

National Cultural Policy Submission

1472436

Public and anonymous

Individual

Short submission (text box 500 words or less)

I am a full-time jeweller and metalsmith based in [REDACTED] My craft and design practice spans three decades.

I am one of the few remaining practitioners fortunate to complete both a [REDACTED]

[REDACTED] Without the foundation of practice-based training and the support of organisations such as the Australian Design Centre (ADC), I do not believe I could have sustained a successful career as a designer-maker in Australia.

[REDACTED] Since then, my involvement has ranged from volunteering in their retail store to participating in numerous exhibitions and receiving awards including the [REDACTED]

[REDACTED] These opportunities were instrumental in shaping my career. I had assumed institutions that foster, elevate, and sustain communities of artists would always remain an enduring part of [REDACTED] cultural landscape.

For more than sixty years, the ADC was a cornerstone of Australia's craft and design sector. Through exhibitions, touring programs, retail opportunities, publications, and digital platforms, it supported thousands of artists nationwide. Under the leadership of Executive Director Lisa Cahill, the ADC built strong partnerships, connected artists with national and international audiences, and generated more than \$5 million in project grants, philanthropy, and earned income, despite declining operational support since 2015.

Importantly, the ADC was the only institution in NSW dedicated primarily to contemporary craft and design — a sector grounded in material knowledge, technical skill, and the creation of intelligently conceived objects. In an era increasingly dominated by the digital and disposable, the ADC championed practices that engage both the hand and the mind. The recent withdrawal of government support for the one institution in NSW that championed expertly crafted objects was not only shortsighted, but emblematic of a broader, troubling trend in which material culture and long-term artistic labour are devalued. Combined with the steady erosion of tertiary craft education over the past fifteen years, Australia risks losing a vital creative sector altogether.

I support the three recommendations outlined by the Australian Craft and Design Centres (ACDC) network in their submission to this consultation: a ten-year workforce development plan addressing skills and training shortages; the establishment of a dedicated craft and design structure within Creative Australia; and an export and tourism strategy that positions Australian makers within international markets and showcase events such as Milan Design Week.