%
Western Australia	3,800	8.6%
Tasmania	1,000	2.2%
Northern Territory	500	1.0%
Australian Capital Territory	1,100	2.4%
Total	44,100	100%

Source: Throsby and Zednik, 2010

They also estimate craft's proportion of the total art population at a national level, as shown in Figure 5.

**Figure 5: Estimated Number of Professional Practising Artists in Australia, 2009**

Art form	Low	High	Best estimate
Writers	6,500	8,600	7,600
Visual artists	8,500	9,500	9,000
Craft practitioners	3,500	4,500	3,800
Actors	6,000	8,000	7,000
Dancers	1,000	1,600	1,400
Musicians	10,000	15,000	12,500
Composers	600	1,400	900
Community cultural development workers	1,400	2,400	1,900
All artists	37,500	51,000	44,100

Source: Throsby and Zednik, 2010

<sup>4</sup> Throsby, D and Zednik, A, Do You Really Expect to get Paid? An economic study of professional artists in Australia, 2010, pp. 18-19

If it is assumed that Western Australia's share of craft practitioners is the same as its share of all artists, an estimate of 8.6% of 3,800 craft practitioners in Australia – 327 people is produced.

As another method of estimating the total craft population in Western Australia, the Australian Bureau of Statistics, in its publication *Employment in Culture, 2011 – Western Australia* estimates the total number of visual arts and crafts professionals in Western Australia at 1,440 in 2011.<sup>5</sup> Manipulating Throsby and Zednik's estimates, craft makes up 30% of the total of visual arts and crafts. This gives an estimate of 428 craft practitioners in Western Australia.

#### 4.1.2 Respondent Demographics

The vast majority of respondents were female (84% of those who answered), and most were aged over fifty years and relatively late in their careers.

**Figure 6: Age and Experience Profile of Survey Respondents**

Age range	No. of respondents	Proportion of total
Under 20	0	0
20 to 34 years	33	10.3%
35 to 49 years	82	25.7%
50 to 64 years	143	44.8%
65 years and older	61	19.1%
Total	319	100%
Skipped	4	

5 Australian Bureau of Statistics, Cat. No. 62730\_2011, *Employment in Culture, 2011 - Western Australia*, Table 1

Experience in their craft	No. of respondents	Proportion of total
1 to 5 years	54	17.1%
6 to 10 years	52	16.5%
11 to 20 years	64	20.3%
Over 20 years	146	46.2%
Total	316	100%
Skipped	7	

Source: Pracsys, 2014

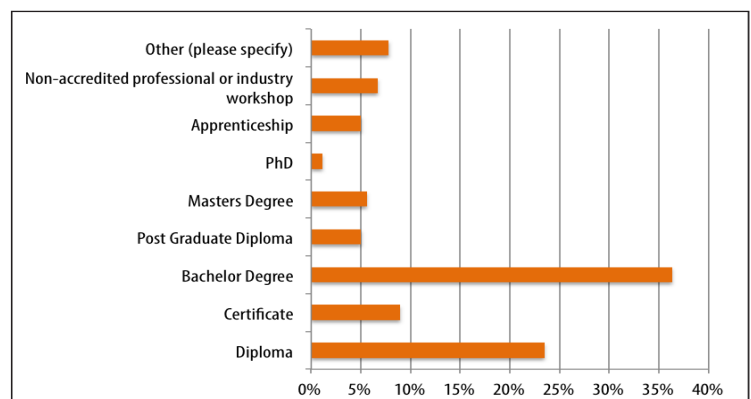
In terms of material used, the most commonly nominated was fibre, followed by ceramics (nominated by 46% and 30% of respondents, respectively). Glass was the least commonly nominated material, with 12% of respondents choosing this one. Note that respondents were allowed to select more than one material, as many makers work in multiple materials, so the total adds up to more than 100%.

#### 4.1.3 Education Levels

Survey respondents were generally quite highly educated in their craft.

Approximately 63% reported having received formal training in their craft. Of

**Figure 7: Qualifications received**



Source: Pracsys, 2014

those who had received formal training, 11% reported having received a post-graduate diploma, master's degree or PhD. A further 35% had received a bachelor's degree, 18% had received a diploma and 9% had received a certificate.

## 4.2 SUPPORT ORGANISATIONS

### 4.2.1 Funded Organisations

There are numerous organisations in Western Australia funded by the Department of Culture and the Arts, which include the support of craft practice among their activities. Art On the Move, Artsource, Country Arts WA, DADAA, FORM, the Fremantle Arts Centre, PICA and Propel Youth Arts all have engagement in this space in a variety of ways; from providing studio space, presenting exhibitions to professional and skills development.

In addition, there are a number of regional arts councils and centres. These include (but are not limited to) ACDC Geraldton, Bunbury Regional Galleries, Denmark Arts Council, Vancouver Arts Centre, Martumili Artists, Mungart Boodja, Yamaji Art, Wirnda Barna, Roebourne Art Group and Spinifex Arts. Each of these either provides professional development, shared workspaces, exhibition and/or promotion opportunities.

### 4.2.2 Voluntary Organisations

In addition, a growing number of newer groups dedicated to specific forms of craft operate, often as membership, professional support and knowledge sharing groups. Among these are well-

established groups with lengthy histories, including Ausglass (WA), Ceramic Arts Association, Collaboration WA, Feltwest, Fibres West, the Fine Wood Association of WA, Guildford Village Potters, Jewellers and Metalsmiths Group of WA, Perth Studio Potters, WA Guild of Woodcarvers, WA Fibre and Textile Association and the Wood Turners Association of WA.

The work of the Textile Exchange Project (TEP), an unincorporated network established in 1992 and still active in its development of exhibitions designed to promote Western Australian practice is also important. This group has provided exhibition opportunities for WA textile practitioners to exhibit throughout WA, nationally and internationally since 1994. Significantly TEP has established a long-term relationship with Gallery Gallery in Kyoto and the Director Keiko Kawashima who is an internationally esteemed curator of textiles.

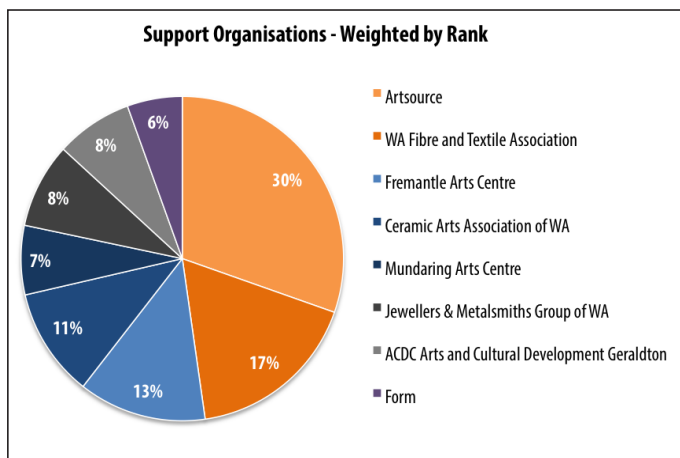
Collectives are becoming an increasingly important way for small groups of like-minded individuals to develop work, share studio space and costs and promote, show and sell work. Groups including the Bauble Collective, Made on the Left, MANY 6160 and Tayha Designs share a fluid approach that is opening new doors.

In addition, a number of commercial operations including Contemporary Metal, the Art Glass Studio, Shackleton Gallery, The Clay House and the Perth Wood School are also operating as networking and professional development groups while carrying on a business.

The survey asked respondents to specify the three most important support organisations to their practice, from a comprehensive list of support organisations active within the state. The most significant finding from the response to this question was that there was little accord between different craft forms on which was the most important support organisation. This supports the assertion that craft is not a single sector, but rather a collection of separate artistic communities.

Despite this observation, a weighted ranking has been given to each of the listed support organisations, based on the number of survey respondents who nominated them as one of their three most important support organisations. This is represented graphically in Figure 8.

**Figure 8: Overall weighted representation of support organisation**



Source: Pracsys, 2014

Note that the four additional organisations not labelled in the above chart are:

- Ausglass Western Australia
- Feltwest
- Contemporary Metal
- Artsouth WA Inc.

### 4.3 PUBLIC GALLERIES AND COLLECTIONS

There are limited opportunities for Craft practitioners to have their work exhibited or purchased by a public institution. Having work acquired for a public collection is seen as a high level factor in enhancing profile, cultural value and ultimately financial value to a makers work. There are very few known private collectors in WA who specifically target any form of craft for their collection. Craft is typically purchased by individuals to wear, use, or enjoy in their own home. One interviewee suggested that since craft objects are not particularly sought after in the secondary market, there might be a flow on affecting collector's choices.

While the major collecting institutions do include craft, there is currently no specific policy at any of the universities or the Art Gallery of WA (AGWA) for craft acquisitions. The Peter Fogerty Design Fund at AGWA provides the gallery with funds to purchase work by craft and design makers not yet represented in the State Art Collection while the annual Tom Malone Prize for Glass hosted by AGWA is an important exhibition from which the Gallery acquires new works.

Under the Directorship of Stefano Carboni, the Art Gallery of WA has had a number of exhibitions specifically featuring craft (and design). These include *Made to Remember* (2013), *Translucence Contemporary Glass* (2011), *Princely Treasures: European Masterpieces 1600-1800* (2011), *Mari Funaki works 1992-2009* (2009), *David Walker: Anatomy of the object* (2009) and *Thing: beware the Material world* (2009). Noteworthy also was the *Larrakitj poles* exhibition from the Kerry Stokes Collection (2009).

The John Curtin Gallery held a major retrospective exhibition *Lines of Site* of Pippin Drysdale's ceramics in 2007, and PICA hosted *String Theory* a contemporary exhibition of Aboriginal fibre and art from the MCA (2013). The Lawrence Wilson Gallery (UWA) is planning a major ceramics survey in 2014, while the Berndt Museum collect and show many ethnographic and contemporary objects drawn from its collection.

Gallery Central at Perth TAFE is well regarded among craft practitioners, and in addition to the annual graduates exhibition also held three major craft exhibitions in 2013. *Mysterium WA Fibre Textiles Association Biennale*, *Maggie Baxter's The Unbounded Line* (2013) and *Bela Kotai Counterweight*.

Also in 2013 and prior to exiting from the Midland Atelier late that year, FORM showed a number of key exhibitions including *Relics, Remnants and Remains, Tanija and Graham Carr; Faultlines Nick Statham and David Trubridge*; From the Atelier, a group exhibition; *Pieces of*

*Gutharraguda (Shark Bay) and Paper Cotton Leather Flowers Wood*.

Regionally, the Bunbury and Geraldton Regional Gallery's and the Vancouver Art Centre (Albany) are seen as encouraging of craft and good places to present exhibitions.

#### 4.4 COMMERCIAL GALLERIES

Craft has had a place within the commercial gallery sector for over 30 years. While the primary business of most galleries lies within painting, sculpture, printmaking and photography, numerous galleries have also shown craft. Between 2012 and 2013, five of the major commercial galleries operating in the Perth metropolitan area closed their doors. Three of these galleries included regular craft exhibitions in their programming. Prior to that, FORM closed its craft outlet and also broadened its exhibition programming in the Murray Street space to include the visual arts rather than craft and design only. While the reasons for those decisions are multiple, the impact on craft and visual artists seeking representation is significant.

There are a number of metropolitan galleries that specifically present Indigenous art and craft works including Indigenart, Japingka and Artidja Galleries. Offerings include carved and painted wooden objects as well as woven baskets and other forms.

Focus group participants identified the key importance of regional galleries, particularly those located in the south west of Western Australia, as being important

presenters both for exhibitions and sales through their retail outlets. Yallingup, Margaret River, Gunyulgup and Boranup Galleries all rated well and are known widely.

#### 4.5 RETAIL OUTLETS

The survey also asked respondents to list the sales outlets that they used. Common responses included:

- Found at Fremantle Arts Centre
- 'Online' and Etsy
- Markets (general)
- Mundaring Arts Centre
- Aspects of Kings Park
- Bazaar at Fremantle Arts Centre
- Pop-up shops or galleries

Many makers have listed dispersed, potentially small-scale sales channels as being most important (e.g. online sales, markets, pop up shops), not just traditional, well-known sales outlets.

##### 4.5.1 Craft in Regional Western Australia

According to Throsby and Zednik, a third of all craft practitioners (34%) are located in a regional or remote area. On average, regional and remote practitioners viewed living outside a capital city positively. Craft practitioners were amongst the most positive of any artists, with 74% agreeing the effects were more positive than negative. However Jessica Machin, CEO of Country Arts WA reports that:

*"The Government's Super Towns approach is pushing services and support away from small towns with the result that a lively and engaged community of craft practitioners and arts workers is in danger of being lost."*<sup>6</sup>

The survey data on craft practitioner location closely matches Throsby and Zednik's findings.<sup>7</sup> The majority of respondents were located in the metro area, with 46% of those who stated their postcode located in inner metropolitan Perth and 22% in the outer metro area. A further 5% were located in the Peel. There were also clusters of respondents in the Mid West (8%, all in Geraldton), the Great Southern (7%), the Wheatbelt (5%) and the South West (also 5%). This gives a regional share of craft makers of 32%, or 27% if we do not include Peel. By comparison, the regional share of the total population in Western Australia is 23%, indicating that craft makers are proportionately over-represented in the regions. It is also worth noting that the Western Australian population share is lower than the national average, so it is to be expected that Western Australia would have a lower proportion of craft makers in the regions.

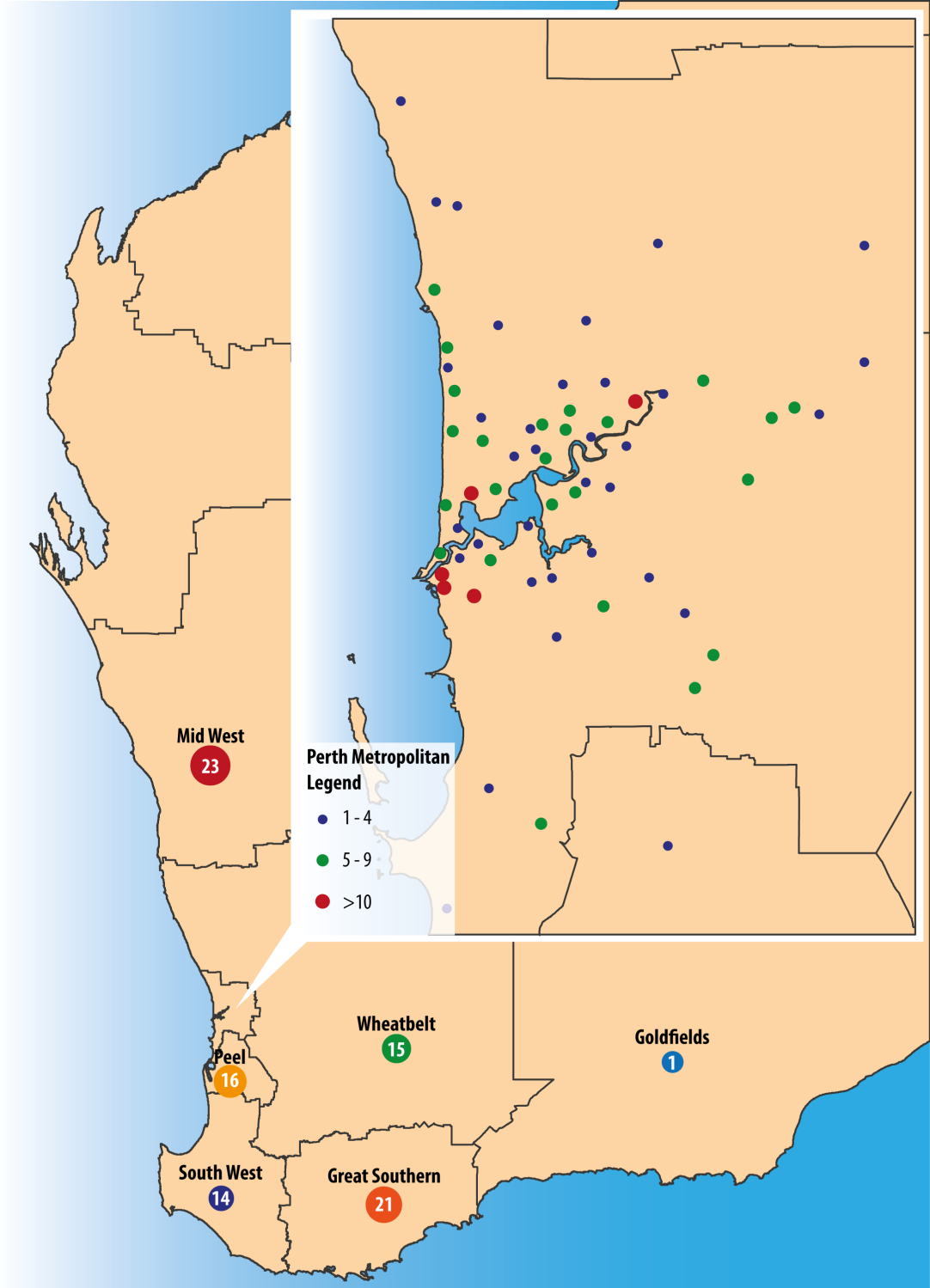
Figure 9 shows the locations of respondents to the survey.

Regional groups of practitioners have a history of pooling resources. Groups like the Butter Factory Studios and the Art South annual Southern Art and Craft Trail including open studios and exhibitions programs enable a much greater reach than individual efforts can produce.

6 J Machin, personal correspondence, 6th February 2014

7 Ibid

Figure 9: Locations of respondents to the survey



Source: Pracsys, 2014

## 4.6 INDIGENOUS CRAFT PRACTICE

Craft practice is highly dispersed throughout Indigenous communities and towns.

Figures provided by the Cooperative Research Centre for Remote Economic Participation<sup>8</sup> (CRC-REP) from recent research indicate that WA is the second largest producer of ATSI art with over 30% of work made here. The national breakdown of arts practice is:

- Painting – 64%
- Textiles – 1%
- Works on paper – 9%
- Sculpture – 26%. NB The sculpture figure includes all 3D works such as woodcarving, artefacts, memorial poles, emu egg carving etc.

The Western Australian experience follows this trend.

The Aboriginal Art Centre Hub facilitated through Country Arts WA works with seven art centres, and reports that centres including Martumili, Yamaji Art, Spinifex Arts Project, Winda Barna, as well as the Jillinbirri Weavers and Tjanpi Weavers groups variously do basket weaving, open weaving, knitting, emu egg carving and artefact carving. However the vast majority of output is painting.

While art centres themselves remain fragile, there is an interest in developing new products in order to diversify the current offerings and provide a different price point. The arts centre model enables

groups to prepare and present larger bodies of work and the administrative structure supports the development of relationships with galleries in Australia and internationally.

The annual Revealed Program supported by the DCA, is an opportunity to showcase Indigenous art and craft and includes textiles and jewellery; while the accompanying skills development workshops introduce participants to new business and marketing skills.

## 4.7 PUBLIC FUNDING OF CRAFT IN WESTERN AUSTRALIA

### 4.7.1 DCA Funding Panels

Data was received from the Department of Culture and the Arts for its four funding panels that are relevant to craft:

- Arts Development Panel
- Designer Fashion Panel
- Young People and the Arts Panel
- Indigenous Arts Panel

There was \$33.8 million worth of funds applied for between 2008 and 2012, and \$12.9 million of this was approved.

Of the \$12.9 million in approved grants, \$741,715 was for craft-based applications, or 5.7% of the total. Craft applications accounted for 6.5% of the number of applications. However, craft applications were more likely to be approved than the all arts average. It was noted that craft application requests were for a lower average value than other art forms.

8 [www.crc-rep.com](http://www.crc-rep.com)

The Indigenous Arts Panel regularly receives applications from groups (often of weavers), which jointly apply for funding.

Craft made up a much lower proportion of applications and approved grants in the Young People and the Arts Panel (funding to artists under 26 years of age), which concurs with the findings of the online survey that there are very few young people involved in craft.

This data is summarised in Appendix 2.

#### 4.7.2 Australia Council Funding

Australia Council funding for Western Australian craft projects has varied considerably from year to year. The success rate of craft practitioners is low, as it is for all Western Australian applications across art forms; but there is no available supporting data to inform either the number or amounts sought of craft applications. The following figures were derived from the Australia Council grants results year by year.



Artist: **Nicholas Booger** Title: **Punu Puppet**

**Figure 10: Australia Council Funding – WA Craft Results**

Visual Arts Board	2013	2012	2011	2010	2009	2008
Total WA grants (\$)	185,282	106,723	222,190	119,990	162,105	204,409
Number of Successful applicants (all arts)	9	6	12	8	8	12
Number of Successful Craft applicants (craft)	0	1	1	0	1	2
Arts Funding Division	2013	2012	2011	2010	2009	2008
Total WA grants (\$)	1,388,581	197,880	59,977	119,450	53,453	NA
Number of Successful applicants (all arts)	15	6	6	12	6	NA
Number of Successful Craft applicants (craft)	0	0	1	1	1	NA

Source: Australia Council for the Arts

## 5 KEY FINDINGS

The key findings from this body of research are organised into the following key themes:

- Education and learning
- Exhibitions and galleries
- Isolation and market access
- Business skills and career paths
- Communication and networks
- A segmented craft sector

These findings were also supported by an open-ended question to respondents, asking respondents to nominate what they thought was the one thing that could be done to improve the capacity of craft and its practitioners in Western Australia. The results of this question are summarised in Section 5.7, and touch on some of the key findings identified in other parts of this report.

### 5.1 EDUCATION AND LEARNING

The study undertook an interview process with tertiary institutions that currently or previously offered courses in traditional craft practises. University and technical colleges reported significant declines in course offerings and enrolments.

*“Globally the crafts have gone through a period of suffering partly affected by digital technology and partly in the university context, by rationalism and economic delivery models.”<sup>9</sup>*

<sup>9</sup> Professor Clive Barstow, Head of School of Communications and Arts Edith Cowan University, interview, 12/2/14

The online survey asked respondents to rate the current state of skills training available in Western Australia for craft practitioners, at four stages of their professional development:

- New hobbyists
- Existing hobbyists seeking new skills
- New professional practitioners seeking professional development
- Existing professional practitioners seeking ongoing professional development

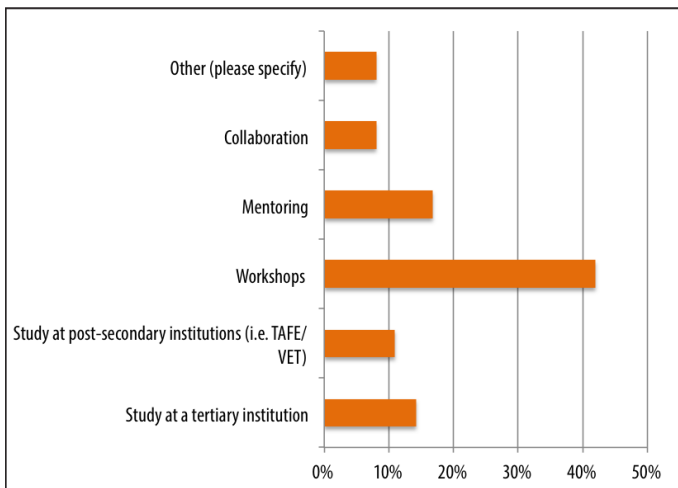
The survey also asked respondents to rate the importance of formal training for each of these four groups.

There were two significant findings from these two questions:

- Respondents rated the state of skills training as below average (i.e. less than three out of five) at all levels of professional development
- Skills training was rated at a lower level at higher levels of professional development, with a rating of 2.86 out of 5 for new hobbyists, falling to 2.31 out of 5 for existing professional practitioners seeking ongoing professional development. While the state of skills training decreased with higher levels of professional development, the stated importance of formal education increased with higher levels of professional development. So at the time in a maker’s career when formal education and training is most important, the training options available in Western Australia are the least effective.

A significant number of respondents (42%) indicated that if looking for further training, they would be more interested in workshops than going to one of the public institutions. Mentoring was the next highest rated education option, with 17%, see Figure 11.

**Figure 11: Survey respondents' intended further training**



Source: Pracsys, 2014

There has been a decline in higher education in craft in recent years, in terms of both the courses being offered and enrolments.

Curtin University has discontinued Ceramics studies. Jewellery has been bundled with 3D design and in 2014 has seven student enrolments. While a stand-alone textile program does not exist, some facilities and staff support for student engagement in textile related practices remains.

Edith Cowan retains a unit for ceramics students studying teaching, while textiles is combined with fashion. Glass units are taught through a partnership with David Hay and Highline Glass.

Central Institute of Technology reports that between 2010 and 2013 the enrolment in either a diploma or advanced diploma with a ceramics major was between 1 and 5 students. Jewellery continues to be offered with 30 students enrolled in 2014.

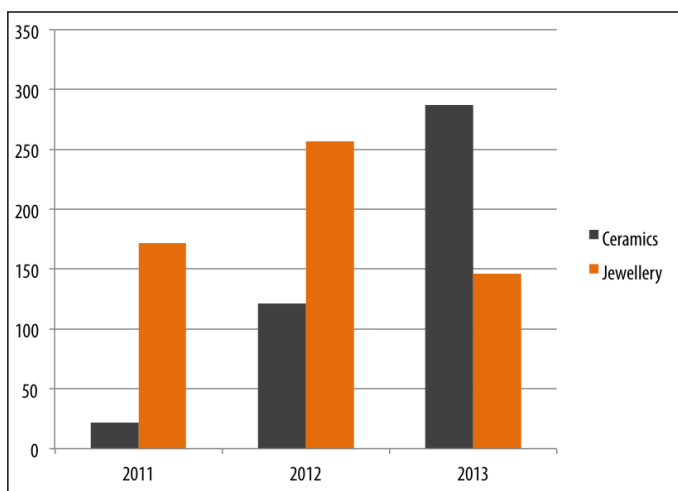
The Dwellingup School of Fine Wood offered a Diploma in Fine Wood, but closed its doors in 2011, after 16 years of operation.

Regional State Training Providers (STP) and universities report similar loss of courses, lack of interest and reduction of equipment and facilities.

The institutions put this down to the high cost of delivery and lack of subsidies, as government re-prioritises funding. The rising costs for students (Central Institute of Technology courses now cost \$4,000 annually, up from \$1,200 in 2013) exacerbate the situation.

In direct contrast, hobby and short courses are undergoing a resurgence, with Central Institute of Technology's numbers from combined jewellery and ceramics courses rising from 194 (2011), 378 (2012) to 433 (2014). Fremantle Art Centre's short courses are increasingly sought after, with combined jewellery and ceramics courses reaching 766 enrolments in 2013.

**Figure 12: Short course enrolments at Central Institute of Technology, 2011-13**



Source: Central TAFE, March 2014

It is worth noting that a new private business, Contemporary Metal WA, has set up a fully subscribed jewellery design and techniques course intended to provide students with sufficient making and conceptual skills to enable them to enter an apprentice system. This course is run in tandem with a range of hobby courses. At the same time, the Perth Wood School is running extensive hobby courses, and bringing in highly regarded international fine wood artists to run workshops.

Key points raised at the focus group meeting include:

- In the past, students at TAFE could select the units they wished to learn about; now they have to study many elements that don't interest them
- Government funding and the resulting price charged to students has changed, creating new financial barriers to study

- The loss of regional and suburban education systems that were a feeder for higher education have reduced the demand for higher education in craft
- Craft disciplines are very expensive to develop, maintain and teach, and have high infrastructure costs
- It was believed that secondary students are generally advised against taking up a career in the arts or craft, and students exposure to craft is very limited
- Education more generally is moving away from long blocks of study at major institutions, and towards online or more modular modes of delivery.

### **Explanations and Consequences**

The evidence found during the course of this investigation suggests that there is a mismatch between the needs of craft makers in Western Australia and the courses that traditional providers are able to offer. Survey respondents rated the state of education in Western Australia poorly, while the institutions are reporting a lack of funding and falling demand despite reportedly excellent facilities. It is not clear what the ultimate cause of this malaise is, but some possible explanations include:

- The demand for traditional modes of educational delivery are declining, due to a trend towards online or more modular delivery methods
- The very nature of craft is evolving, rendering traditional courses less relevant to up-and-coming makers

- Changes to government funding and course charges at both the Federal (universities) and State (State Training Providers/TAFEs) levels have caused universities to redirect their priorities, or have rendered formal study in artistic fields such as craft uneconomic for both universities and the VET sector

The critical importance of a high functioning tertiary education is difficult to over-estimate. The quality of education at this level both in terms of skills and conceptual capability underpins successful careers. Without that structure, which also leads to acceptance in international schools for further learning, practitioners will continue to lose traction.

## 5.2 EXHIBITIONS AND GALLERIES

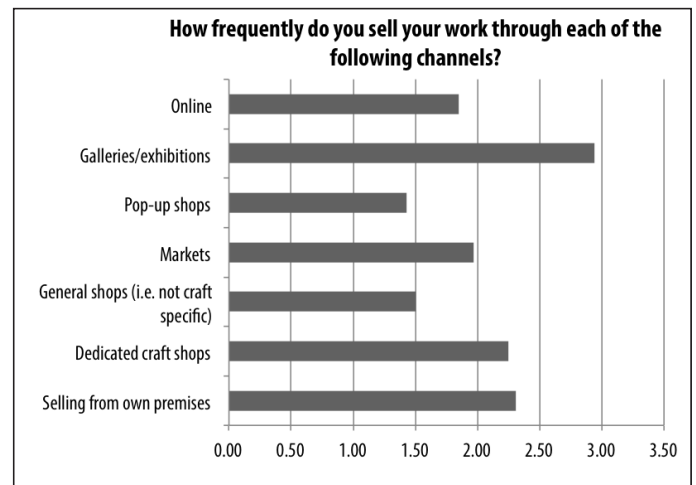
The online survey asked craft practitioners how they market their work. Specifically, they were asked to rate the effectiveness of a range of marketing channels (performance), and also the frequency with which they used each of these channels (importance). Measures of performance and importance such as these should generally correlate, and was found to be the case with marketing and distribution channels – practitioners reported using the most effective channels most frequently.

The significant finding here was that inclusion in exhibitions and galleries was clearly rated the highest in terms of marketing, for both the effectiveness and frequency measure, which as mentioned, closely correlate. This result was consistent for both professionals and hobbyists, and

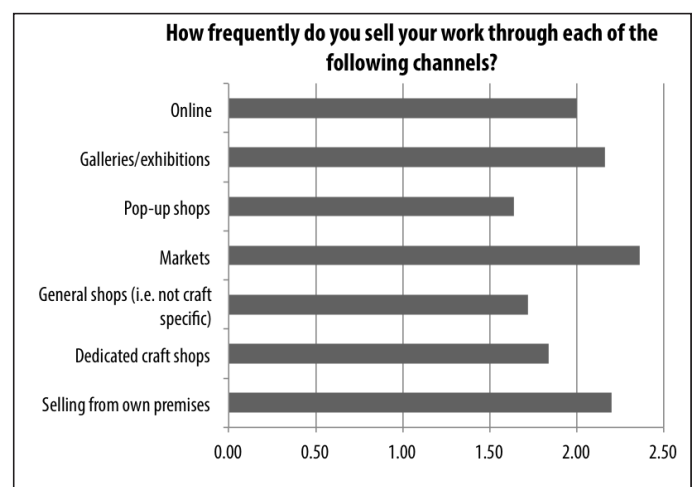
in all age groups except for 20 to 34 year olds, who rated galleries second, and markets higher, see Figure 13.

**Figure 13: Most frequently used sales channel**

### (a) All respondents



### (b) Respondents aged 20 to 34



Source: Pracsys, 2014

### ***Explanations and Consequences***

This result is significant because numerous commercial galleries that included craft among their offerings have closed in recent years. During the study, a number of explanations for these closures were discussed. They included generational change, the changes to the self-managed super fund rules, financial issues and lack of succession opportunities. The result is intensive competition among all artists seeking gallery representation in fewer spaces.

The lack of exhibition and retail opportunities reduces the potential to present and develop a profile.

A related issue is the increasing importance of markets and the emergence of online promotion. Craft Australia's 2005 Craft Mapping Study presaged the rise of online marketing in craft, and this has occurred, with many makers at all stages of their careers, having their own website (rated quite effectively as a marketing tool) and there now being several online stores dedicated to craft, such as etsy.com. Anecdotally, weekend markets have become increasingly common in Western Australia, and their higher rating by younger respondents might indicate that they are partially supplanting traditional galleries.

### **5.3 ISOLATION AND MARKET ACCESS**

*"There is no clear, regular picture or system of information about craft practices in WA. I piece information together from a variety of sources, including galleries, artists, groups and organisations, blogs and websites. Among the vast numbers of emails from practitioners, galleries and institutions that I receive daily, I very rarely hear anything from WA, particularly that which gives an overall and up to date picture of what is happening in the contemporary craft and design area. Little of WA work is generally known in eastern Australia, even though we represent a number of established WA practitioners in the National Gallery of Australian Decorative Arts and Design collection."<sup>10</sup>*

New ideas and practices are vital to creativity and artistic vibrancy, and if an artistic community is to thrive, it must be exposed to new ideas, from one source or another. In Western Australia, there is a particular risk of artistic isolation and stagnation, due to its geographic isolation and the small local market.

Communication with the greater world is also a critical factor, as any community is small relative to the rest of the world. Maintaining an external focus is important in exposing local practitioners to new ideas and techniques. In addition, selling to world markets allows local makers to expand the scale of their operations, boosting their potential income, or to experiment and specialise.

<sup>10</sup> Dr. Robert Bell, Senior Curator Decorative Arts and Design, National Gallery of Australia, correspondence, 27/3/14

The vast majority of survey respondents were educated locally. Of the 63% of respondents (199 respondents) who reported having received formal training in their craft, 71% received their training in Western Australia (141 respondents), 11% received some training interstate (22 respondents) and 18% reported receiving any training internationally (36 respondents), or 11% of the whole sample (excluding the 10 respondents who skipped this question).

There were four findings in this study that suggest isolation from the outside world:

- A fairly small minority of respondents reported having received any training interstate or overseas
- Western Australian makers were selling predominantly to the local market
- Anecdotally, there is limited communication with craft organisations nationally, as indicated by Dr Bell’s statements quoted above
- While many noted international makers do visit Western Australia, local organisations have limited capacity to maximise local makers’ opportunities to gain exposure to the skills and knowledge that these people bring with them.

**Market Access**

Survey respondents were asked to provide a percentage breakdown of their buyers. The results showed that almost all sales were to buyers located within the State, as shown in Figure 14.

By far the largest group was WA locals, making up 52% of all sales, followed by a further 11% going to Western Australian tourists (i.e. people travelling from other parts of the State). There were also some sales to corporate buyers, government bodies and other artists, all of whom are likely to be predominantly located within Western Australia.

The local market is small, and this concentration of buyers will limit the potential for growth in sales and the total scale of the sector in WA. In addition, local makers will still have to compete with objects from makers located outside the State.

**Figure 14: Sales by Market Segment**

Market segment	%
WA locals	52
WA tourists	11
Interstate tourists	8
International tourists	5
Corporate buyers	3
Government bodies	3
Other artists	11
Other	8
Total	100

Source: Pracsys, 2014

This is supported by advice from the outlet Aspects of Kings Park (Aspects), who stated that over 50% of their customers come from the Perth metropolitan area; around 5% from regional Western Australia and the remainder evenly divided between interstate and international visitors.<sup>11</sup> This

11 Nicole Park, Manager, Aspects of Kings Park, interview, 11 February 2014

figure is surprisingly high, considering Aspects is located in one of Perth's top tourist destinations, and must have large numbers of tourists passing by or through the premises.

Aspects stated that they consider that this mostly local customer base also wishes to see work from a broader range of makers than only Western Australian practitioners, which is why approximately 50% of their suppliers come from outside the State.

Interestingly, a recent study by the Crafts Council in the UK found that makers predominantly sell to the domestic market, and that over 70% of makers do not export their works.<sup>12</sup> However, it should be noted that the Crafts Council study refers to a national market of 63.7 million people (according to the 2012 Census), as compared with Western Australia's approximately 2.5 million people.

### ***Explanations and Consequences***

In an increasingly connected world, Western Australia's geographic isolation does not fully explain why the connections to national networks are so limited, as described by Robert Bell above.

The limited capacity of a local market will continually restrict the capacity to grow income.

Aspiring to the forefront of international practice requires exposure to international developments and being able to sell into the deeper national or international markets.

## **5.4 BUSINESS SKILLS AND CAREER PATHS**

Graduates from tertiary courses do not typically acquire sufficient business skills as part of their formal studies. Given that large numbers of craft graduates set up as sole traders, the gap between knowing how to make and how to run a small business is an impediment to success. State Training Provider (TAFE) focus is on preparing students for jobs, not for self-employment.

One of the key findings of the interviews with the outlets Aspects, Found (at the Fremantle Arts Centre) and the Mundaring Arts Centre was that significant numbers of craft makers lack the business skills necessarily required of them as a sole trader. Specific examples given include uncertainty of how to price work, how to factor in GST, or costs associated with travel and sourcing materials. Additional issues around presentation, packaging and self-marketing were noted.

Of note, of the 15 survey respondents self-identifying as hobbyists aged 20 to 34, none stated that they had the intention of transitioning to professional practice – eight said that they did not and seven were unsure.

As observed above, practitioners see exhibitions of work as being the best way to grow a profile and practise. The capacity to present in a gallery enables the development of work specifically for exhibition, rather than only for retail sale.

<sup>12</sup> Crafts Council UK with Creative Scotland, Arts Council of Wales, Craft Northern Ireland Craft in an Age of Change, 2012, page 7

In addition, there are no clear and meaningful career pathways available to craft makers in general.

**Explanations and Consequences**

Without effective business skills, makers' incomes and their output are at risk, as they will be forced to spend longer than necessary on the business side of their practise, rather than making objects for sale. A lack of commercial savvy will likely also lead to a maker not receiving a fair price for their work and a possible flow-on effect could lead to a systemic undervaluing of work.

**5.5 COMMUNICATION AND NETWORKS**

*"... a particular issue for the Australian craft sector, which is also articulated as a State issue, is the lack of a cohesive, highly visible presence or identity for craft at a national scale. This also ties into questions around measurement, value-definition and appreciation of craft, because value can arguably best be evidenced via the ways in which the entity in question has been ingrained into the fabric of everyday culture and society. For craft this would best be manifested in a nation-wide marketing and communications strategy that works on many levels of engagement, visibility and representation, positioning both Australia's heritage of craft and contemporary, innovative applications securely in the broader context of Australia's cultural and artistic identity."<sup>13</sup>*

A repeated theme in interviews and in comments from survey respondents was the issue around internal communications within craft disciplines and external communications across disciplines. A number of voluntary organisations supporting specific areas of practice reported that they have an ageing membership with limited succession capability, and that the capacity to communicate effectively was limited by the voluntary nature of the group.

Many of the voluntary organisations as well as commercial businesses bring international practitioners to WA to run residency workshops. Makers including Katelin Sallai, Jacques Vesery, Binh Pho, David Haig, Garrett Hack, Michael Fortune, David Trubridge, Nick Statham, Stephen Hughes, Jane Callender, Kerr Grabowski, Cj Jilek and Tony Wise form a small selection of people who have come to Western Australia over the past 12 months or are coming in the near future.

These visits offer very good mechanisms for informal mentoring, networking and skills development. Outside of the specific group or craft form they represent, little is known about these visits, and the groups themselves lack the capacity to assist those practitioners to reach further into the community through lectures, workshops or exhibitions.

**Explanations and Consequences**

There is neither a state nor national body that currently either holds responsibility for disseminating and sharing information and opportunities across all fields of craft practice.

13 FORM, New Narratives for Craft, 2014, page 10

Communication between makers, organisations and different craft sectors is essential to the exchange of ideas: both in terms of spreading awareness of local innovations and disseminating knowledge gained from visiting experts.

Highly regarded international and national makers regularly visit the State, but the impact of their visits are not felt beyond their host group resulting in lost opportunities.

Without a key body or system to develop, advocate, communicate and promote a visible presence for craft, the sector will continue to be fragmented.

### 5.6 A SEGMENTED CRAFT SECTOR

The picture that emerged of the Western Australian craft sector during the course of this study was one of three parallel craft sectors. There was a small group of financially successful makers, and then a large group of makers earning comparatively low income from their practice. There is also a substantial body of hobbyists with little or no ambition to become a professional maker, but whose engagement stimulates a greater understanding of the skills required and provides employment for professionals.

The first indication of this division is based on sales. Figure 15 summarises the mean and median sales data from the craft survey.

**Figure 15: Sales and cost data**

	Mean	Median	Maximum	Minimum
Sales	\$14,762	\$2,500	\$180,000	0
Costs	\$6,552	\$3,000	\$50,000	\$1
Sales less costs	\$7,664	0	\$150,000	-\$25,000

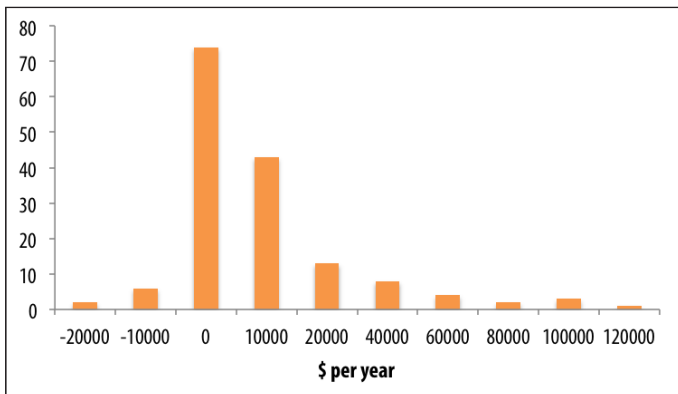
Source: Pracsys, 2014

There was a substantial discrepancy between the highest recorded earnings number (\$180,000) and that of the vast majority of craft makers. The mean sales income was \$14,762, and the median was \$6,552. When there is a discrepancy between mean and median, two different measures of the average income, the data is skewed. It is a sign that there are a small number of very high observations (i.e. high reported sales incomes) and then a very large number of low observations. This is shown graphically in Figure 16. The vast majority of respondents earned less than \$10,000 per year, after materials costs. As an aside, despite these low sales numbers, 40% of respondents expected to sell more this year than they did last year, and only 17% expected to sell less, indicating a certain degree of optimism among makers.

It should be noted, however, that only 53% of respondents answered the question asking for their sales income, and some of those who did entered nil return, which may be another way of not stating their true income. These results should therefore be treated with some caution.

The second indication of this split was the attitude of hobbyists to their future careers. A significant proportion of total

**Figure 16: Sales Less Costs**



Source: Pracsys, 2014

respondents to the survey (34%) identified themselves as hobbyists. Of these, only 14% said that they had plans to transition to professional practice, 38% were unsure and 47% said that they did not have plans to transition to professional practice. These results suggest that there is a large community of craft hobbyists in Western Australia who treat their craft as a hobby (although anecdotally, some hobbyists take their hobby very seriously) and who are happy to remain this way, with no further ambitions for their practice.

This was supported by conversations with emerging young makers, who were of the view that craft would always be a hobby for them, and that some other occupation would be their primary source of income.

Interviews with young practitioners revealed a clear preference for using social media as a communication method and of making work to sell online and for markets including Perth upmarket, Made on the Left and Beaufort Street Festivals among others, rather than traditional means such

as inclusion in galleries and exhibitions. These practitioners had undertaken education through short courses or as an element of another degree and saw themselves as dedicated hobbyists interested in further courses and in making extra income.

*“There will always be wonderful individuals working in a lone studio and struggling to maintain a foothold in the marketplace with their limited resources, but that is no longer the paradigm. Younger artists and designers collaborate more often, set up collectives, open short term shop fronts (pop-ups) and exhibit more widely. They combine resources – this is a generation used to sharing everything, and in that I see a resurgence of the collaborative nature of craft practice that generated the revival of crafts in Australia 50 years ago and gave rise to organisations and groups to share ideas and resources and promote their achievements to a wide Australian audience.”<sup>14</sup>*

### **Explanations and Consequences**

Interventions that support the development of professional craft practice in Western Australia are likely to have two broadly defined benefits:

- Average incomes are likely to rise and more money is likely to come into the sector, promoting greater activity – a more vibrant artistic community is likely to produce work that is in greater demand

<sup>14</sup> Dr Robert Bell, Senior Curator Decorative Arts and Design, National Gallery of Australia, correspondence, 27 March 2014

- The pursuit of excellence for its own sake – it can be argued that artistic excellence is a worthy goal in its own right, and validate some intervention without any further justification. It is acknowledged however that defining excellence is difficult, and that implementing systems that link concepts of artistic excellence to public support is still a work in progress

There is also the potential for the hobbyist sector to benefit from a stronger professional sector, as the professional sector will bring in new and advanced skills and international attention, creating a more vibrant and creative sector overall.

Hobbyists are less likely to be the source of new ideas, or to be at the forefront of changing artistic practice in the way that professional practitioners might. For this reason, the hobbyist segment is unlikely to be a force for artistic development and vibrancy. However, younger hobbyists can demonstrate new ways of collaborating and reaching a marketplace that is a valuable contribution going forward.

A strong professional craft community will improve the experience of hobbyists, as well as being an end in their own right.

## 5.7 SUGGESTIONS FOR IMPROVEMENT TO THE CRAFT SECTOR

The survey included an open-ended question:

*“In your opinion, if there was one thing that could be done to improve the capacity of craft and its practitioners in Western Australia, what would it be?”*

Of 319 respondents at the time of data analysis, 160 answered the question. Most respondents replied with a single issue. A few included a number of disparate issues and in those cases the first response was taken as being the primary response.

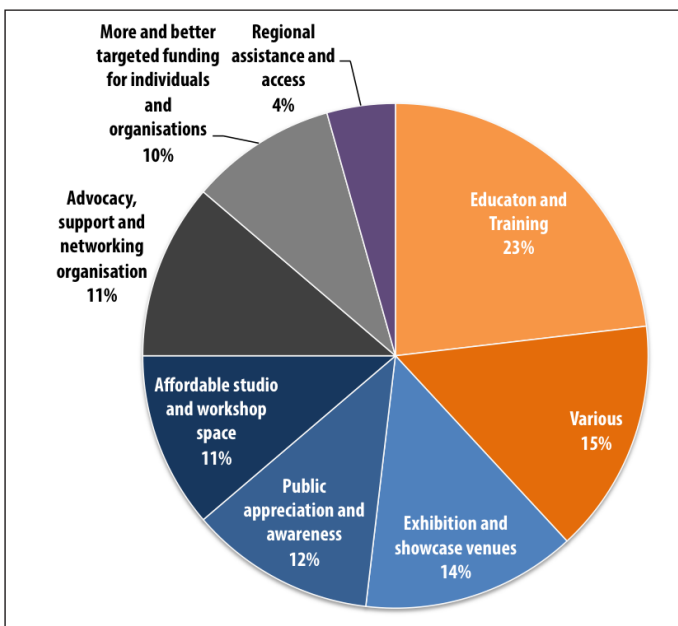
When examined, the responses readily formed into discrete, manageable categories, although a number of comments ranged over a variety of topics too many to categorise.

The desire for more and better quality, accessible education and training including workshops easily topped the list of critical factors that would improve capacity.

The wish for more and better exhibition and showcase venues was highly regarded, as was a greater public awareness and appreciation for the workmanship, quality and value of individually crafted objects.

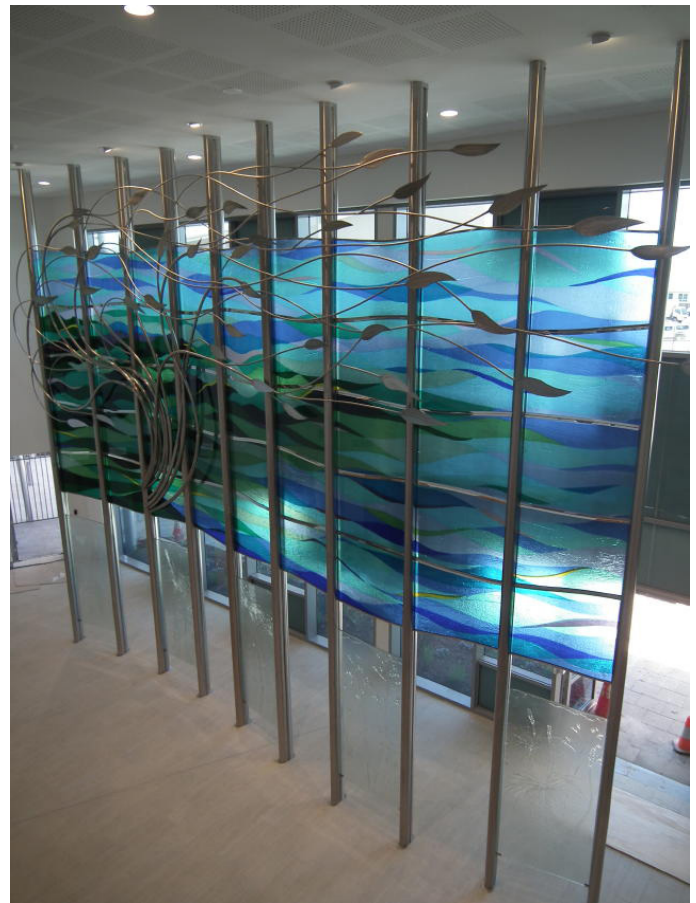
The strong response to the education and training issue and the significance of exhibition and presenting venues were reinforced elsewhere in the survey. The importance of public appreciation is seen as supporting the growth of craft

**Figure 17: Survey Responses for Suggestions for Improvement to the Craft Sector**



Source: Pracsys, 2014

as a medium of meaningful expression and an acknowledgement of the time it takes to develop skills to manipulate material successfully. While the need for studio and workshop space was not specifically identified within the survey, a lack of equipped space to work was a felt need; and both the survey and interviews revealed the critical importance of improved communications including advocacy, support and networking. It is noteworthy, that while improved public funding gained a mention, it was not the highest item on the list: perhaps a testament to the resilience and self-sufficiency of the sector.



Artist: **Mark Hewson, Torbay Glass** Title: **Summer Breeze**

## 6 LINKS TO STRATEGY

This study has made a number of findings about the state of the craft sector in Western Australia. There was also some discussion with the Reference Group of some possible solutions to the identified problems in the sector. These findings can now be used to inform a formal strategy development process, if this is desired.

### 6.1 THESE FINDINGS IN CONTEXT

This study potentially forms the beginning of a strategy process for craft. The logic flow of this strategy is shown in Figure 16.

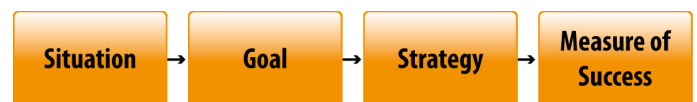
This study has covered the internal analysis phase of the strategy development process, covering one half of the situational representation, which is the starting point for a rigorous strategy process. The other half of the situational representation is an external investigation, in which the external environment in which craft operates would be analysed. This could be done mostly via desktop research, and could use such analytical tools as STEEP analysis, (Social, Technological, Economical, Environmental and Political).

Once a comprehensive situational representation had been developed, the next step in the strategy process would be to develop a well-articulated vision for craft in Western Australia. This vision would then be used to as an input into the development of the strategy.

### 6.2 A MODEL FOR DEVELOPING STRATEGY

There are a number of rigorous conceptual tools that can be used to develop a formal strategy. Pracsys uses a method derived from the Stanford Strategy Model. This method, as illustrated in Figure 19, begins with identifying the current situation, followed by an articulation of desired goals, potential strategies for achieving those goals, and then finally metrics against which to measure the success of the strategies in achieving the stated goals.

Figure 19: Strategy Logic Flow

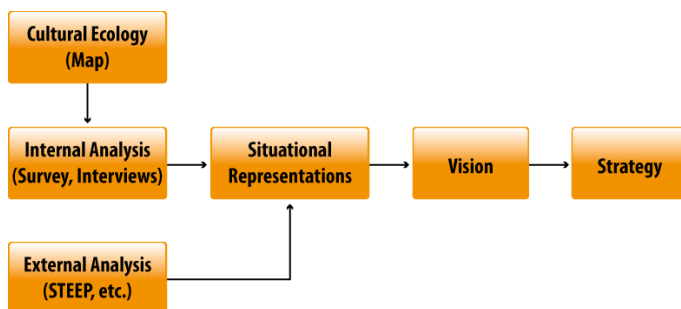


Source: Pracsys, 2014

### 6.3 POTENTIAL STRATEGIES FOR FURTHER INVESTIGATION

Based on discussions held during the course of this investigation, the following section outlines some possible strategies that might be used to develop a craft strategy. While these policy suggestions are not the product of a rigorous strategy development process, they have been informed by the findings of this study and

Figure 18: The Craft Study in Broader Strategic Context



Source: Pracsys, 2014

discussions with the Reference Group. It is recommended that the DCA conduct a more thorough investigation into these potential strategies.

### 6.3.1 Education and Learning

- Establish a specialist craft program in one or more public schools, akin to the existing music and art special programs
- Determine which State Training Providers (STP) have the remnants of craft programs that could be built upon and develop an articulation agreement with the craft special schools to facilitate students moving through to the STP
- Investigate the potential for public private partnerships within the STP systems to enable courses developed by others to be run within public facilities
- Create a funding pool to enable practitioners to travel to appropriate institutions and undertake further education

### 6.3.2 Exhibitions and galleries

- A biennial showcase of exemplary Western Australian and international craft practice is presented at an institutional gallery together with seminars, workshops and exchanges and linked to a funding program
- New initiatives supporting online presentation and promotion be developed

### 6.3.3 Isolation and Market Access

- Initiate a funding pool that enables practitioners to present work to international markets, through trade and art fairs
- Fund international fellowships to bring successful international craft practitioners to Western Australia
- Develop a pilot marketing and distribution agency with a program for presenting work to national and international outlets

### 6.3.4 Business skills and career path

- Identify and promote business skills courses including online courses craft practitioners, and enable a funded organisation to implement them. For example, NAVA hosts a series of online course on business skills.<sup>15</sup>
- Assist regional arts touring organisations to foster specialist fee for service craft related workshops linked to the touring exhibitions. For example, Art On the Move workshop program for adults and young adults

### 6.3.5 Communication and networks

- A program or body is engaged that is able to connect, share, disseminate and promote professional and skills development and to advocate for the sector

<sup>15</sup> Source: <http://www.visualarts.net.au/courses/>, retrieved on 31/3/14

## 7 PREVIOUS STUDIES OF THE CRAFT SECTOR

There have been various previous studies relevant to the craft sector in Western Australia.

Studies that were considered relevant for this work include:

- National craft mapping report 2005
- The National Craft Initiative's survey of craft practitioners around the country
- FORM's New Narrative's for Craft: Balancing Risk, Opportunity, Skill, Experimentation

A range of other studies was referred to in the development of this study, and are listed in the report's bibliography.

### 7.1 NATIONAL CRAFT MAPPING REPORT

In 2004 Craft Australia set out to collect data to produce a national picture of the provision of services available to and accessed by craft artists and designer/makers in the conduct of their art practice and their livelihoods. The study's purpose was to provide information on the needs of professional craft artists and designers/makers, and to provide commentary on service provision in the craft and design sector.

Research was conducted in 2005 and 2006, and included two surveys, one sent to 160 individual practitioners, of whom 106 responded, and one to over 350 organisations, of whom 102 responded. Fifteen of these practitioners were located in Western Australia.

The report's findings centred mostly on the need for the sector to develop more of an online presence. It delivered recommendations under four key areas:

- Communication and information – concerning the need for makers and organisations to move towards an online presence, and the likely move away from print media
- Marketing and promotion – it was recommended that organisations review their marketing and promotional assistance, to meet makers' demand for high public visibility, including the need for website representation
- Website representation – it was found that there was a disparity between the demands of makers for website representation and the capacity of support organisations to deliver this
- Online professional development – it was recommended that support organisations retain their professional development role

### 7.2 NATIONAL CRAFT INITIATIVE

The National Craft Initiative (NCI) is a partnership between the National Association for the Visual Arts and the Australian Craft and Design Centre, and was launched in March 2013.<sup>16</sup>

The NCI's first project is the National Craft Research Project. This project included an online survey, which was open until November 2013. At the time of writing the National Craft Research Project was still in progress.

<sup>16</sup> <http://www.nationalcraftinitiative.com.au/about>

### 7.3 NEW NARRATIVES FOR CRAFT

New Narratives for Craft: Balancing Risk, Opportunity, Skill, Experimentation, was prepared by FORM, and is a collection of papers based on FORM's prior research in the craft sector. Topics covered by these papers include:

- Exploring Craft as a Critical, Experimental Process
- Programming with an Aboriginal Focus
- Benchmarking Craft and Training Facilities in Western Australia
- Craft in the Post-industrial Era
- Case Study: Helen Britton
- Case Study: Penelope Furlano

This report was prepared in 2014.

There were two issues identified in this report that are considered particularly relevant for this work. The first is that there is arguably a lack of a cohesive, highly visible presence or identity for craft at a national scale. The second is around the need for community-level education and engagement with elite craft practice.

### 7.4 CRAFT IN AN AGE OF CHANGE

Prepared by the Crafts Council UK in partnership with Creative Scotland, Arts Council of Wales and Craft Northern Ireland in 2012. The study considered education, gender, size of the sector and its engagement with exhibitions and retail. Its findings included key questions:

- What will the rise of digital technologies do to the concept of craft?
- What will the economic effects of the "age of austerity" be?
- What effect will changes in higher education have on craft?
- Can craft respond to the growing concerns over environmental and ethical issues?
- How does the global versus local debate play out in the sector?



Artist: **Greg Crowe** Title: **Bowl**

## APPENDIX 1: INTERVIEW LIST

- Prof. Clive Barstow, Head of School of Communications and Arts, ECU
- Julian Goddard, Head of School, School of Design and Art, Curtin University
- Anne Farren, Head of Design Technology, Curtin University
- Neil Fernandes, MD, Central Institute of Technology
- Digby de Bruin, Learning Portfolio Manager Visual Art, CIT
- Julie Zappa, Executive Director, Creative Industries and Enterprise CIT
- Dr. Stefano Carboni, Director, Art Gallery of WA
- Dr. Robert Bell, Senior Curator, Decorative Arts and Design, National Gallery of Australia
- Prof. Ted Snell, Director Cultural Precinct, University of WA
- Prof. Sandy Toussaint, Assoc. Director Berndt Museum, UWA
- Gavin Buckley, Chief Executive Officer, Artsource
- Monique Douglas, Executive Director, Propel Youth Arts
- David Doyle, Executive Director, DADAA
- Jessica Machin, CEO Country Arts WA
- Jessica Anderson, Regional Arts Development Manager, Country Arts WA
- Christine Scoggin, Coordinator Aboriginal Art Centre Hub WA, Country Arts WA
- Lynda Dorrington, Executive Director, FORM
- Nicole Parks, Manager, Aspects of Kings Park
- Jenny Haynes, Director, Mundaring Arts Centre
- Gabrielle Howlett, Manager Found, Fremantle Art Centre
- Shantala Badger, Director, Coco Contemporary
- David Howlett, Director, Perth Wood School
- Tracey Laird, Designer, Perth Wood School
- Claire Townsend, Phil Noakes, Directors, Contemporary Metal WA
- Jon Goulder, Creative Director, Furniture Design Studio, Jam Factory, SA
- Dr. Dorothy Erickson, Jeweller, Author
- Helen Britton, Jeweller
- Lisa Henderson, young fibre artist
- Lauren Mills, young fibre and metal artist
- Paul Birchall, Fine Wood Association WA
- Kevin Luff, wood turner, Perth
- Prof. Dawn Bennett, Distinguished Research Fellow, Humanities, Curtin University
- Cher Shackleton, President, Ceramic Arts Association
- Anne Sorensen, President, Ausglass WA

- Jodie Lyndon-James, Jewellers and Metalsmiths Group of WA
- Wendy Lugg, Fibres West, WA Fibre and Textile Association, Quilt and Textiles Study Group
- Kelly Andrews, Perth Studio Potters



Artist: **Yuniko Studios** Title: **Handbuilt ceramics**

## APPENDIX 2: DCA FUNDING DATA

Arts Development Panel	Apps Received	Apps Approved	Amount requested	Amount Approved	% of Total Apps Received	% of Total Amount approved	% of VA&C Apps Received	% of VA&C Apps Approved	% of VA&C Amount Approved	% Successful
Total grants	1472	694	\$22,118,933	\$8,757,523						47.15%
Visual arts only	558	255		\$3,305,528	37.91%	37.75%				45.70%
Craft only	84	40		\$401,809	5.71%	4.59%	15.05%	15.69%	12.16%	47.62%

Includes all applications assessed through the Arts Development Panel, including Artflight, Visual Arts and Craft Mid-career Fellowships, Creative Development Fellowships, and Arts Development applications in the areas of visual arts and craft, and multi-arts.

Designer Fashion Panel	Apps Received	Apps Approved	Amount requested	Amount Approved	% of Total Apps Received	% of Total Amount approved	% of VA&C Apps Received	% of VA&C Apps Approved	% of VA&C Amount Approved	% Successful
Total grants	346	157	\$2,934,738	\$1,176,032						45.38%
Visual arts only	62	38		\$192,601						61.29%
Craft only	62	38		\$192,601	17.92%	16.38%	100.00%	100.00%	100.00%	61.29%

Includes all applications assessed through the Designer Fashion Panel, including Fashion Flight.

Young People and the Arts Panel	Apps Received	Apps Approved	Amount requested	Amount Approved	% of Total Apps Received	% of Total Amount approved	% of VA&C Apps Received	% of VA&C Apps Approved	% of VA&C Amount Approved	% Successful
Total grants	500	186	\$5,645,151	\$1,746,986						37.20%
Visual arts only	112	47		\$458,263	22.40%	26.23%				41.96%
Craft only	9	5		\$23,965	1.80%	1.37%	8.04%	10.64%	5.23%	55.56%

Includes all applications assessed through the Young People and the Arts Panel, including YPA Quick Response, YPA Fellowships, and YPA International Scholarship.

Indigenous Arts Panel	Apps Received	Apps Approved	Amount requested	Amount Approved	% of Total Apps Received	% of Total Amount approved	% of VA&C Apps Received	% of VA&C Apps Approved	% of VA&C Amount Approved	% Successful
Total grants	174	85	\$3,069,721	\$1,239,299						48.85%
Visual arts only	39	18		\$294,522	22.41%	23.77%				46.15%
Craft only	7	5		\$123,340	4.02%	9.95%	17.95%	27.78%	41.88%	71.43%

Source: Department of Culture and the Arts



Artist: Holly Story Title: Make believe series

## APPENDIX 3: BIBLIOGRAPHY

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## APPENDIX 4: IMAGE CREDITS




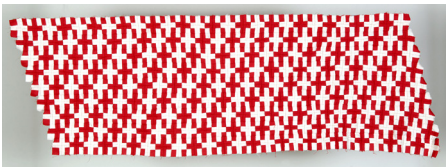

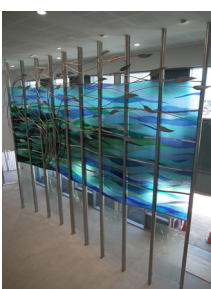





IMAGE	DETAILS
	<p>Artist: Denise Pepper            Title: Flummeries            Materials: cast glass (pate de verre process), found objects            Dimensions: Various; largest 20 cm Diameter            Year of Making: 2011            Photographer: Artist</p>
	<p>Artist: Pippin Drysdale            Title: Tanami Mapping 111 2013/14 Green Swamp Hills            Dimensions: Variable 7.5cms H to 26.5cms H            Photo: Robert Frith - Acorn</p>
	<p>Artist: Jon Goulder            Title: Amore Mio Chair            Materials: Rock Maple and Upholstery            Year 2011            Photo: Michelle Taylor</p>
	<p>Artist: Jane Whiteley            Title: 'Trousseau: Tablecloth for a World Leader'            Materials: Linen, hand-stitched with linen thread            Dimensions: 57 x 170 cm            Year of Making: 2008            Location: Collection the artist            Photographer: Victor France</p>
	<p>Artist: Bethamy Linton            Title: Protection            Materials: Hand cut anodised titanium, embossed silver, silver cable            Dimensions: 45cm in length, central motif 9 x 11 cm            Year of Making: 2012            Photographer: Bewley Shaylor</p>
	<p>Artist: Mark Hewson, Torbay Glass            Title: Summer Breeze            Materials: Fused stained glass, laminated to clear float glass and 12 mm slumped and toughened glass            Dimensions: 7100mm H x 8700mm W            Location: Albany Health Campus: State Government Percent for Art            Year of Making: 2012/13            Photo: Mark Hewson</p>

IMAGE	DETAILS
	<p>Artist: Greg Crowe Bowl Materials: Wood Fired Stoneware Dimensions: 160mm W 140mm H approx Year: 2013 Photo: Ron Parker</p>
	<p>Artist: Holly Story Title: Make believe series. Materials: Bluebell stems, chalk, dyed silk thread. Dimensions: h 30 cm x w 50 cm x d 30 cm each piece. Year of Making: 2011. Photographer: Nigel Green.</p>
	<p>Artist: Jessica Jubb Title: Blossom Collection Materials: Copper, Acacia Pod, Found Marble Dimensions: Approx 45mm x 45mm Year of Making: 2011 Photographer: Jessica Jubb</p>
	<p>Artist: Yuniko Studios Title: Handbuilt ceramics Materials: Earthenware, Indigo wash/Spot/Cream glaze Dimensions: various Year of Making: 2013 Photo: Angelita Bonetti</p>
	<p>Artist: Nicholas Booger Title: Punu Puppet Western Myall wyanu Tjuntjuntjara Punu Project, Spinifex Lands Image courtesy of Japingka Gallery, Fremantle</p>





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