

Craft ACT: Craft and Design Centre

2017 Annual Report



Craft ACT: Craft and Design Centre
Level 1 North Building
180 London Circuit, Canberra
www.craftact.org.au

T (02) 6262 9333

Craft ACT Office hours
Monday to Friday 9 am – 5 pm

Craft ACT Gallery hours
Tuesday to Friday 10 am – 5 pm
Saturday 12 – 4 pm

Publisher: Craft ACT: Craft and Design Centre
Research, writing and coordination: Rachael Coghlan, Kate Nixon, Richilde Flavell
Editor: Justine Molony
Graphic design template: Amy Cox
Typesetting: Christiane Nowak
Printing: Brindabella Print

Cover Image: Jodie Cunningham, *We dance together*. Photo: @5foot Photography

ABN: 33 314 092 587

Craft ACT: Craft + Design Centre acknowledges the Ngunnawal people as the traditional custodians of the ACT and surrounding areas. We honour and respect their ongoing cultural and spiritual connections to this country and the contribution they make to the life of this city and this region. We also acknowledge other Aboriginal and Torres Strait Islander peoples that have made Canberra their home and we aim to respect cultural heritage, customs and beliefs of all Indigenous peoples.

© Craft ACT: Craft and Design Centre 2018

2017 Annual Report Contents

4	2017: the year in review
7	President's report
8	Craft ACT achievement dashboard
10	DESIGN Canberra achievement dashboard
12	Month by month
15	Goal 1: artistic excellence
	Exhibitions
	Research
	Professional development
	Public programs
21	Goal 2: Aboriginal and Torres Strait Islander craft and design
25	Goal 3: access
	Participation and attendance
	International
	Media
	Online
32	Goal 4: sustainability
	Sponsorship
	Membership
	Revenue
	Board, staff, committees, volunteers and interns
42	Social pages
44	Appendices: 2017 Craft ACT activity
	Membership
	Exhibitions
	Public programs
	DESIGN Canberra Festival events
	Media coverage
50	Craft ACT supporters and funding partners
52	DESIGN Canberra sponsors and partners
54	Thank you



2017: the year in review

Our supporters will be aware of our many visible achievements throughout 2017, all of which helped Craft ACT to make a valuable contribution to the craft and design sector—locally, nationally and internationally, from the outstanding quality of the exhibitions in our annual artistic program, to the largest member exhibition ever presented, the 10th anniversary of the much-loved artist-in-residence program, and the DESIGN Canberra festival.

We are privileged to have the opportunity to work on meaningful projects that have captured the imagination of the sector and our city. Critical engagement, widespread media exposure, high attendances, new audiences, increased revenue for artists, positive reviews and an energy surrounding the handmade and the local are successes of which Craft ACT can be proud.

I am immensely proud of the team who make these projects possible. It is my great honour to work alongside the dedicated, creative, ethical, understanding, humorous and thoughtful staff of Craft ACT. This small but mighty team invests expertise and enthusiasm into the many projects that make Craft ACT such a vital player in Canberra's cultural landscape. Put simply, the individuals who make up the Craft ACT team are the primary reason our 2017 program was so successful.

This is why it's important to me to note Craft ACT's many invisible achievements in 2017. These achievements are hidden in plain sight but play a vital role in supporting our staff and building a sustainable and responsible future for our organisation. In 2017, we invested in our staff, transferring valued staff from casual to contract arrangements to provide certainty and core entitlements.

We recognised high-performing staff with promotions and increased responsibilities. We were able to pay staff for their weekend work during the busy DESIGN Canberra festival, and we increased staff pay levels to align with rates established by the National Association for the Visual Arts. We invested in our infrastructure, installing the NBN and upgrading our phone system. We invested in workplace health and safety, undertaking the first testing and tagging for our premises. In many organisations, these achievements are taken for granted but, for a community arts organisation, these improvements help to professionalise Craft ACT, care for our staff and support our members and stakeholders.

Many of these developments were possible because of our improved financial position and I am pleased to note that, after a challenging 2016, we ended 2017 with a surplus.

This is the result of a number of factors: the ACT Government's commitment of \$100,000 per year (2017–19) to the DESIGN Canberra festival; improved financial management systems resulting in streamlined processing and reporting; a strong finance team and an engaged Treasurer; significant increase in new revenue sources including sponsorship, grants and self-generated income; and the security provided by four-year funding from the Australia Council for the Arts.

I am honoured to lead a membership organisation with a vibrant 47-year history of supporting craft and design. Many equivalent organisations have disbanded their membership over the past decade. I passionately believe that our relevance and our strength is derived from the Craft ACT membership, and I pay my respect to my predecessors who established, maintained and grew the membership program. Since I was appointed to the position of CEO and Artistic Director in April 2016, I have been determined to strengthen the role and relevance of our membership program, renewing Craft ACT's ongoing commitment to supporting our members. To this end, together with the Craft ACT team and the membership committee, we have more clearly articulated the expectations of different membership categories to articulate the selection criteria for accredited professional membership; strengthened the exclusivity of benefits available to members, including opportunities to sell in our shop, exhibit in our gallery and participate in our residencies; introduced new membership benefits including free participation in DESIGN Canberra events; and established a Community Manager position to deepen our engagement with members through professional development opportunities including a retreat and our new 'Ready set market!' mentor program. Over many years, I have been

involved in community organisations that provide valuable services to and connections within our city. I remember my terms as a board member of my children's childcare centre, when I could see the vital contribution that a team of volunteers could make to our environment, experiences, stability and outlook. I took away from that experience a simple lesson: if everyone does a little bit, the community benefits. At Craft ACT we are blessed to have the active support of a vibrant community who, everyday and in a multitude of ways, help me and the team to achieve the impressive results that are outlined in this report.

It is, therefore, with the greatest gratitude that I acknowledge the contributions of the board of management, volunteers, interns, committee members, stakeholders and sponsors who add meaning and context to the work that we do. We give thanks to the many 'good eggs' in the Craft ACT and DESIGN Canberra community who bring friendship, kindness, expertise, encouragement, time, connections, enthusiasm and purpose.

At the heart of Craft ACT's core business is our annual exhibition program and a commitment to artistic excellence. In 2018, visitors to Craft ACT exhibitions, both onsite and offsite will experience the best of contemporary craft and design

from recent graduates and early career artists through to high-calibre, iconic practitioners. We will again offer new professional development opportunities for our members, including the DENFAIR trade show. Craft ACT's primary outreach program, DESIGN Canberra, will be presented (5–25 November 2018), celebrating the strong geometry in our city's distinctive form. A highlight of the 2018 festival is the involvement of Kengo Kuma, one of the most significant Japanese figures in contemporary architecture, who has accepted our invitation to design an ephemeral architecture installation at a significant site. Craft ACT will again partner with the ACT Parks and Conservation Service to offer a residency at Namadgi National Park's Gudgenby Ready-Cut Cottage for artists to translate the beautiful and infinitely variable qualities of both craft and nature to the contemporary world.

We look forward to championing craft, design and the inspiring work of our members in 2018. We appreciate your continued support, inspiration, encouragement and collaboration.

Rachael Coghan

CEO and Artistic Director, Craft ACT:
Craft and Design Centre, DESIGN
Canberra





President's report

Graham Humphries

I am honoured to have been a director of the Craft ACT board of management for five years now, watching the organisation grow and thrive in the context of a changing arts-funding environment and emerging opportunities for cross-disciplinary collaboration.

Craft ACT is an organisation that punches above its weight, and the activities of 2017 cemented this reputation. I and my fellow board members have witnessed Craft ACT move to another level over the past year, with significant achievements in terms of profile, financial sustainability, relationship-building, creative collaborations, marketplace connections, professionalisation of operations and a meaningful impact on the local, national and international craft and design communities

This success is due to the efforts, expertise and dedication of the Craft ACT team of staff, led by CEO and Artistic Director, Rachael Coghlan. With relationship-building at the heart of her priorities, Rachael has expanded our organisation's network to include design champions across government, business, arts, education, hospitality and environment sectors. Craft ACT's artistic program delivers exhibitions of excellence across craft mediums that profile artists at every stage of their careers. It has been exciting to see the artistic program expand beyond our acclaimed gallery overlooking Civic Square and into non-traditional venues. The retail opportunities provided to practicing members continue to be a great benefit to them and to CraftACT. The management team regularly encourages members to maximise the commercial exposure provided by the CraftACT shop to craft artists, makers and designers.

DESIGN Canberra 2017 was another momentous accomplishment. Over 200 events were presented to an audience reaching a record 94,455 people (a 37 per cent increase on the 2016 record), with the support of over 56 partners and supporters. The curated 2017 festival program announced the festival's coming of age with the inaugural national design-writing conference, Object Subject, led by New York Times design critic Alice Rawsthorn; the VIP opening of the festival by Chief Minister Andrew Barr; and a design showcase of contemporary design and craft from around Australia and the world being just some of my highlights. The DESIGN Canberra festival is the fastest growing festival in the Canberra region. It is critical to the future of Craft ACT because it expands the reach and relevance of craft and design practice for our members and partners. Of all the many benefits arising from having initiated DESIGN Canberra, perhaps the most important long-term goal is for the festival to support Canberra becoming a UNESCO City of Design. The design professional and tourism benefits for Canberra flowing from such recognition are enormous. Craft ACT has been actively lobbying the ACT Government for their necessary support in achieving this essential and well-deserved UNESCO recognition.

I've always believed in Craft ACT's potential and I'm delighted to see this significant cultural organisation reach new levels of success. This is excellent news for our members and, at the end of 2017, Craft ACT supported a record number of members, which demonstrates that our work resonates with the very people we are funded to serve—the Canberra region's craftspeople, makers, designers and artists. Of course, this incredible work

relies not only on a supportive membership base but also time and goodwill from the craft and design community, audiences, partners and team members. We are grateful for their ongoing commitment and enthusiasm. I thank everyone who has supported us in 2017, especially the ACT Government, the Visual Arts and Craft Strategy (an initiative of the Australian, state and territory governments), and the Australia Council for the Arts (the Australian Government's arts funding and advisory body). The increased level of new and continuing support from our generous sponsors has also created new opportunities for the organisation and we look forward to continuing our collaboration. I thank my fellow board of management members and would like to note the thoughtful contribution of departing member Liam Early (a board member since 2014) for his time and expertise, especially during the lease negotiations for the Braddon shop. I also sincerely thank outgoing board secretary Tracy Ireland (2016) and member Jeremy Lepisto (2017). And finally, to the current Craft ACT team of management and staff, thank you for your passion, creativity, ingenuity, optimism and expertise—the board is sincerely grateful for and inspired by the quality of work that you continue to do.

Thank you to our whole community for being a vital part of the team that achieved outstanding results in 2017: record attendance numbers, visibility, artist income, and media and social media coverage; and deepened engagement with the broader community.

This is a solid foundation to build on for what promises to be an exciting year of excellence in craft and design.

Craft ACT achievement dashboard

ARTIST PARTICIPATION



TOTAL
560

- 196** in our artistic programs
- 82** stockists (14 new)
- 282** DESIGN Canberra

INCOME GENERATION FOR ARTISTS



TOTAL
\$205,116

income generated ↑41% from 2016

- \$31,518** exhibition program
- \$30,480** retail shop
- \$1,118** artist-in-residence
- \$142,000*** DESIGN Canberra 2017 festival

* This is an increase of over 100% from 2016

Craft ACT also engaged designers, craft practitioners and arts workers as casual and part-time staff to the value of \$274,041 in 2017.

PUBLIC PROGRAMS



TOTAL
20,618+

audience attendance at public programs

- 13** Craft ACT gallery public programs
↑3 from 2016
- 7** Craft ACT offsite public programs (equal to 2016)
- 1,156** audience attendance to Craft ACT public programs
- 19,462** DESIGN Canberra festival (does not include festival exhibition numbers)

EXHIBITIONS



TOTAL
104,219

audience attendance at Craft ACT exhibitions ↑ 112% from 2016

- 13** onsite exhibitions (= to 2016, despite 6-week closure)
- 11** offsite exhibitions (↑7 from 2016)
- 58** members in annual exhibition (↑16 from 2016)

MEMBERS

INCREASE
25%



in financial members from 2016

- 56** accredited professional members
- 39** associate members
- 100** general members
- 4** life members

- 199** total financial members

- 38** student members

COMMUNICATIONS

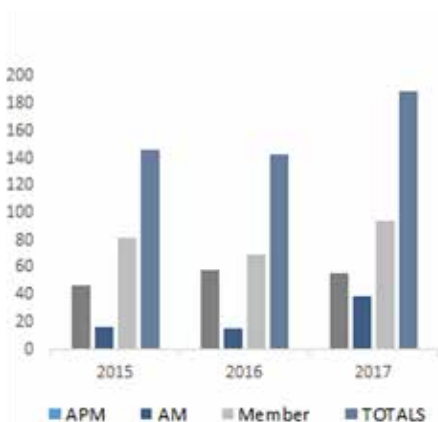


TOTAL
24,246

Craft ACT website visits

- 2,479** Craft ACT e-mail subscriber list
- 3,796** followers on Craft ACT Facebook
- 2,153** followers on Craft ACT Instagram
- 11** Craft ACT membership communications
- 106,000** DESIGN Canberra 2017 website visits
- 2,444** DESIGN Canberra 2017 e-mail subscriber list
- 2,325** likes on DESIGN Canberra 2017 Facebook
- 3,931** followers on DESIGN Canberra Instagram
- 17** DESIGN Canberra 2017 e-newsletters sent
- 10,599** DESIGN Canberra 2017 e-newsletters opens

FINANCIAL MEMBERSHIP GROWTH



VOLUNTEERS AND INTERNS

TOTAL



6 Interns (equal to 2016)

73 Volunteers (↑52 from 2016)

1,360 Volunteer and intern hours valued at **\$37,332**

Plus many, many hours of time donated by our committee members to support the work that we do.

*Applying notional \$27.45 / our rate method (see www.volunteeringaustralia.org)

DESIGN Canberra achievement dashboard

DESIGN CANBERRA FESTIVAL 2017 HIGHLIGHTS

Over **94,445** people attended the DESIGN Canberra festival 2017, (a 37% increase from the 69,000 in attendance in 2016). The majority of events were free, which ensured accessibility for a diverse audience.

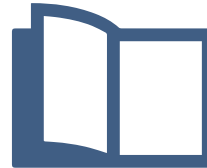
Attendance figures were:

- 12,118 at events
- 74,993 at exhibitions
- 2,779 at living rooms
- 3,425 at open studios
- 560 participating in tours
- 95 at Object Subject national design writing conference
- 485 at SELL OUT auction party

DESIGN CANBERRA 2017 PROGRAM

200+ festival events were presented over 20 days:

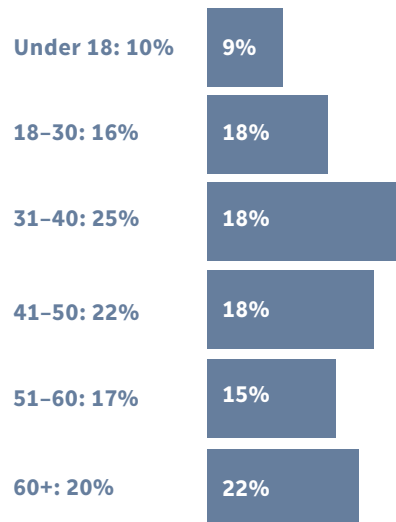
- 105** events
- 54** exhibitions
- 12** living rooms
- 43** open studios
- 8** tours



AUDIENCE DEVELOPMENT

Over **50%** of audiences were experiencing the festival for the first time in 2017, a great result for audience development. Over 79% of events were free, ensuring accessibility amongst a diverse audience. A goal for this year was to expand interest in DESIGN Canberra beyond local audiences and increase the number of interstate tourists attending. Interstate visitation grew to 14% in 2017.

AUDIENCE BY AGE



DESIGN CANBERRA 2017 INCOME GENERATION



Over **\$142,000** income was generated by artists and designers as a result of DESIGN Canberra 2017, a 103% increase from the \$70,000 generated in 2016, through open studios and exhibitions.

PARTICIPATION ACROSS DIVERSE SECTORS



Established artist/designer 15%
 Mid-career artist/designer 16%
 Early career artist/designer 19%
 Government 2%
 Embassy 1%
 Community member/design enthusiast 9%
 Educational institution 11%
 Cultural institution/gallery 14%
 Industry 2%
 Industry/creative 11%

DESIGN CANBERRA VISIBILITY AND IMPACT

Huge advances in impact were made from active strategic and engaged social media and digital marketing in 2017. Word-of-mouth remains the most effective vehicle for raising awareness, which is in line with most cultural activities.



Extensive media coverage was achieved in print, broadcast and digital platforms:

20,028 website visitors – up **64%** from 2016
58.3% were new visitors to the site
106,973 page views
44.36% of the website audience were interstate
162% increase in social media followers
100+ press placements across digital and traditional outlets both in local and national
500+ pieces of content created reached **135,768** users through social media advertising
700,000+ impressions across social media platforms

PARTNERSHIPS



60 cross-disciplinary partnerships **↑29** from 2016

- 7** multi-year platinum partners
- 4** international partners
- 3** diplomatic partners
- 4** media partners



Audience by region (web)

Canberra/Queanbeyan: 55.64%
New South Wales: 44.36%

OPPORTUNITIES FOR GROWTH IN 2018-2020



As we reflect on the 2017 festival, the following opportunities have been identified for 2018:

- **Marketing**—maintain increased marketing budget and increase the visibility of the festival at aligned events and satellite exhibitions through brand visibility.
- **Reach**—expand visibility beyond the ACT border via tourist sector collaborations and interstate media coverage.
- **Buy-in**—further enhance buy-in from the design and tourism sectors to help DESIGN Canberra realise its potential by clearly communicating mutual benefits, responsibilities and results throughout the festival as well as in the wrap up.
- **Value**—define the value proposition of the festival for participating designers, partners and organisations to ensure the legacy, sustainability and success of future festivals.

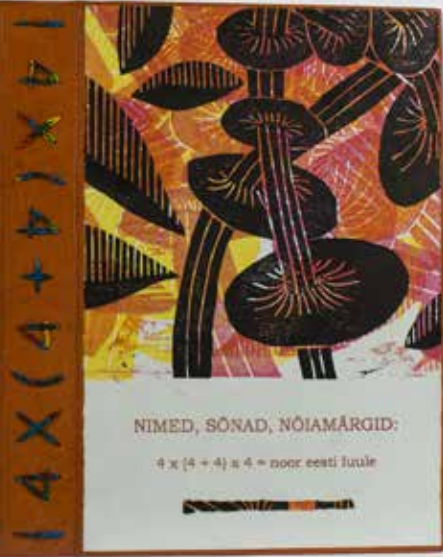
We recognise a need to increase prammung of Indigenous projects within the festival and have plans for a significant program in 2018.

Month by month

JANUARY

Visit to Craft ACT by Ausglass 2017 conference delegates

History repeated preview by Amy Schwartz from the Corning Museum of Glass, New York



FEBRUARY

History repeated opened by Brendan Smyth, and *Code X: contemporary book binding* opening event

Craft ACT gallery tour and floor talk for members of the PNG Bilum Export and Promotion Association (BEPA)

MARCH

Membership presentation at University of Canberra

Floor talk with curator Terence Uren

'Design thinking' strategic workshop at ThinkPlace

The Corning Museum of Glass, New York, acquires a work exhibited by Mark Elliot in *History repeated*

APRIL

Artist-in-residence research period at the Australian War Memorial

Peter Bollington's exhibition *Curious tales: a journey through form*, opened by curator Roger Beale and performance installation by Zsuzsi Soboslay

Marilou Chagnaud, artist-in-residence at Namadgi National Park

Gudgenby Ready-Cut Cottage open day

Artist-in-residence: arts, heritage and the environment—ten-year celebration exhibition

Professional development workshop: 'Social media for beginners'

MAY

Christian Hall's exhibition *NEXT*, opened by Gilbert Riedelbauch

Emerging contemporaries National Award exhibition opened by Christian Hall

Floor talk by Mark Viner of Sturt Gallery for *Emerging contemporaries*

Mother's Day celebration table in lightbox gallery

Confirmation of ACT Government funding of \$100,000 per year for three years for Design Canberra



JUNE

Craft ACT gallery tour and floor talk for VIP representatives of the Department of Defence

Craft ACT members represented in the Front | Centre Initiative at DENFAIR in Melbourne

Craft ACT gallery tour and curator floor talk for members of Women's International Group

NBN phones upgrade, testing and tagging of electrical appliances





NOVEMBER

DESIGN Canberra 2017 festival (200+ events) launched by Chief Minister Andrew Barr

Sell out: design auction party

Shine Dome: reimagined, Darren Bradley's *Canberra: yesterday's vision of tomorrow* and *Spatial interval*: exhibitions at East Space gallery, Lake Burley Griffin

Transit: Jeremy Lepisto exhibition at Vibe Hotel, Canberra Airport

Six degrees of separation, *HOME:MADE*, *Local Milan* and *Everyday beautiful*: design showcase at Canberra Centre

Winning entries from DESIGN Canberra's inaugural photography competition on display at the Canberra and Region Visitors Centre, Regatta Point

We dance together, graphic intervention by Jodie Cunningham in Civic Square

Mara Nintie—clever hands: Lynette Lewis, *New terrain in an old world*: Zoë Veness, *Parquetry meets plant*: Chelsea Lemon, *A space for softness*: Kelly Austin: exhibitions during DESIGN Canberra's Women in design week, opened by Mary Featherston

Surface strategies: Lucy Irvine at Canberra Airport

Object Subject: inaugural design writing conference with keynote speakers Alice Rawsthorn, design critic, and Dana Tomic Hughes,

Speaking volumes exhibition at Parliament House

Sketchy Sunday at the National Gallery of Australia

DECEMBER

Pop-up retail shop, lightbox gallery Christmas retail campaign

JULY

Artist-in-residence exhibition at Tidbinbilla Visitor Centre

Craft ACT exhibition *A curious cabinet* at Hotel Hotel, Acton

Launch of Craft ACT's 'Ready set market!' mentor program

SEPTEMBER

City of design: Craft ACT annual members exhibition, opened by Peter Dawson, Annie Trevillian, Catherine Newton

Members spring retreat at Cinerea Cottage in Tidbinbilla Nature Reserve

'Ready set market!' critique and styling workshop

Masterclass—Living Rooms pop-ups

DESIGN Canberra briefing

Photographic Competition walking tour of Iconic Mid-Century Buildings with Darren Bradley

AUGUST

Craft ACT-supported photography sessions for members by photographer Brenton McGechie

Craft ACT temporarily accommodated in the Canberra Museum and Art Gallery during upgrades to premises

Maker Space pilot program

'Ready set market!' product development workshop



OCTOBER

Curator tour of *City of design* for delegates from the 2017 Australian Regional Tourism Network Convention

Visit to Craft ACT by CIT Diploma of Visual Arts students

DESIGN Canberra masterclass 'Open studios'





Goal 1: artistic excellence

Support artists to make excellent work, foster experimentation and grow their profile globally

Exhibitions

At the heart of Craft ACT's core business is our annual exhibition program and a commitment to artistic excellence. Throughout the year, visitors to Craft ACT can experience the best of contemporary craft and design. The exhibition program champions local makers and puts their work in conversation with the best national and international practitioners. The annual artistic program showcases and supports recent graduates and early career artists through to high-calibre, iconic practitioners as well as craft and design researchers. The program is diverse and innovative, supporting experimental and traditional exhibitions, as well as hosting regional, national and international projects. Many of the exhibitions presented in the Craft ACT gallery in 2017 were the result of the annual expressions of interest and peer review process.

Group shows presented the best of contemporary craft and design across all mediums. The 2017 Craft ACT annual curated members exhibition celebrated Canberra as a city of design, showcasing diversity and excellence, and foregrounding

the skilful and sometimes hidden activities of makers in the ACT region. *City of design* was the biggest member show ever presented by Craft ACT, featuring recent work for sale by 58 accredited professional members and associate members working across all mediums of craft and design including jewellery, furniture, metal, textiles, ceramics and glass. For the first time in the show's history, the entire Craft ACT gallery space was dedicated to its presentation, demonstrating the ever growing wealth of talent in the ACT. As stated by The Canberra Times, the exhibition was a resounding success: 'If you want to know who the artists to watch are as well as what is happening in contemporary object-based practice, then this is the exhibition to visit' (Kerri-Anne Cousins, 13 October 2017).

Our first group exhibition of the year, *History Repeated*, saw Craft ACT join forces with the Corning Museum of Glass, New York, inspired by glass history, current makers and its future. Leading artists from across Australia were invited to reinterpret and contemporise an object from the Corning collection, resulting in the sale of Mark Elliot's work to the Corning Museum. The international

theme continued for *Code X*: which featured the best work of 40 international bookbinders paired with the best work of Australia's bookbinders to demonstrate how traditional craft skills are used to produce vibrant contemporary works.

The 10th anniversary of Craft ACT's acclaimed artist-in-residence program culminated in a stunning exhibition of new work by artists who have participated in the residency at Gudgenby Ready-Cut Cottage in Namadgi National Park. The exhibition explored time, which was discernable in the meticulous nature of the works produced and the ways that the artists spoke about their experience in the unique landscape of our region. We were delighted to tour the exhibition to the Tidbinbilla Visitor Centre later in the year, to reach new audiences and embed the works close to the environment in which they were conceived.

Emerging contemporaries, the Craft ACT National Award exhibition for early career artists, showcased the diversity of contemporary practice from dynamic emerging talent throughout Australia and especially the Canberra region. Every year,



Peter Bollington, Lili Credenza, Curious Tales. Photo: Michael Gordon Hill

this vital exhibition plays a pivotal role in supporting and transitioning artists into professional practice and placing the work of Australian artists before national cultural collecting institutions, business and industry, and audiences. Signalling Craft ACT's renewed commitment to embed First Peoples' craft and design practice into Australian arts and culture, work by Aboriginal and Torres Strait Islander artist participants in the Indigenous Jewellery Project was included in the exhibition.

Outstanding solo exhibitions celebrated the work of established and emerging contemporary craft artists, makers and designers across a range of mediums. Next, an exhibition by Christian Hall (Adelaide designer and maker), was comprised of mostly stark black furniture, sculpture and jewellery and showed works that changed when viewed from different perspectives. Talented mid-career Canberra furniture maker Peter Bollington, whose multidisciplinary practice includes interiors, graphics and furniture design, presented *Curious tales: a journey through form*. A

cluster of solo exhibitions celebrated the creativity and contribution of women to the contemporary craft and design sector, proudly positioning the work of female artists at the forefront. Canadian-born, Tasmanian-based ceramic artist Kelly Austin's solo exhibition *A space for softness* explored illusion and the relationships of ceramic objects in subtle still life compositions. Chelsea Lemon's first solo show, *Parquetry meets plant*, celebrated the local furniture designer's distinctive use of parquetry in the form of wall-mounted pieces, sculptural objects and a shimmering dining table. *Mara Ninti—clever hands* was Lynette Lewis' first solo show. It featured a series of vibrant necklaces created through the Indigenous Jewellery Project to continue the Anangu liritja (necklace) tradition of her homeland while extending it into the realm of contemporary jewellery. Contemporary jeweller Zoë Veness exhibited jewellery, objects and photographs in *New terrain in an old world*, which explored the ancient landscape and fragile complexities of Kunanyi (Mount Wellington) in Tasmania.

DESIGN Canberra 2017 provided a platform for a series of offsite exhibitions that extended the reach of Craft ACT and increased the visibility in the broader community of work by our member artists. These include a design showcase of four curated exhibitions of contemporary craft and design from around Australia. Alongside *HOME:MADE*, *Local Milan* and *Everyday beautiful*, we developed a bespoke show, *Six degrees of separation*, which spoke to the high calibre of local Canberra-region makers and their strong connections to international markets. Glass artist Jeremy Lepisto's *Transit* presented a collection of glass and metal works inspired by the silhouettes and lines of urban architecture. *Shine Dome: reimagined* invited contemporary craft artists and designers to respond to the creativity and experimentation for which Canberra's mid-century architecture is acclaimed. Other DESIGN Canberra exhibitions are outlined in the appendices section.

Research

Craft ACT's exhibitions and public programs continued to engage and support research and innovation in craft and design throughout 2017. The first two exhibitions of the year, *History repeated* and *Code X*, were presented in association with two national conferences, the Ausglass 2017 conference and the Australian National Conference of Bookbinders, respectively. Generously supported by the Corning Museum of Glass, *History repeated* enabled a group of Australia's top glass makers to offer a reinterpretation of an object from the Corning Museum collection, with fantastic (and sometimes surprising) results.

Craft ACT continued to foster research and innovation through its inaugural collaboration with DENFAIR in the Front | Centre Initiative, supporting a group of seven emerging designers to research and test the market viability of their products and gain an understanding of the landscape of commercial design products.

Through the pilot Makerspace program, Craft ACT connected with the Australian National University's Research School of Physics and Engineering and crafted an opportunity for members to access the ANU Makerspace and its state-of-the-art technology.

The annual artist-in-residence program continues to be a popular and fruitful investment in craft and design research. Due to an exceptional field of candidates, the 2017 artist-in-residence program was expanded to include an additional spring retreat for four artists.

DESIGN Canberra continued to engage in a meaningful way with contemporary design discourse. The inaugural national design writing conference, Object Subject, was a highlight of the festival with 95 delegates attending. Held in the Academy of Science's iconic Shine Dome, the conference kicked off with an inspiring and engaging keynote address by acclaimed *New York Times* design critic and writer, Alice Rawsthorn. Titled 'Design

rewritten', Alice discussed design's different meanings at different times, the role that writing has played in developing these meanings, and how design writing could help to foster a more enlightened and nuanced understanding of design in the future. This was followed by an equally engaging look at new ways of storytelling through digital media by *Yellowtrace* Founder, Dana Tomic Hughes. Complimenting the keynotes was a series of panel discussions including:

Design for social inclusion: makers making a difference. ACT Minister for the Arts and Community Events, Gordon Ramsay MLA (chair), with Emily McCulloch Childs (Indigenous Jewellery Project), Tasman Monroe (The Tapestry Couch) and Niklavs Rubenis (Object Therapy).

Object narratives: storytelling as a tool used by designers in the design process. Penny Craswell (The Design Writer) (chair), with Nicole Monks (trans-disciplinary artist of Yamatji Wajarri, Dutch and English heritage), Lou Weis (Broached Commissions) and Sarah Rice (poet).

Designing responsibilities: how



Rene Linszen, Pearlia. Photo: Anisa Sabet



Mark Viner (Sturt), floortalk for emerging contemporaries.
Photo: Edge Light Photography

media and design writers can support and promote original design. Anne-Maree Sargeant (Authentic Design Alliance) (chair), with leading design magazine editors and writers David Clark, Stephen Todd and Lisa Green; and industrial designer Tom Skeehan (Skeehan studio). Presented in association with the Authentic Design Alliance.

Where do we go from here? Vision and wisdom projects in design and design writing. Jane Caro (author and social commentator) (chair), with Alice Rawsthorn, Dana Tomic Hughes, Ewan McEoin (National Gallery of Victoria) and Penny Craswell.

Several engaging papers were presented at the conference: 'The role of the provocation: writing to set the scene and commission new work', Ewan McEoin, inaugural Hugh DT Williams Senior Curator of Contemporary Design & Architecture at the National Gallery of Victoria. 'Experiments in the middle', Associate Professor Suzie Attiwill, Interior Design, School of Architecture & Design, RMIT

University.

'Designing for the library: Fred Ward and the National Library of Australia', Grace Blakeley-Carroll, emerging art historian and curator.

'Design for social good inspired by Singapore design for healthy ageing', Lisa Scharoun, University of Canberra.

'Design practice, things and language: an iterative collaboration', Tom Lee and Berto Pandolfo, University of Technology, Sydney.

'Pride of place: design thinking tools, play-based community engagement, and the Victorian Pride Centre', Gene Bawden and Alli Edwards, Monash University.

'Embodying betweenness: designing lively artefacts through imperfection, impermanence and incompleteness', Gyungju Chyon, Parsons School of Design (New York).

'Doing dis/ordered mappings: embodied and material explorations of design', Janice Rieger, QUT School of Design.

'Designing the boundary layer: unpacking the box, the basket, and the cupboard', Bryan Harris, PhD

candidate at the Australian National University School of Art and Design. As a result of the quality of these contributions to *Object Subject*, *Fusion Journal* will publish a 2018 special edition of peer-reviewed papers from the conference, along with notes from Alice Rawsthorn's keynote address.

Professional development

In 2017, membership focused on professional development opportunities for our members, resulting in the launch of several new programs.

Social media has profoundly increased the reach of craft and design practitioners, allowing them direct access to potentially millions of customers. To assist our members in connecting with an audience that loves the handmade and locally designed, Craft ACT developed and presented a hands-on Instagram-focused social media workshop.

Members were given ideas and tips to get the most out of their social media accounts. Considering the important role of beautiful images to record any maker's practice, Craft ACT facilitated several studio sessions with photographer Brenton McGeachie. Each session was well attended by members and provided them with several print-publication and online quality images.

Craft ACT developed the 'Ready set market!' program in support of our early career makers and those wanting to develop products. The program ran over several months with mentorship from Alison Jackson, Richilde Flavell and Rhapsody Design Co. The themes of the program included product development, promotion and styling, market preparation and support and culminated with a successful market stall at Undercurrent Design Market.

Rolfe Classic BMW, a DESIGN Canberra platinum sponsor, presented a well-attended and informative sales masterclass for members at all levels of practice and Craft ACT staff.

Public programs

Craft ACT continued its partnership with ACT Parks and Conservation Service and established a research partnership with the Australian War Memorial (AWM) in support of the 2017 artists-in-residence program. Textile artist Marilou Chagnaud spent April researching at the AWM and staying at Gudgenby Ready-Cut Cottage in Namadgi National Park. Chagnaud also ran a paper workshop during the annual open day at Namadgi National Park. An exhibition of Chagnaud's work produced as a result of the residency will be held in the Craft ACT Gallery in early 2018. Due to the growing popularity of the artist-in-residence program, Craft ACT was able to offer a spring retreat, supported by ACT Parks and Conservation Service and the Makers Collective. The selected participating artists were Holly Grace, Melinda Heal, Ruby Berry and Sally Mumford.

Craft ACT presented a number of gallery talks and events to complement the exhibition program. Delegates of the Ausglass 2017 conference were treated to a special preview of the *History repeated* exhibition. The opening of the exhibition marking the 10-year anniversary of the artist-in-

residence program featured Zsuzsi Soboslay performing within artist Annee Miron's woven sculpture. Zsuzsi described her performance as exploring 'what it is to inhabit someone else's interpretation of Gudgenby's bogs and fens. Annee's eye, and her hand-craft, will become my new skin'. Christian Hall delivered a floor talk during his solo exhibition *Next*. Kelly Austin and Zoë Veness both delivered floor talks during their solo exhibitions that were highlighted in DESIGN Canberra's Women in design week. Emily McCulloch Childs presented a talk about the acclaimed Indigenous Jewellery Project.

The 2017 DESIGN Canberra festival was inspired by the spirit of modernism—a celebration of the creativity, experimentation and optimism for which Canberra's mid-century architecture is acclaimed. Throughout the month of November, 222 events, exhibitions, talks, tours, activations, markets, collaborations, artist studios and open homes were showcased as DESIGN Canberra 2017, transforming the nation's capital into a new platform for the best in design. (Further details in Goal 3: access, page 25)



Cathy Franzi, Flora Survey: Yankee Hat.
Photo: Andrew Sikorski-Art Atelier



Lynette Lewis, Liritja (Necklace), Ernabella Arts & The Indigenous Jewellery Project.
Photo: Daryl Gordon

Goal 2: Aboriginal and Torres Strait Islander craft and design

Embed Aboriginal and Torres Strait Islander craft and design practice into Australian arts and culture

Craft ACT: Craft + Design Centre acknowledges the Ngunnawal people as the traditional custodians of the ACT and surrounding areas. We honour and respect their ongoing cultural and spiritual connections to this country and the contribution they make to the life of this city and his region. We also acknowledge other Aboriginal and Torres Strait Islander peoples that have made Canberra their home and we aim to respect cultural heritage, customs and beliefs of all Indigenous peoples.

In 2017, we sought Aboriginal and Torres Strait Islander participation across all of our artistic and public programs, including exhibitions, the artist-in-residence program, DESIGN Canberra and through retail opportunities. A new partnership was established with the Indigenous Jewellery Project (IJP) to increase support and representation of Indigenous artists in the artistic program. IJP artists were featured in *Emerging contemporaries* and Lynette Lewis's solo exhibition *Mara ninti—clever hands*.

Indigenous artists featured in Craft ACT programs during 2017 were:

- Jenni Kemarre Martiniello: works exhibited in *History repeated, City of design, Six degrees of separation*
- Nicole Monks: speaker at Object Subject, works exhibited in *HOME:MADE*
- Walter Jugadai Tjungurrayi,

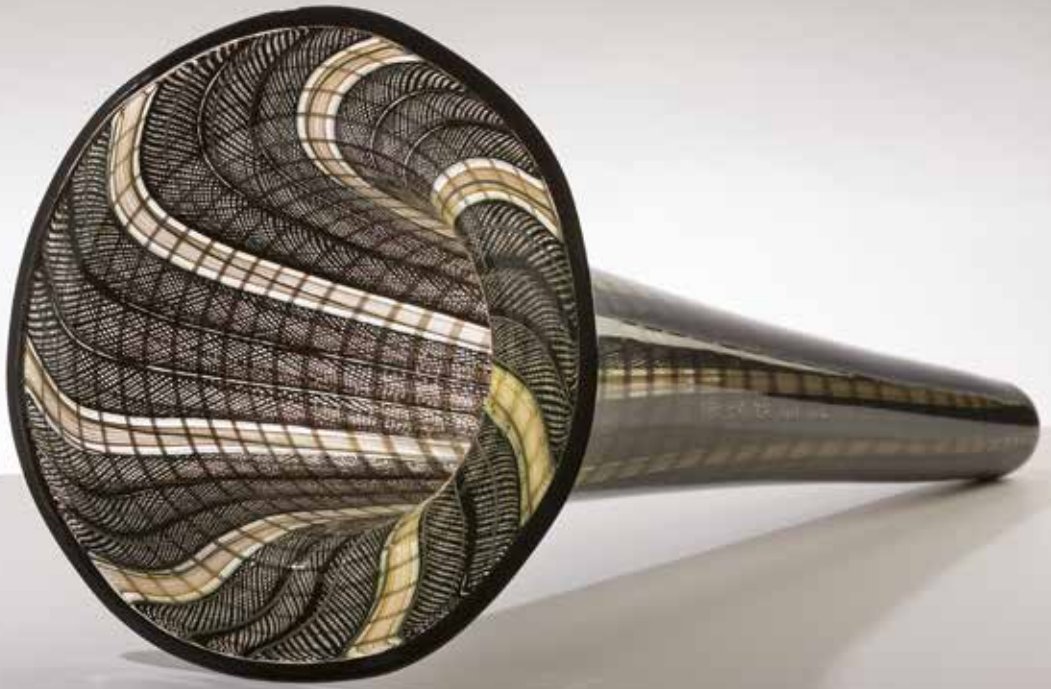
- Mona Lewis, Nicole Rupert, Marissa Thompson, Thomas Tjilya: works exhibited in *Emerging contemporaries*
- Lynnette Lewis: solo exhibition, *Mara ninti—clever hands*, in Women in design
- The Craft ACT shop stocks the work of indigenous artists Wayne Simon and Suzy Evans.
- Two members of Craft ACT have disclosed their Aboriginal heritage.

Craft ACT would like to thank Roslyn Brown, Elder in Residence at the Ngunnawal Centre Office of Aboriginal and Torres Strait Islander Leadership and Strategy, for her touching Welcome to Country at the VIP launch of the DESIGN Canberra festival, and Caroline Hughes, Director at the CIT Yurauna Centre of Educational Excellence for Aboriginal and Torres Strait Islander Peoples, for her thoughtful Welcome to Country at the inaugural national design

writing conference, Object Subject. Indigenous artists were also encouraged to apply for Craft ACT and DESIGN Canberra events including: calls for exhibition proposals, program ideas, job vacancies and residencies. Individual artists are also approached to participate.

Previous Craft ACT initiatives, such as *Selling yarns* (2013), provide a solid foundation from which the organisation can continue to pursue expanded Indigenous participation and engagement.

In 2018, Craft ACT will pilot an Indigenous contemporary craft and design artist residency and workshop program to strengthen our commitment to embed Aboriginal and Torres Strait Islander craft and design practice into Australian arts and culture.



Jenni Kemarre Martiniello, Large Sargasso Eel Trap. Photo: Adam McGrath
Nicole Monks. Artist portrait. Photo: Prue Aja Steedman

Jennifer Kemarre Martiniello,

originally a textiles artist, trained in glass at the Canberra Glassworks and is internationally recognised for her unique and engaging contemporary forms that speak to Indigenous traditions. Jennifer has exhibited across Australia and overseas in Berlin (Germany) and Honiara (Solomon Islands). She won the Telstra National Aboriginal and Torres Strait Islander Art Awards (2013) and her work is collected by the National Gallery of Australia, the National Art Gallery of the Solomon Islands, the Corning Museum of Glass (USA) and the British Museum, London (UK). She is a Craft ACT Accredited Professional Member.

Jenni's portrait and biography was included in the *Six Degrees of Separation* installation in DESIGN Canberra 2017, which mapped the design journeys of six leading Canberra makers. The installation celebrated the work and global impact of six leading Canberra designers who choose to live, work and make in Canberra and our region.





Nicole Monks

is a trans-disciplinary artist of Yamatji Wajarri, Dutch and English heritage who participated in the Object Subject conference panel discussion 'Object narratives: storytelling as a tool used by designers in the design process'. Nicole uses storytelling in design to reconnect with her heritage, and reflected that some stories were hard to tell but help her to make her design sustainable and responsible.

Nicole's *Nyinajumanha Stools* (Tasmanian Blackwood with 24 Karat Gold Plated Steel, Tasmanian Oak with Black Powder Coated Steel and Kangaroo Pelts) featured in *HOME:MADE*, a signature DESIGN Canberra exhibition of the most exciting emerging designers from Canberra and across Australia.



Jenni Kemarre Martiniello. Artist portrait. Photo: Adam McGrath
Canberra Centre Showcase. VP Jauch. Photo: @5foot Photography



DESIGN
CANBERRA
FESTIVAL
2017

LUCY
IRVINE

Goal 3: access

Ensure more audiences have access to, and engage with, Australian craft and design

Participation and attendance

Craft ACT continues to seek new ways to engage the public in an appreciation of, and conversation about, contemporary craft and design.

During 2017, the Craft ACT main gallery displayed 11 onsite exhibitions and two pop-up exhibitions were shown in the lightbox gallery. Relocation to temporary offices due to heating, ventilation and air conditioning work on our premises during August meant that two exhibitions were deferred until 2018. Craft ACT secured space for three pop-up offsite exhibitions during that time.

DESIGN Canberra 2017 (6–26 November 2017) promoted and celebrated Canberra as a global city of design. The signature events and exhibitions of the 2017 festival reinforced a benchmark of quality for DESIGN Canberra and embedded partnerships that will serve the festival into the future. The festival

continued to build and develop new audiences for Canberra's craft and design sector and was successful across all measures of attendance and participation, proving once again the broad community appreciation of a major event celebrating Canberra as a centre for creativity, design and innovation.

A number of new initiatives within DESIGN Canberra 2017 increased access to local design for new audiences. The festival kicked-off with Sell out: design auction party, which was literally sold out and reached capacity. This new event on the DESIGN Canberra calendar opened the festival to a wider audience and cemented DESIGN Canberra's reputation as a true celebration of design.

DESIGN Canberra 2017 also saw a new collaboration with Canberra Airport. Lucy Irvine, a current Australian National University (ANU) PHD candidate, installed her work *Surface strategies* in Canberra Airport for the duration of the festival, which

presented a wonderful opportunity to engage new audiences in the value of contemporary craft and design. Similarly, Jodie Cunningham's large-scale graphic intervention, *We dance together* was another breakout success, providing a joyful injection of colour into Civic Square.

One of the major coups of the 2017 festival was the design showcase at the Canberra Centre. Working closely with centre management and the design community, four curated exhibitions showcased contemporary craft and design from around Australia. Alongside *Local Milan*, *HOME:MADE* and *Everyday beautiful*, Craft ACT also developed a bespoke show, *Six degrees of separation*, which spoke to the high calibre of local Canberra makers and their strong connections to international markets. These exhibitions were well attended by an audience new to the festival. In addition, DESIGN Canberra 2017 was launched in the new Monaro Mall and opened by Chief Minister Andrew Barr in front of an audience of VIPS from the design

and business sectors.

The 2017 festival also saw the return of a core program of events that have developed an almost cult following. The ever popular Living Rooms program was held each Sunday of the festival, giving public access to acclaimed architecturally designed houses. Building on the success of 2016, each home had a pop-up exhibition curated by an emerging designer featuring the work of Craft ACT members. Similarly, the Open Studios program reached new levels of success in 2017, with a record attendance. Open Studios, Undercurrent Design Market and similar events put artists and designers directly in contact with the general public.

A program of well-received bus tours was developed for the 2017 festival including studio, garden and mid-century modern architecture tours. The festival also saw the return of

the popular 'Creative careers' event at Radford College where aspiring designers were able to hear the life lessons of seven established design professionals.

Strategic programming partnerships continued to diversify the points of entry to DESIGN Canberra. The ACT Government's commitment to supporting DESIGN Canberra from 2017-19 provided some stability to the annual presentation of the festival. This allows for the development of legacy projects that contribute to, as well as celebrate, Canberra's design culture. Strategies enabling higher levels of marketing and tourism promotion will continue to be implemented and program partnerships expanded (see p 35 for a full list of festival partners). Craft ACT is committed to developing DESIGN Canberra as a platform to position its members' work as central to daily life and grow their ability to collaborate

In 2017, DESIGN Canberra:

- moved to a more sustainable three-week format, while continuing to build audience numbers and engagement
- included over 200+ events
- attracted 94,455 attendees, increased from 69,000 in 2016
- attracted new attendees, 50 per cent of whom were attending for the first time
- expanded interest beyond local audiences with 16 per cent of audiences at ticketed events coming from outside the Canberra region
- generated over \$142,000 of income directly to artists and designers, increasing from \$70,000 in 2016



Alice Sutton. Artist portrait. Photo: Oliver Armstrong
Kelly Austin. A space for softness. Photo: Peter Whyte

Attendance at DESIGN Canberra 2017 can be broken into the following program elements:

- events: 12,000
- exhibitions: 74,993
- Living Rooms: 2,779
- Open Studios: 3,425
- tours: 560
- conference: 95
- auction: 485

across sectors and realise market opportunities.

Craft ACT enables a dynamic exchange of contemporary craft and design ideas and practice through our exhibition and public programs. We provide the ACT and region with the opportunity to view and appreciate the best local practice

and contextualise it within national and global trends. We engage with national and international organisations and design experts to promote Canberra as a global city of design and place of excellence in contemporary craft.

International

DESIGN Canberra 2017 maintained its reputation for international engagement, attracting and collaborating with leading international designers and thinkers. Author of several books on design, including the critically acclaimed *Hello world: where design meets life* (2013), the award-winning *New York Times* design critic Alice Rawsthorn opened the inaugural Object Subject design writing conference with an incredible keynote address on the importance of design writing, followed by an equally engaging

discussion of 'Design as attitude' at the National Gallery of Australia. Rawsthorn's visit was generously supported by the British Council Australia.

The University of Canberra Research Forum also included a presentation from Gyungju Chyon from the Parsons School of Design in New York. DESIGN Canberra 2017 saw the return of festival favourite, Filipino 'trashion' and installation artist, Francis Sollano, as the inaugural 'City Curator'. Once again, the Embassy of the Philippines and Cebu Pacific Airlines generously supported Sollano's visit, with accommodation provided by the ANU.



Object Subject

The inaugural national design writing conference, Object Subject, was also a critical and commercial success, attracting more than twice the expected attendees. Opening with a reception at Vibe Hotel, Canberra Airport, and hosted by author and social commentator Jane Caro, it was

followed by a full day of panels and discussion at the Shine Dome, and then wrapped up with the University of Canberra Research Forum, providing an inspiring and jam-packed start to DESIGN Canberra. Complimenting DESIGN Canberra events and exhibitions were weekly City sessions and Sunday sessions featuring the award-winning,

architecturally designed Pop Inn pop-up wine bar and a program of live music coordinated by local musician, Pete Lyon. Despite some unfortunate weather, these were hugely popular opportunities for design lovers to linger and chat at the end of the day.



Shine Dome. Object Subject. Photo: @5foot Photography



Alice Rawthorn. Object Subject keynote. Photo: Michael Leckie

Media

Craft ACT continues to enjoy increasing media coverage of its exhibitions and public programs, including in national and international craft and design publications. Nerio Communications were engaged in 2017 to provide strategic marketing and public relations services, particularly in relation to the DESIGN Canberra festival.

DESIGN Canberra continued to provide a strong focus for media attention in 2017. A media partnership category was introduced in 2017 with Yellowtrace, The Local

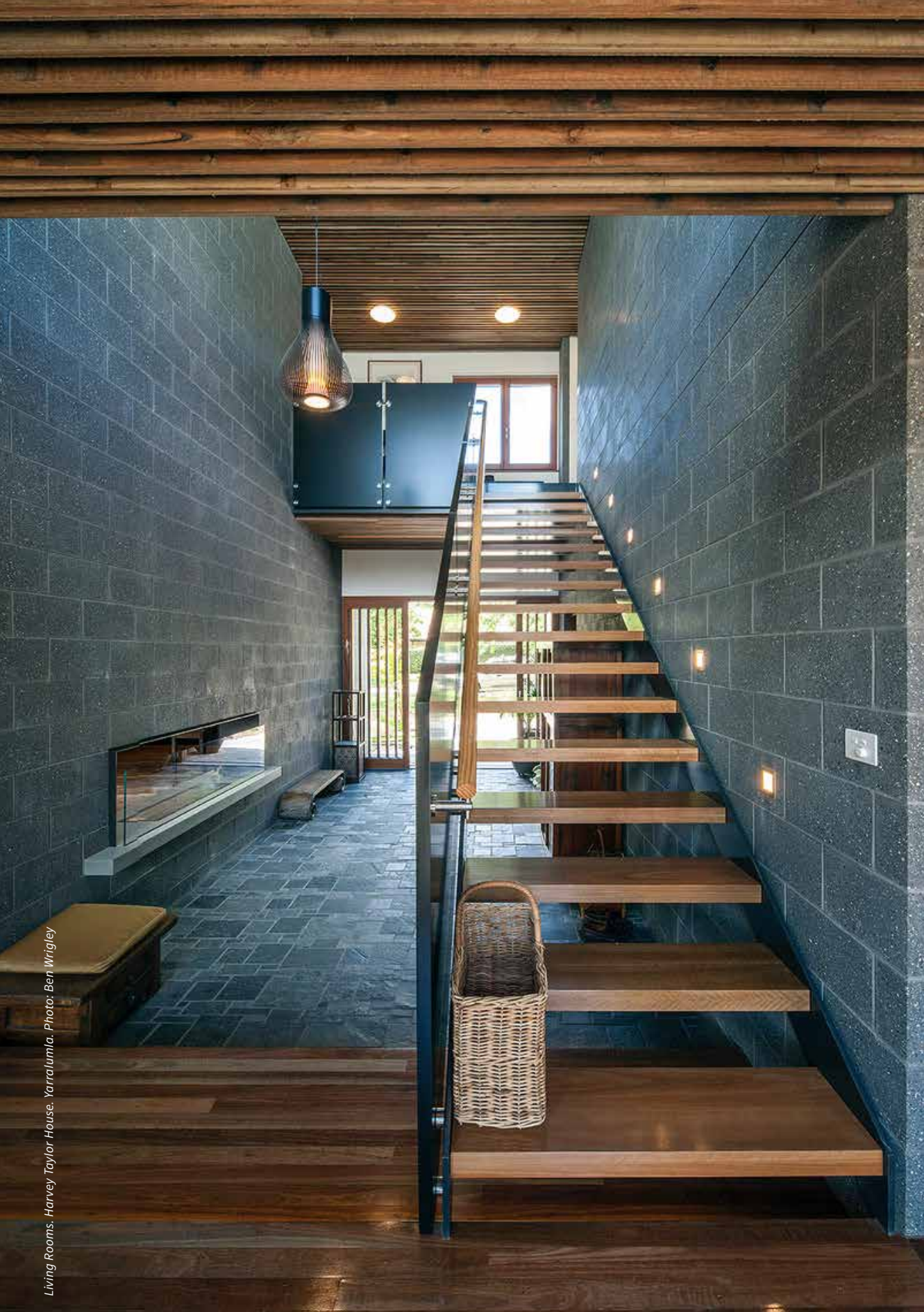
Project, Indesign and Habitus coming on board. Over 100 articles were placed in a range of local and national digital and print publications, highlighting the festival, events, makers and ideas. Over 500 pieces of content were created across multiple platforms. (see page 47)

Online

Craft ACT continued to focus on strategic online engagement via active and targeted social media campaigns on the website, online shop and through electronic direct marketing (EDM). Social media was

used as a strategic and effective channel to promote DESIGN Canberra 2017 and it successfully targeted local and interstate bloggers, influencers and media. As a result, DESIGN Canberra 2017 enjoyed new levels of social media engagement with a 162 per cent increase in social media followers reaching over 135,000 users through social media advertising and had over 106,000 individual web page views with 58 per cent being new visitors to the site and 44 per cent visitors from interstate.





Living Rooms. Harvey Taylor House. Yarralumla. Photo: Ben Wrigley

Goal 4: sustainability

Increase public and private investment in artists and organisational sustainability





Canberra Centre Showcase. VIP launch. Photo: @5foot Photography



Sponsorship

Craft ACT is proud of its reputation as a trusted, collaborative and creative partner to sponsors and supporters. This reputation has been built strategically and thoughtfully to deliver mutual benefits through shared networks and resources to expand our reach and relevance. These relationships keep and make our work relevant to the needs of the community of which we are part and introduce craft and design to a broad cultural and economic conversation.

The growing partnerships we enjoy with government, universities, business, education and philanthropic bodies are the means by which Craft ACT will continue to improve its delivery of its strategic goals: to support artists to make excellent work, foster experimentation and grow their profile globally; embed Aboriginal and Torres Strait Islander craft and design practice in Australian culture; ensure more audiences have access to, and engage with, Australian craft and design; and to increase public and private investment in artists and organisational sustainability.

For instance, in 2017, we continued our longstanding and highly valued collaboration with the ACT Parks and Conservation Service on the artist-in-residence program, which also aligned with our research partner the Australian War Memorial.

The ACT Government delivered on its commitment to support the DESIGN Canberra festival for \$100,000 each year from 2017 to 2019, which was a welcome commitment to our region's designers, design sector and design enthusiasts. As well as the ACT Government's generous commitment to the festival, we were supported by over 100 sponsors and partners. All of our supporters are listed in this annual report and we are delighted to acknowledge in particular the festival's platinum sponsors, who

generously committed to the festival for two years (2017 and 2018):

- Rolfe classic BMW—for their design leadership and fleet of beautiful cars
- home.byholly—for her authentic passion for design and connections to acclaimed Canberra homes
- National Capital Authority—for their design excellence and tradition of innovation
- Cre8ive—for their beautiful interpretation of this year’s look and feel across print and digital applications.
- Vibe Hotel, Canberra Airport—for their award-winning architecture and generous accommodation and event support
- The University of Canberra—for their research partnership and creating the designers of tomorrow.

Following this funding commitment and broad community support, DESIGN Canberra is today in an unprecedented position to build awareness among new markets, encourage buy-in from business and tourism sectors, and introduce inspiring and ambitious legacy projects with longer term benefits for Canberra and the design sector. We look forward to sharing this next phase of our journey with you all.

Craft ACT will continue the tailored and individualised approach we have taken with our partner organisations into future years, ensuring mutual areas of interest and alignment with Craft ACT’s strategic goals.

Craft ACT’s many valued partner organisations in 2017:

- | | |
|---|--------------------------------------|
| • ACT Government | • Light House architecture & science |
| • Action Buses | • Mocan & Green Grout |
| • Ainslie And Gorman | • Monster Kitchen and Bar |
| • Akiba | • National Capital Authority |
| • Arquitectura | • National Gallery of Australia |
| • Australia Council for the Arts | • National Portrait Gallery |
| • Australian Academy of Science | • Pack & Send |
| • Australian Graphic Design Association | • Philip Leeson Architects |
| • Australian Institute of Architects | • Philippines Embassy |
| • Australian National University | • PhotoAccess |
| • Barrio Collective | • Radford College |
| • British Council | • Rob Henry Architects |
| • Canberra Airport | • Rolfe Classic BMW |
| • Canberra Centre | • Sage Dining Rooms |
| • Cebu Pacific Airlines | • Spanish Embassy |
| • College of Arts and Social Science | • Summerhill Road Vineyard |
| • Copyright Agency Cultural Fund | • Ted’s Cameras |
| • Cre8ive | • The Green Shed |
| • Design Community | • The Local Project |
| • Fox & Bow | • The Mill: Architecture + Design |
| • Habitus | • The Pop Inn |
| • Her Canberra | • ThinkPlace |
| • home.byholly | • Tidbinbilla Visitor Centre |
| • Hotel Hotel | • Townsend & Associates |
| • In The City Canberra | • Transport Canberra |
| • Indesign | • TT Architecture |
| • Janet Thomson | • University of Canberra |
| • Jess De Rome | • Vibe Hotel, Canberra Airport |
| • Joanna Nelson | • Yellowtrace |
| • Kokomo ’s | • 45 90 Gallery |

Membership

In the past 12 months Craft ACT membership has continued to grow and become a dynamic and engaged cohort. Total membership grew by 25 per cent, the largest growth in the past few years due to significant increase in associate membership.

Financial (paid) membership levels have increased by 24 per cent in response to strengthened membership benefits and clearer communication of those benefits with our membership. All craft and design practitioners who receive financial benefits through Craft ACT and its programs (such as stocking their work in the Craft ACT shop, participating in DESIGN Canberra events that generate revenue for the artist) are now required to be Craft ACT Members. Our communication channels now include the Craft ACT website,

e-mail newsletters, and social media (including Instagram and the Craft ACT Facebook page). A dedicated Members Facebook group was created to encourage open communication and sharing of ideas, exhibitions and opportunities to collaborate between members.

To better support Craft ACT's dedicated focus to nurture membership, the membership team expanded to include Richilde Flavell in the new role of Community Manager, overseeing the Membership Coordinator.

The Craft ACT National Award exhibition for graduates now includes a complimentary one-year general membership as well as inclusion in *Emerging contemporaries*. New professional development opportunities for members were also introduced.



Meg Stewart. Emerging Contemporaries. Photo: Edge Light Photography
Emerging Contemporaries. Photo: Edge Light Photography



Revenue

Craft ACT exceeded its target for income growth to artists with an increase of 41% from 2016 to 2017. Total income generated directly by artists and designers as a result of Craft ACT and DESIGN Canberra 2017 was \$205,116.

The 2017 audited financial reports are available at the 2017 Annual General Meeting and on request.

Income for artists, by source, was as follows:

- Exhibition program \$31,518.07
- Retail shop \$30,480.39
- Artist-in-residence program \$1,118.32
- DESIGN Canberra 2017 festival \$142,000

New retail stockists include

- Peter Bollington
- Georgina Bryant
- Fiona Glover
- Christian Hall
- Katrina Leske
- Isabelle Mackay-Sim
- Jenny Manning
- Kristina Neumann
- Kate Nixon
- Patricia Parker
- Kate Small
- Virginia Sprague
- Alice Sutton
- Madisyn Zabel

Board, staff, committees, volunteers and interns

Board of Management

Graham Humphries President/ Public Officer Fellow, Cox Architecture	Graham is a leader in his field of design excellence and architecture and his lengthy career has honed his expertise in international project management and experience serving on government advisory committees	2013
Sam Bryant Treasurer Business owner, Pack & Send, Fyshwick	Sam is a certified practising accountant with extensive experience in financial management from grassroots accounts payable and receivable through to high-level financial policy development, as well as financial reporting, asset accounting, management accounting, general finance and management consulting. Sam is skilled in the preparation of risk management and compliance audits. He holds an MBA and has demonstrated experience with the governance requirements of the Financial Management and Accountability Act 1997.	2016
Andrea Ho Manager, ABC Radio Canberra and ACT Branch Director, Australian Broadcasting Corporation	Media professional: experienced leader, broadcaster and content maker. Expertise in broadcast media at all levels, and representative diversity in workforce, workplace culture, and content. Awarded the 2015 Churchill Fellowship to investigate practical strategies for increasing cultural diversity in broadcast media, former board member, Canberra Potters Society; current member and volunteer (since 2008) Canberra Potters Society; governance experience in non-profit boards.	2017
Alison Jackson Canberra-based gold and silversmith	Alison's work focuses on tableware and wearables. Her small-run production work is recognised within the craft and design industry and she has established a successful creative business. Alison has exhibited her one-off work throughout Australia and internationally, including at Milan Design Week. She has been the recipient of many notable awards and grants and is held in public and private collections.	2016 (retired 2017 AGM)
Helen O'Neil Country Director, Australia British Council	Helen's leadership in board roles in the national, public and not-for-profit arts sector is based on her senior management and advisory experience in marketing and communications, governance and legislative processes.	2013

Jeremy Lepisto
Canberra-based glass artist

Jeremy is an independent studio artist and fabricator at Workshop Level in Queanbeyan. He is a PhD candidate and technical officer in sculpture at the Australian National University in Canberra and has exhibited his work and lectured internationally. He has extensive board and governance experience, having served on the board of directors of the Glass Art Society for over seven years (one year as vice president and two years as president).

2017

Liam Early
Associate
Clayton Utz: Commercial Law

Liam is a skilled commercial lawyer practising in the real estate team of the Canberra office of Clayton Utz. Liam specialises in large commercial property acquisitions and disposals and commercial leasing.

2014

Tracy Ireland
Secretary
Associate Professor of
Cultural Heritage, Faculty of
Arts and Design, University of
Canberra

Tracy has over 25 years' experience across government, business and academic sectors. She has expertise in strategic and cultural planning, cultural policy and ethics, cultural and community-based research. She is experienced in senior management, executive and advisory roles and has a strong record of community service, particularly through Australia ICOMOS. (Represented by Stephen Trathen Oct-Dec 2017)

2016

Dr. Rohan Nicol
Deputy Head of School
Head of Gold and Silversmithing
Australian National University
School of Art and Design

Rohan is an artist, academic and curator with interests encompassing jewellery, silversmithing and design. He holds qualifications from the Australian National University and Charles Sturt University, from which he was awarded a PhD. His awards include the prestigious Bombay Sapphire design award and funding to conduct research from the Australia Council and Australian universities. (Represented by Richard Whiteley Aug-Dec 2017)

2016

Rachael Coghlan
Ex-officio
CEO and Artistic Director Craft ACT:
Craft and Design Centre

Rachael is an experienced senior manager and has held several leadership roles in national cultural institutions, shaping strategic planning and the full continuum of visitor engagement from audience development, exhibitions and events, to digital and external communications. She is a PhD candidate at the Australian National University exploring opportunities to democratise the museum experience using audience participation.

2016



Staff

In addition to arts workers, Craft ACT engages designers, craft practitioners and artists as casual and part-time staff members to further support the Canberra arts community. The total value of this support to arts workers and artists was \$274,041.17 in 2017.

CEO/ Artistic Director

Rachael Coghlan

Curator

Julia Greenstreet

DESIGN Canberra Project Manager

Kate Nixon

Community Engagement Manager

Richilde Flavell

DESIGN Canberra Exhibitions Assistant

Madisyn Zabel

Membership Coordinator

Fredrick McGrath Weber

Public Programs Coordinator

Nicola Coady

Partnerships Coordinator

Henrietta Farrelly-Barnett

Sincere thanks to the former staff of Craft ACT, who made valuable contributions to the work and achievements of Craft ACT during 2017. Your contributions continue to strengthen and support the work that we do and we appreciate your ongoing support within the sector: Emily Casey, Sara D'Alessandro, Mel George, Julian Hobba, Gerald Jones, Felicity Rendall

Committees

Craft ACT Membership Committee

Rachael Coghlan: CEO, Richilde Flavell: Membership Coordinator, Bev Hogg: APM, Jeremy Lepisto: APM, Alison Jackson: APM, Sharon Peoples: APM, Carlos Montana Hoyos: APM, Mel George: APM, Emily Casey: Curator, Julia Greenstreet: Curator

Craft ACT Artistic Program Committee

Rachael Coghlan, Emily Casey, Cathy Franzl, Mel George, Alison Jackson, and Sharon Peoples

DESIGN Canberra 2017 Festival Committee

Stephen Cassidy, Rachael Coghlan (Craft ACT), Lynne Goodyer (Australian Graphic Design Association), Karina Harris (Harris Hobbs Landscapes), Bronwen Jones (Australian Institute of Architects), Rohan Nicol (Australian National University), Kate Nixon (Craft ACT), Lisa Scharoun (University of Canberra), Patrick Stein (University of Canberra), Amy Nerio (Nerio Communicatons) and Stephen Trathen (University of Canberra)

DESIGN Canberra Festival 2017 Marketing Brains Trust

Rachel Leavitt, Kaet Lovell, Marylou Pooley, Christopher Thomson, Sarah

Levitt, Dorothy Waldren, Amy Nerio, Jessica Di Scipio

Artist-in-Residence Peer Review Committee

Melissa Barton (ACT Parks and Conservation Service), Emily Casey, Rachael Coghlan, Julia Greenstreet, Bev Hogg (APM), Jeremy Lepisto (APM), Sharon Peoples (APM), and David Taylor (ANBG)

Volunteers

Karen Aguilera, Christine Appleby, Jessica Ashcroft, Matthew Azavedo, Elliot Bastianon, Darren Bradley, Sam Bryant, Bengt Cannon, Stephen Cassidy, Sebastian Chang, Deb Clark, Ann Cleary, Nicola Coady, Harper Coghlan-Smith, Milo Coghlan-Smith, Anna D'Ortenzio, Sara Edson, Romée van den Ende, Henrietta Farrelly-Barnett, Rose-Mary Faulkner, Richilde Flavell, Annita George, David George, Lynne Goodyer, Gretel Harrison, Ned Hatch, Sam Hayes, Anne He, Jochen Heinzmann, Ruth Hingston, Karina Hobbs, Alison Jackson, Bronwen Jones, Mary Kayser, Rachel Leavitt, Sarah Leavitt, René Linssen, Kaet Lovell, Pete Lyon, Eva Lyu, Sophie Manoharan, Martin Miles, Kelda Morris, Avishka Muni, Amy Nerio, Catherine Newton, Rohan Nicol, Patricia Parker, Emilie Patteson, Sharon Peoples, Narelle Phillips,

Amanda Poland, Marylou Pooley, Renee Quiambao, Lisa Scharoun, Jess Di Scipio, Alison Seale, Jing Shen, Tom Skeeahan, Helen Stark, Patrick Stein, Inger Sundstrom, Christopher Thomson, Malcolm Thomson, Jess Tran, Annie Trevillian, Daniel Trevino, Dorothy Waldren, Lavinia Wallenius, Meredith Walton, Jesse Wright and Cuiyu Yang

Central to our work is our community engagement and volunteer help from people including artists, recent graduates, retirees, high school students and people in our local community. Craft ACT enjoyed over 1,360 hours in volunteer support in 2017, to a value* of \$37,332* We thank and are especially grateful to all our volunteers, interns and supporters.

*Applying notional \$27.45 / our rate method (see www.volunteeringaustralia.org)

Interns

Bronte McDonald
Louise Rooney
Yanxin Wu
Madisyn Zabel
Elaine Zhang

Work experience

Harrison Shaw





Appendices: 2017 Craft ACT activity

MEMBERSHIP

Life members

Jenny Deves, Michelle Frost, Meredith Hinchliffe, Gene Willsford, Beverley Wood, Bill Wood

Accredited professional members

Ruth Allen, Keiko Amenomori-Schmeisser, Avi Amesbury, Stephen Barrass, Julie Bartholomew, Eugenie Keefer Bell, Sally Blake, Sean Booth, Ximena Natanya Briceno, Margaret Brown, Lisa Cahill, Scott Chaseling, Sarit Cohen, Simon Cottrell, Linda Davy, Rozlyn de Bussey, Janet DeBoos, Judi Elliott, Jonathan Everett, Dianne Firth, Caren Florance, Cathy Franzi, Mel George, Geoff Hinchliffe, Ruth Hingston, Bev Hogg, Lucy Irvine, Alison Jackson, Megan Jackson, Belinda Jessup, Ian Jones, Elizabeth Kelly, Dimity Kidston, Valerie Kirk, Jeremy Lepisto, Daniel Lorrimer, Nikki Main, Zeljko Markov, Jenni Kemarre Martiniello, Anita McIntyre, Carlos Montana-Hoyos, Gail Nichols, Peter Nilsson, Elizabeth Paterson, Kaye Pemberton, Sharon Peoples, Kirstie Rea, Gilbert Riedelbauch, Jennifer Robertson, Barbara Rogers, Niklavs Rubenis, Luna Ryan, Julie Ryder, Harriet Schwarzrock, Joanne Searle, Tom Skeehan, Lia Tajcna, Belinda Toll, Annie Trevillian, Monique van Nieuwland, Mitchell Whitelaw, Richard Whiteley

Associate members

Christine Atkins, Angela Bakker, Rolf Barfoed, Elliot Bastianon, Ruby Berry, Rick Beviss, Peter Bollington, Julie Bradley, Zoe Brand, Georgina Bryant, Robyn Campbell, Andres Caycedo, Jodie Cunningham, Catherine Drinan, Daniel Edwards, Rose-Mary Faulkner, Richilde Flavell, Hannah Gason, Jochen Heinzmann, Sue Hewat, Debra Jurss, Luke Laffan, Chelsea Lemon, René Linssen, Isabelle Mackay-Sim, Yasmin Masri, Anne Masters, Susan McGinness, Francoise Muller, Sarah Murphy, Catherine Newton, Adrian Olasau, Lucy Palmer, Fran Romano, Lissa-

Jane de Sailles, Robert Schwartz, Virginia Sprague, Alice Sutton, Sophi Suttor, Tom Taverner, Jo Victoria, Charles Walker, Di Walker, Naomi Zouwer, Madisyn Zabel

The work of Craft ACT is also supported by 197 general, friend and student members

EXHIBITIONS

Onsite exhibitions: main gallery

Block one: 31 Jan – 25 Mar 2017

History repeated

Inspired by the theme of the 2017 Ausglass conference, (r)evolve, a group of Australia's top glass makers reinterpreted an object from the Corning Museum of Glass collection. Artists: Ruth Allen, Gabriella Bisetto, Joanna Bone, Lisa Cahill, Scott Chaseling, Mel Douglas, Ben Edols and Kathy Elliott, Judi Elliott, Mark Elliott-McFoggarty, Jeremy Lepisto, Nikki Main, Jenni Kemarre Martiniello, Peter Minson, Tom Moore, Peter Nilsson, Kirstie Rea, Paddy Robinson, Tom Rowney, Luna Ryan, Harriet Schwarzrock, Belinda Toll and Nick Wirdnam

Code X: contemporary book binding

In association with the 2017 Australian National Conference of Bookbinders. The best work of international bookbinders paired with the best work of Australia's established bookbinders and 'rising stars' to change perceptions about the craft of bookbinding and to demonstrate how traditional craft skills can be used to produce dynamic and vibrant contemporary works.

Artists: Cathy Adelman, Guy Begbie, Lee Bratt, Dario Castello, Sandy Corbett, Edith Csontos, Coleen Curry, Sarah Davies, Fabienne Devillard-Nicolaj, Tiia Eikholm, James Elwing, Gabrielle Fox, Lisette Gaucher, Külli Grünbach-Sein, Jill Gurney, René Haljasmäe, Lang Ingalls, Lisa Isley, Rosemarie Jeffers-Palmer, Diane Kelly, Sirje Kriisa, Kaia Lukats, Ken McKeon, Avril Makula, Erika Mordek, Linda Newbown, Monica Oppen, Mo Orkiszewski, Piret Männa, Friedhelm Pohlmann, Beverley

Quenault, Bronwyn Rees, Sylvie Richard, Tähti Roostalu, Barbara Schmeltzer, Thomas Schmitz, Suzanne Schmollgruber, Elizabeth Steiner, Wayne Stock, Signe Taremaa, John Tonkin, Joy Tonkin, Jonathan Tremblay, John Turner, Terence Uren, Marama Warren and Vicki Woolley. This exhibition was opened by Brendan Smyth. A preview was launched by Amy Schwartz from Corning Museum of Glass, New York

Block two: 7 Apr – 13 May 2017

10 year: artist-in-residence

An exhibition of work inspired by a period spent as artists-in-residence in Namadgi National Park. Artists: Christine Atkins, Sally Blake, Marily Cintra, Cathy Franzi, Ruth Hingston, Marian Hosking, Sione Mailese, Annee Miron, Kirstie Rea and Joanne Searle

Curious tales: a journey through form

Solo exhibition by mid-career, Canberra furniture maker Peter Bollington that sought to engage the user/viewer through function, colour, shape and form. The range was primarily crafted from solid timber with accents of colour and various materials. The body of work was a continuation of the multifunctional pieces previously visited, along with further pieces complimentary to the range.

Artist: Peter Bollington
This exhibition was opened by curator Roger Beale.

Mother's Day celebration table Pop-up installation in lightbox gallery

featuring work by: Elliot Bastianon, Greybox Design, Chris Harford, Katrina Leske and Kate Nixon

Block three: 26 May – 15 Jul 2017

Emerging contemporaries

Emerging contemporaries is the Craft ACT National Award exhibition for early career artists.

Artists: Jessica Ashcroft, Andres Caycedo, Wayne Creaser, Lara Forsdick, Zoe Grigoris, Thomas Hume, Mona Lewis, Catherine

Newton, Nicole Rupert, Kate Small, Megan Stewart, Marissa Thompson, Thomas Tjilya, Walter Jugadai Tjungurrayi, Jo Victoria, Caroline Walker-Grime and Georgina Whigham

Next

Next was an exhibition of furniture, sculpture and jewellery that explored 'the viewpoint as a focus for design'. Christian Hall explained that, as a designer, he is interested in both people and objects and, in this exhibition, he made works that appear different when viewed from different perspectives, shifting as viewers moved through the space. His works were stark black in colour and took the form of simple shapes and confident lines. The works were designed to unfold as they were viewed, revealing new patterns, volumes and geometries. The effect of shifting patterns and geometry generated by moving around the pieces focused this body of work on the interaction between object and viewer.

Artist: Christian Hall

This exhibition was opened by curator Gilbert Riedelbauch.

Block four: 21 Sept – 4 Nov 2017

City of design: Craft ACT annual members exhibition

This annual showcase featured accredited professional members and associate members of Craft ACT. Artists: Keiko Amenomori-Schmeisser, Leonie Andrews, Angela Bakker, Stephen Barrass, Julie Bartholomew, Elliot Bastianon, Ruby Berry, Sally Blake, Peter Bollington, Sean Booth, Julie Bradley, Zoe Brand, Ximena Natanya Briceno, Georgina Bryant, Rozlyn de Bussey, Robyn Campbell, Andres Caycedo, Jodie Cunningham, Janet DeBoos, Catherine Drinan, Judi Elliot, Rose-Mary Faulkner, Dianne Firth, Richilde Flavell, Caren Florance, Cathy Franzi, Hannah Gason, Jochen Heinzmann, Sue Hewat, Megan Hinton, Bev Hogg, Lucy Irvine, Alison Jackson, Jenni Kemarre Martiniello, Jeremy Lepisto, René Linssen, Daniel Lorrimer, Isabelle Mackay-Sim, Susan McGinness, Sarah Murphy, Catherine Newton, Lucy Palmer,

Sharon Peoples, Kirstie Rea, Jennifer Robertson, Barbara Rogers, Luna Ryan, Robert Schwartz, Harriet Schwarzrock, Tom Skeeahan, Virginia Sprague, Alice Sutton, Lia Tajcnar, Tom Taverner, Annie Trevillian, Monique van Nieuwland, Jo Victoria and Richard Whiteley

Block five: 16 Nov – 16 Dec 2017

A space for softness

Solo exhibition by ceramicist Kelly Austin, challenging our perception of seemingly familiar ceramic objects. Artist: Kelly Austin

Mara Ninti—clever hands

Ernabella artist Lynette Lewis showcased a selection of her resin jewellery made through the Indigenous Jewellery Project. Artist: Lynette Lewis

New terrain in an old world

Solo exhibition by Zoë Veness, contemporary art jewellery that explored new approaches to making objects. Zoë investigated the use of symbolism that responds to a renewed sense of place marked by tensions between nature and culture. Artist: Zoë Veness

Parquetry meets plant

A solo exhibition by early-career designer-maker Chelsea Lemon that consisted of handcrafted furniture pieces focusing on parquetry and plants/foilage found within the Australian environment. Artist: Chelsea Lemon

Women in design table

Pop-up installation in lightbox gallery Artists: Margaret Brown, Georgina Bryant, Richilde Flavell, Fiona Glover, Megan Hinton, Chelsea Lemon, Fran Romano and Clare Solomon

Offsite exhibitions

26 May – 15 July 2017

Front | Centre

Emerging designers represented Craft ACT in the Front | Centre Initiative at DENFAIR in 2017. Location: Artists: Elliot Bastianon, Christina Bricknell, Andrew Carvolth, Richilde

Flavell, Chelsea Lemon, René Linssen and Kate Nixon

12 Jul – 6 Sept 2017

10 Year Artist-in-Residence, Tidbinbilla

The annual artist-in-residence program supports a local, national and international artist to undertake a residence at Gudgenby Ready-Cut Cottage in the Namadgi National Park, and a two-week research component within a national cultural institution in Canberra. Location: Artists: Christine Atkins, Sally Blake, Marily Cintra, Cathy Franzi, Ruth Hingston, Marian Hosking, Annee Miron and Joanne Searle

A curious cabinet

A collection of objects made by six Craft ACT artists united in their drive to develop their craft and their eagerness to know something new. Their works were divided by materiality but bound by form and texture. Location: Hotel Hotel Artists: Jonathan Baskett, Andres Caycedo, Richilde Flavell, Greybox Design, Wayne Simon, Zoe Slee and Jo Victoria

Exhibition articles

'Possibilities in pluperfect'
Exhibition essay written by John Drury. John is a New York-based artist, writer, teacher and curator

'Code X: contemporary book binding'
Exhibition essay written by Caren Florance. Caren is a book artist, accredited professional member of Craft ACT and former vice president of the Canberra Craft Bookbinders Guild. She works predominantly with text, particularly poetry, and publishes under the imprint Ampersand Duck

'Artists-in-residency: ten years of collaboration, craft and design'
Exhibition essay written by Brett McNamara. Brett is the Regional Manager of ACT Parks and Conservation Service

'The importance of trees'

Exhibition essay written by Scott Sadler. Scott is the Executive Director of the National Arboretum Canberra

‘The artist-in-residence program and Gudgenby Ready-Cut Cottage story’ Exhibition essay written by Bernard Morris. Bernard was formerly the ranger-in-charge of Namadgi National Park

‘Inspirational landscapes’ Exhibition essay written by Karen Viggers. Karen is the author of *The stranding*, *The lightkeeper’s wife* and *The grass castle*

‘Curious tales—a journey through form’ Exhibition essay written by Karina Clarke. Karina is the CEO of Design Tasmania

‘Emerging contemporaries’ Exhibition essay written by Neil Hobbs and Karina Harris. Avid collectors and supporters of the arts, Neil and Karina are award-winning landscape architects and founding partners of the design consultancy, Harris Hobbs Landscapes

‘Next: Christian Hall’ Exhibition essay written by Gilbert Riedelbauch. Gilbert is a designer/maker and Senior Lecturer at the School of Art, College of Arts and Social Sciences, Australian National University

‘Women in design: looking back in order to look forward’ Exhibition essay written by Anne Brennan. Anne is a writer and artist. She lectures in the Centre for Art History and Art Theory at ANU School of Art and Design

PUBLIC PROGRAMS

Craft ACT in-gallery public programs

- History repeated event associated with the Ausglass 2017 conference event
- collectors’ preview
- gallery tour and floor talk to representatives of Bilum Export

and Promotion Association (BEPA)

- floor talk with curator Terence Uren
- floor talk with Mark Viner of Sturt Gallery
- floor talk with Christian Hall, Adelaide-based designer and maker spoke, to ANU students
- gallery tour and curator floor talk for members of Women’s International Group
- gallery tour and floor talk for representative of the Department of Defence
- visit to Craft ACT by CIT Diploma of Visual Arts students
- Curator tour of City of design for delegates from the 2017 Australian Regional Tourism Network Convention
- City of design floor talk with textile artists Sally Blake, Sharon Peoples, Ruby Berry, Dianne Firth and Monique van Nieuwland
- floor talk with Zoë Veness and Kelly Austin to ANU students and the general public
- floor talk with Emily McCulloch Childs, founder of the Indigenous Jewellery Project
- Craft ACT offsite public programs
- Marilou Chagnaud and two rangers, presentation as part of the artist-in-residence open day, in collaboration with ACT Parks and Conservation at the Namadgi Visitors Centre
- Spring Retreat, 7–11 September: Melinda Heal, Ruby Berry, Holly Grace and Sally Mumford stayed at Cinerea Cottage in Tidbinbilla Nature Reserve. They undertook a series of online professional development courses through the Makers Academy. They have since been offered an opportunity to exhibit at Tuggeranong Arts Centre in July 2018
- Bloggers breakfast with Yellowtrace founder Dana Tomic Hughes: digital masterclass, co-hosted by Sarah Kelly
- Alice Rawsthorn, ‘Design as an attitude’, National Gallery of

Australia

- Object Subject: inaugural design writing conference
- Object Subject UC Research Forum, co-hosted by University of Canberra
- Mary Featherston, public talk at the National Portrait Gallery on the design partnership between Grant Featherston, Robin Boyd and Mary Featherston

Craft ACT participation in external public programs

Kate Nixon, DESIGN Canberra Project Manager:

- President of Ausglass, January 2017
- taught level one glassblowing at Australian National University (ANU)

Richilde Flavell, Community Engagement Manager:

- taught adult classes at the Canberra Potters Society

Rachael Coghlan, CEO + Artistic Director:

- presented to the National Capital Attractions Association, Royal Australian Mint, 14 March 2017
- presented at the Arts Value Forum, Canberra Theatre, 26 July 2017
- opened Canberra Grammar School Winter projects exhibition, 29 August 2017
- selected and awarded a prize for Major Design Projects at Canberra Grammar School’s HSC art and design exhibition, 29 August 2017
- judge for the Inner North Arts Prize, September 2017
- opened Sally Blake’s exhibition *Entangled mysteries*, M16, 19 October 2017
- opened Comfort, an exhibition featuring work by Annie Trevillian, Suzanne Knight, Dimity Kidston, Talei Emberson and Sharon Peoples, M16, 19 October 2017
- member of the 2018 Stephen Procter Fellowship selection panel, December 2017

DESIGN CANBERRA FESTIVAL

Exhibitions

- *Shine Dome: reimagined*, East Space gallery, Lake Burley Griffin
- *Darren Bradley's Canberra: yesterday's vision of tomorrow*, East Space
- *Spatial interval*, East Space
- *Transit*: Jeremy Lepisto, Vibe Hotel, Canberra Airport
- *Surface strategies*: Lucy Irvine, Canberra Airport
- *Six degrees of separation*, HOME:MADE, Local Milan, Everyday beautiful, Canberra Centre
- Winning entries from DESIGN Canberra's inaugural photography competition on display at the Canberra and Region Visitors Centre, Regatta Point
- *We dance together*, Jodie Cunningham

Satellite exhibitions

- *There and back again*: Jemima Parker, Canberra Contemporary Art Space, Manuka
- *Over again*: Hannah Gason, Cox Gallery
- *Bio mimic*, ANCA, Dickson
- *Coming from the six*, Six Wiluna, Fyshwick
- Collaborative projects, Anvil Design Studio, Braddon
- *Crafted 17*: ANU Furniture Studio, student exhibition, Alliance Française, Turner
- *Ring master*, Bilk Gallery, Griffith
- *Alternative threads*, Smith's Alternative, Canberra City
- *Crossing threads*, Canberra Museum and Art Gallery, Canberra City
- *Fifty years*: looking forward, Tuggeranong Arts Centre
- *Inside*: Anthony Basheer, Telstra Tower
- *Home is where the heat is*, studio artists exhibition, Canberra Glassworks, Kingston
- *She designed that*, Anvil Design Studio, Braddon
- *Speaking volumes*, Parliament House

- *Anita McIntyre ceramics*, Beaver Galleries, Deakin
- *MAD Mondays*, Gallery of Small Things, Watson
- *Talking points*, University House, Acton
- *Architectural Disneyland*: the design of ANU, China in the World Gallery, Acton
- *Bicycle design*, New Acton
- *Affiliation*: craft and design collection showcase, ACT Legislative Assembly, Canberra City
- *Canberra makers*, Australian Design Centre feature
- *iDyll*, 2017 Sturt School for Wood Graduating Exhibition
- *Ephemeris: some notes from the natural world*, Sturt Gallery
- *Silent witness*: An exhibition of works by Martin Rowney
- Sydney Harbour Bridge, National Film and Sound Archive, Acton
- *You You*: ceramic works from Kyoto, Watson Arts Centre
- *Imagine*, UC Faculty of Arts & Design graduate exhibition
- ANU School of Art and Design graduating exhibition
- CIT Retrospective furniture design Exhibition
- *Illumine*, Canberra Glassworks, Kingston
- *Blanche Tilden*, Canberra Glassworks, Kingston
- *Hyper real*: sculpture 1973–2017
- Joanne Searle and Kirrily Humphries, Form Studio and Gallery
- *Entangled mysteries*, M16, Griffith
- *Drawing comfort*, M16, Griffith
- *Tar love: what lies beneath*, M16, Griffith
- *Germinate*, Yarralumla
- *Eirene Mort: a livelihood*, Canberra Museum and Art Gallery, Canberra City
- *Ex machina*, Canberra Contemporary Art Space, Manuka
- *Dark matter*, by Jane Duong and In focus, by Alex Hobba, Manuka Arts Centre
- *Fly me to the moon*
- *Naturescapes*: Melinda Heal, ANCA, Dickson
- Silvio Apponyi and Pamela

Griffith, Bungendore Wood Works Gallery

Living Rooms

Robb House, Red Hill
Courtyard House, Curtin
Harvey Taylor House, Yarralumla
Citrus House, Narrabundah
Jenny's House, Wright
The Mill House, Coombs
Boomerang House, O'Connor
Hatfield Dodds House, O'Connor
Rivett Street House, Hackett
Grevillea Street House, O'Connor
Rush House, O'Connor
Hannah Crescent House, Ainslie

Open Studios

Kirstie Rea, Lisa Cahill, Julie Ryder
Evan Dunstone
Hiroshi Yamaguchi
Matthew Curtis & Harriet Schwarzrock
Alice-Nullarbor Nights Knitwear
Jeremy Lepisto
Alison Jackson, Dan Lorrimer, Tom Skeehan, ANCA Mitchell
Dimity Kidston
Francoise Muller
Bev Hogg
Annie Trevillian
Ruby Berry, Bertina Hill-ANCA
Dickson
Phoebe Porter
Alice Sutton
Anne Masters
FRattempo, Linburn Handmade, Jo Victoria, Andres Caycedo, Lia Tajcnar, Alya Khan and Girl Nomad Ceramics + Endeavour Tea and Peony N Pearl
John Steggall-Artforme Letterpress Studio
Sharon Peoples
Karen Lee - Assemblage Project
Jenny - Light House Architecture
Mat Colley - Foundry, Lightbulb Studio and Multiply
Sophi Suttor
Angela Bakker and Sarah Murphy
Teffany Thiedeman
Rob Henry Architects
Patricia Parker
Monique van Nieuwland-Canberra Spinners & Weavers
Helen Cox-Canberra Region Feltmakers
Myles Gostelow
Karim Haddad-Tharwa Valley Forge

Tours

- Mid-Century Modern Bus Tour (Boyd+Divola, Harry Seidler, Grounds)
- Glass Artist Studio Bus Tour
- Garden Artist Studio Bus Tour
- Ceramics Artist Studio Bus Tour
- Modernist Architecture walking tour
- Darren Bradleys Modernist Photography Competition Tour

Other Events

- Living a digital life in 2030s Canberra (workshop) at Vibe Hotel
- Affordable housing seminars: Delivering Affordable Housing
- Wonder-ful Schools?: Mary Featherston (masterclass) at Radford College
- Bloggers Breakfast with Dana Tomic Hughes at Vibe Hotel
- Canberra Modern: Photography Walking Tour of ANU
- Where do we go from here? (workshop) at Thinkplace
- Canberra Modern: The Cocktail Hour Lifestyle with the Martini Whisperer (demonstration) at Australian National University
- Service Design Breakfast (workshop)
- Creating Beautiful Flatlays At Home with Lee Rachel (activations) at Canberra Centre
- Designing floral centrepieces for your home with Miss Moss (activations) at Canberra Centre
- Table Styling Inspiration with Lean Timms (activations) at Canberra Centre
- Service Design for People's Real Lives (workshop)
- The Least House Necessary (workshop)
- Francis Sollano Re-Use (demonstration) in Civic
- Australian Institute of Architects 2017 Awards Bus Tour
- Affordable housing seminars: Designing for Affordability
- Affordable housing seminars: Planning for Affordability
- Canberra Modern: The Other Moderns (book launch) Hotel Hotel
- Design You Can Drink

- (workshop)
- Geoff Isaac—Featherston: The first book to celebrate the life and work of Grant Featherston (lecture) at Australian National University
- Surface strategies: Lucy Irvine. (artist talk) at Canberra Airport
- Design as a Democratic Force (public conversation) DHS design hub
- Alternative Futures (workshop) at Thinkplace
- City sessions, ACT(pop up wine bar) at Law Courts
- Canberra Wise Women—Design (workshop) at Vibe Hotel
- Public Talk: Mary Featherston (talk) at National Portrait Gallery
- Solar House Day (Open House)
- East Space Exhibition Opening
- Adobe Stock Beer Label Workshop at King O'Malleys
- Alice Rawsthorn: Design as an Attitude (lecture) at National Gallery of Australia
- Object Subject: inaugural design writing conference at Shine Dome
- Collaborative Projects exhibition
- Pure Pod's Fashionably Numb: An ethical industry panel (discussion) at Dairy Road Precinct
- Sunday sessions, National Carillon
- Canberra Modern: Modern(ist) Love (dinner) University House
- Meraki—One Night Only (food, wine, market) at Moçan and Green Grout
- Sunday sessions, East Space
- VIP Launch of Design Canberra at Canberra Centre
- Sketchy Sunday (workshop) at National Gallery of Australia
- Creative Careers (seminar) at Radford College
- Francis Sollano, installation, City sessions, Civic Square
- City sessions, Civic Square
- Australian Institute of Architects Griffin (lecture) at National Press Club
- Women in design (exhibition opening) at Craft ACT
- BMW X3 (Launch + Open Day) Rolfe Classic BMW
- City sessions, Shine Dome,

- Acton
- Design for Democracy (Tours) at Parliament House
- Canberra Modern: Modernist Market at Australian National University
- SELL OUT: Design Auction Party at Fitters Workshop
- Inside: Anthony Basheer (exhibition opening) Telstra Tower
- Embassy of Spain Design Contest
- Pure Pod Twilight Ethical Designer's Market at Dairy Road Precinct
- Alternate Threads: Clothes Swap Party at Smiths Alternative Bookshop
- Alternate Threads: Dye Workshop 1 & 2 at Smiths Alternative Bookshop
- Alternate Threads: Print Workshop 1 & 2 at Smiths Alternative Bookshop
- Australian Design Centre: Object shop features Canberra makers in Sydney
- Anita McIntyre Artist Talk at Beaver Gallery
- Discreet heritage: Unveiling the everyday backdrop
- Live Forever in the Kinora! With Dr Jenny Gall (film+talk) at National Film and Sound Archive
- Home is where the heat is: Floor talk at Canberra Glassworks
- MAD Mondays (event) at Gallery of Small Things
- Art After Dark (Open night) at Kingston Arts Organisations
- Play Symposium: Play for a Vital and Sustainable City, Civic
- Dickson Courtyard's seven-day makeover
- ANU School of Art and Design Graduating Exhibition opening night
- Undercurrent Design Market incorporating 'Ready set market!' at National Portrait Gallery
- There and back again, Jemima Parker (Artist talk) Canberra Contemporary Art Space, Manuka
- Spoon Carving Workshop, Meet Gather Collect, Aranda
- The Grounds of Garema Pop-Up

- Micro Park, Civic
- Artist Talk with Elisa Jane Carmichael at Ainslie + Gorman Arts Centre
- Quick Draw 2017: Canberra Contemporary Art Space fundraiser at Ainslie + Gorman Arts Centre
- Weaving: Past Present Future with Elisa Jane Carmichael at Ainslie + Gorman Arts Centre
- Narrabundah College Fashion Show
- Flicks and Specs (film night) at Dickson shops
- Greenery—Trove Canberra general public competition, Civic
- Gillawarra Arts Workshop—Jewellery Making with Krystal Hurst: Australian National University
- Beads, Beaded, Beading Conference: Australian National University
- Ikuntji Artists—Seed Workshop: Australian National University
- The Citizenry Seat (display) at ACT Public Library

MEDIA COVERAGE

Craft ACT Media coverage

- ‘Curious tales: A journey through form and Artist-in-residence at Craft ACT’, Kerry-Anne Cousins, Canberra Times, 23 April 2017
- ‘Review: Next—Christian Hall and Emerging contemporaries, various artists’, Kerry-Anne Cousins, Canberra Times, 25 June 2017
- ‘City of design: annual members exhibition at Craft ACT is large and impressive’, Kerry-Anne Cousins, Canberra Times, 13 October 2017
- Artist profiles: Jo Victoria, Catherine Newton and Wayne Creaser (Emerging contemporaries), BMA Magazine, 7 June 2017
- Feature on Craft ACT shop and artists, Australian Financial Review magazine, September 2017 issue
- ‘Exhibition “celebrates” local

craft artists’ (City of design), Meredith Hinchcliffe, City News, 17 October 2017

- ‘Exhibition shows a deep understanding of design’ (Women in design), Meredith Hinchcliffe, City News, 27 November 2017
- City of design promo, Capital Life, Canberra Times, 7 October 2017
- ‘Five minutes with ceramic artist Kelly Austin’ (Women in design), Beatrice Smith, Her Canberra, 28 November

DENFAIR media coverage

- Emerging Talent front/centre, Green Magazine
- Emerging Talent front/centre, Canberra Weekly
- ‘Canberra makers present at leading event, City News
- Highlights of DENFAIR, Design Daily
- Canberra Designers Take The World, Canberra Times
- Canberra designers showcased at DENFAIR, Sydney Morning Herald
- DENFAIR Follow up experience, Canberra Weekly
- Leading local designers attend DENFAIR, Canberra Weekly
- Art by design, Canberra Times

DESIGN Canberra Media coverage

- 108 placements
- seven press releases
- 40+ direct pitches
- local and national placement
- print placement highlights were Canberra Times: ‘Shaping the Future’; The Australian Traveller—DESIGN Canberra; TheDesignFiles—DESIGN Canberra Festival
- Digital placement highlights were habitusliving—Design As An ‘Agent of Social Change’; INDESIGNLIVE—Step Right Up! It’s Online Auction Time; habitusliving—Ranch Reinterpreted For A Modern Lifestyle
- radio placement
- television placement
- social media placement

Radio interviews

- 2XXFM, Caren Florance, Jochen Heinzmann and Lucy Irvine 24 October (City of design)
- Radio interview with Louise Maher on 666ABC Canberra Radio interview with Chris Coleman 666 ABC Radio Canberra, Genevieve Jacobs with Jo Victoria and Jeremy Lepisto (City of design)
- 666 ABC Radio Canberra, Jamie Travers with Alison Jackson and Tom Skeeahan (City of design)

Craft ACT supporters and funding partners

Craft ACT is thankful for the ongoing support and funding given by the ACT and Australian governments, through the Australia Council for the Arts and the Visual Arts and Craft Strategy.



Craft ACT: Craft and Design Centre is supported by the Visual Arts and Craft Strategy, an initiative of the Australian Government and all state and territory governments.

Craft ACT: Craft and Design Centre is supported by the ACT Government and the Australia Council for the Arts, the federal government's arts funding and advisory body.

Member of the network of Australian Craft Design Centres (ACDC)



Canberra Centre showcase. Six degrees of separation. VIP launch of festival. Photo: @5foot Photography

degrees of cooperation



2
Richard Whalley

A world-renowned glass artist, Whalley has taught at the Australian National School of Art & Design, Melbourne, and the University of California, San Diego.



3
Jane Galloway

Jane Galloway is a glass artist and educator. She has taught at the Australian National School of Art & Design, Melbourne, and the University of California, San Diego. She is also a member of the National Council of Art Education.



DESIGN Canberra sponsors and partners

DESIGN Canberra is the primary outreach activity for Craft ACT: Craft and Design Centre. Craft ACT gratefully acknowledges the generous support of our partners and sponsors for the 2017 festival.

PROUDLY PRESENTED BY



Craft ACT: Craft and Design Centre is supported by the ACT Government, the Visual Arts and Craft Strategy – an initiative of the Australian, State and Territory Governments, and the Australia Council for the Arts – the Australian Government’s arts funding and advisory body.

GOVERNMENT PARTNER



PLATINUM PARTNERS



ACCOMMODATION PARTNER



GOLD PARTNERS



MEDIA PARTNERS



SILVER PARTNERS



AIRLINE PARTNER





24

open
home
homebyholly.com.au
P 0434 973 987

DESIGN
INSPIRATION
FESTIVAL
2014
INSPIRE AND
WIN AN
OPEN HOME

Thank You

Craft ACT sincerely thanks its sponsors, partners and supporters. Their commitment, dedication and support for the arts and Australian culture help foster a greater understanding of craft and design, enables direct support to artists, and makes the work that we do more accessible to a broader audience. We thank our board of management, advisory group members and especially our hardworking staff for their passion, creativity, ingenuity, optimism and expertise. We express our heartfelt gratitude for the many hours donated by interns and volunteers to assist in the delivery of the artistic and public programs. Most of all, we thank our members, who are at the heart of what we do, and the Canberra and region craft and design community, who inspire us every single day.



Page 12-13
Haljasmäe, Code X. Photo: Hilary Wardhaugh
Performance installation by Zsuzsi Soboslay. Photo: Edge Light Photography
Marilou Chagnaud, artist-in-residence at Namadgi National Park. Photo: Edge Light Photography
Zoe Brand, Process shots. Photo: Sean Davey
SELL OUT design auction. Photo: @5foot Photography
Woman in Design, Mary Featherston. Photo: @5foot Photography

Malcolm installing Canberra Centre showcase.



Vale Jenny Deves

Our dear friend and passionate advocate for craft and design, Jenny Deves, passed away peacefully in Canberra recently. As the Executive Director of Craft ACT: Craft and Design Centre between 1994 and 2000 she oversaw dynamic change for the organisation, including its relocation to our current premises in Civic. The energy and vision she brought to Craft ACT is still visible and much appreciated today.

Jenny authored several significant publications analysing the Canberra craft and design infrastructure and the needs of makers for ongoing professional development through professional craft organisations. She helped establish *Craft + Design Enquiry*, a critical national publication of which she was the managing editor.

Along with Craft ACT, Jenny helped the Canberra Glassworks come to life. She also worked for Craft Australia. Jenny made a real difference to our sector, to our community. Our thoughts are with her family and friends.

Rachael Coghlan
CEO/Artistic Director



craft + design centre

