

# Future Craft

Entrepreneurship or Enterprise?

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# Introduction

Future Craft is the first in a series of biennial conferences that will offer an opportunity for discussion, engagement and debate across a broad continuum of craft.

The 'Entrepreneurship or Enterprise?' conference will celebrate the continual innovation of the jewellery and silversmithing industries, learning, development, business and variety of contexts and markets they inhabit.

This conference seeks to provide a framework for a discussion on and around Jewellery and Silversmithing 'Entrepreneurship or Enterprise?' by celebrating present achievements and looking forward to exploring what the future might hold.

The next 'Future Craft' conference is to be hosted by Queensland College of Art Griffith University in Australia.

Speakers:

Vicki Ambery-Smith, Karen-Ann Dicken, Gordon Hamme, Daphne Krinos, Eliana Negroni, Emily Öhlund, David Poston, Elizabeth Shaw, Rebecca Skeels, Adi Toch, Sandra Wilson.

Followed by 'In Conversation' with Alison Branagan, Vicki Ambery-Smith, Daphne Krinos, David Poston and Adi Toch.

# Programme

Coffee:	10.00 – 10.30
Health and Safety	10.30 – 10.35
Opening: <b>Bashir Makhoul</b>	10.35 – 10.45
Speaker: <b>David Poston</b>	10.50 – 11.10
Speaker: <b>Vicki Ambery-Smith</b>	11.15 – 11.35
Coffee break	11.40 – 12.00
Speaker: <b>Rebecca Skeels</b>	12.05 – 12.25
Speaker: <b>Gordon Hamme</b>	12.30 – 12.50
Speaker: <b>Daphne Krinos</b>	12.55 – 1.15
Speaker: <b>Adi Toch</b>	1.20 – 1.40
Lunch/network	1.40 – 2.30
Speaker: <b>Elizabeth Shaw</b>	2.30 – 2.50
Speaker: <b>Eliana Negroni</b>	2.55 – 3.15
Speaker: <b>Sandra Wilson</b>	3.20 – 3.45
Coffee break	3.45 – 4.00
Speaker: <b>Karen-Ann Dicken</b>	4.00 – 4.20
Speaker: <b>Emily Öhlund</b>	4.25 – 4.45
In conversation with...	5pm
<b>Alison Branagan</b>	
<b>David Poston</b>	
<b>Vicky Ambery Smith</b>	
<b>Daphne Krinos</b>	
<b>Adi Toch</b>	
Close: network/wine	

# Exhibition

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## CRAFTS STUDY CENTRE

### **All that Glisters: new jewellery from Britain**

A pop-up display from the 1992 touring exhibition, curated by Muriel Wilson, of jewellery using mainly non-precious materials and toured by the British Council (and subsequently donated to the Crafts Study Centre).

The collection includes work by Jane Adam, Kim Ellwood, Anne Finlay, Geoff Roberts and Louise Slater amongst others.

Hosted by the Crafts Study Centre.

# Bashir Makhoul



Professor Bashir Makhoul was appointed Vice-Chancellor of the University for the Creative Arts (UCA) in late 2017. His appointment marks the first time a Palestinian academic has been appointed to the top position at a British University and it is believed to be only the second time an academic from a non-Western background has been made Vice-Chancellor in the UK.

Alongside his academic career, Professor Makhoul is a prolific writer, editor and artist. He maintains a studio in Beijing and has exhibited at a range of high-profile venues and events including the Hayward Gallery, Tate Liverpool, 2013 Venice Biennale and the Aichi Biennale in Japan. Currently his work is on show in Australia, Liverpool and Beirut, with a large exhibition in Mexico planned for next year.

# Bashir Makhoul



*Bashir Makhoul*

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# David Poston



*Photograph by David Page*

As a jeweller since 1968, David's consistent departure point has been the tactile relationship between a wearer and their object. He has never been motivated by the visual and psychological relationship between a jewel and the people watching it being worn. This unorthodox focus liberated him from the conventional constraints of jewellery and encouraged him to explore materials according to their objective fitness-for-purpose, stimulating his development as a designer excited by the definition and solution of problems in whatever context the opportunity to address them may arise.

# David Poston



*"Well, Well, Well" by David Poston  
Photograph by David Poston*

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## David Poston: Paper

### Defining a professional identity, ambitions and pathway.

The word 'jewellery' is now nearly meaningless given the very broad range of objects, purposes and materials that it covers.

So where does this leave a graduate of a jewellery design course or an unbadged would-be practitioner in terms of how to pursue making jewellery as a profession?

I would suggest that it requires some careful exploration of who and what you are and who and what you want to be.

I once asked a large group of jewellery design students which of them wanted to be artists? Most hands went up. I then asked which of them wanted to be rich and most of the same hands went up again. I laughed.

Because journalists need to write about stuff that they can make superficially enticing in one way or another the 'shock of the new' grabs them almost every time. And remember that normally these journalists are not jewellery practitioners or even specialists in the subject. Consequently they are most likely to praise and promote easily-accessible, superficially clever and apparently innovative work that may well be unviable as a product from which the maker would not be able to make a living. Such work requires subsidy which frequently comes in the form of an academic salary that supports risk in the form of the design and making of artefacts which don't have to be sold because the artist-maker is not financially dependent on the sales. Having this model in front of them may subliminally encourage students to consider it an apparently viable business model and start down a road which may not deliver the future or income that they assume.

Setting aside the term 'artist' and the ambition to be one, the essence of design is to think rationally about any given problem or situation. So my question to all of you who are students or recent graduates is who do you want to be professionally, what professional identity do you want to create? What do you want to make, how should it be produced and what do the personal and financial returns have to be?

It is desperately easy to wander on after college and fall casually into one or another form of practice without really thinking or planning it. Are you a 'designer' or just a 'jewellery designer'? On a jewellery design course the problems and challenges of designing and making jewellery will have been the vehicle used to train you as a (specialist) designer. The old-fashioned term for this is a vocational course, the assumption being that the design training relates entirely to the trade that you will practice after graduating.

In retrospect it took me an embarrassingly long time to realise that over time what had started as '*jewellery design*' had become '*jewellery design*'; the accent and the nature of the key activity had shifted, I was no longer thinking only through my hands.

## David Poston: Paper

For the record, in my case it increasingly became '*design*', broadly interpreted; the context and nature of my practice since then have consequently wandered all over the place. I began to actively seek out design challenges in whatever contexts I could gain sufficient credibility to be allowed to play, from Development in Africa to Clinical Informatics and various else besides. For example, I hold a patent for a catheter with which to directly inject drugs into the brain. To glance over my shoulder, the 1968 Hornsey sit-in defined a Designer as a Solver of Problems, a description which I eventually came to feel increasingly comfortable with.

Some of you may have always known from Day One exactly what you want to be, what you want to design and/or make and how you want to get paid for doing so. If you're really sure, excellent. But even in this context of certainty there are many decisions to be made including about what exactly your commercial and life targets are, how you want to practice and how creativity and business can best be combined and how to bring it all about.

Others among you know that you enjoy what you do and want to continue to do it but may not have a clear business model to follow or a clear path to a viable market for your skills or work. Everybody needs to eat.

In my youth, part-time lecturing was an easily accessible compromise path which allowed recent graduates to take their time to develop, to experiment and make decisions about their practice before they had to entirely rely upon it financially. Many of the 'names' you have heard of started that way and gained the added benefit of learning through teaching, of thinking stuff through as they shared it.

The increased proportion of generalised liberal education in the art school system and the increasingly limited institutional funds now available make specialist part-time teaching hard to find and heavily competed for; this was a form of graduate subsidy that has largely been lost for would-be practitioners. One of the consequences of this has been to make an economically marginal practice as an 'artist' far harder to develop and sustain.

Would-be jewellery artists tend to face a choice of being economically marginalised or finding a full-time job to fund their experimentation and development, their Art. If they are able to get the work the customary answer is to teach because it pays far better than stacking shelves in a supermarket, even if it now requires a full-time commitment. When I visit jewellery courses these days I cannot but notice how staff rooms are increasingly occupied by artist-jewellers, particularly non-precious ones. Having a regular salary from teaching perfectly subsidises an economically marginal professional practice.

I am not suggesting that these tutors deliberately intend to create students in their own image but what they best understand, the perspective that they communicate, the projects which they are likely to set and the world to which they will particularly expose their students will increasingly resemble the world of 'art' jewellery as they themselves see it. That may be fine but it is likely that graduating students will become increasingly less well equipped to work in the wider variety of jewellery industry contexts, particularly precious metal, and to earn a viable living.

## David Poston: Paper

A further limiting influence is the reduction of the taught year as art schools are absorbed into conventional universities which work to a 36 week taught year, allowing students significantly less taught bench-time than was the case in the old local authority Art Schools with their longer academic years. The length of the university year assumes that students will continue to study during their vacations but you cannot learn to use a piercing saw well by reading a book. Combine this with a degree result which will depend upon every one of their project marks for all of Years Two and Three and the differences in the training of designers since DipAd and then Degrees became the norm are highly significant. To compound the diminution of the training on offer the Royal College of Arts Master's degree courses were reduced in length from three to two years. It supposedly takes 10,000 hours practice to become skilled at anything, in which case a graduate designer-maker today needs even more time to develop after they finish their studies than used to be the case.

Back in the Dark Ages of my youth, your course result depended upon the mark that you were given for your final degree show plus your final complementary studies marks. In those days (half a century ago) we spent the first year acquiring basic intellectual and physical tools by being taught the rudiments of making and design representation, the second year growing up a bit, experimenting and exploring in sundry ways and tentatively producing a little work. The third year was then entirely devoted to independently producing our own finished work for the final year show, Degree or otherwise, upon which the entirety of your qualification would depend.

Nowadays the training and marking structure allows almost no room for experimentation and risk, essential tools for developing creative skills. The marking systems encourage ambitious students to aim for high marks for every single project because the maths make it hard to achieve a first without scoring consistently. This discourages risk-taking which is arguably essential to the development of original design skills.

Because students have less time to develop skills but require a more certain output the attractions of CAD and rapid prototyping have become considerable. They cut out the slow clumsiness and uncertainty of marginally-skilled making and can produce a slick (and repeatable) result far more quickly. To develop this capability is good in many ways but it further retards the development of fundamental hand skills and a mature understanding of the physical elements and processes of jewellery. De-skilling has been occurring within our society for a long time and continues to accelerate as technology delivers easier and more economic ways of achieving what appear to be similar or even better results.

It is important to me to stress that I have no intention of suggesting a hierarchy of virtue among different forms of professional practice. What my own work may be like or what route I chose to follow is irrelevant to your own professional decisions.

## David Poston: Paper

In the face of these confusing and contradictory influences my suggestion to you is pretty straightforward.

Recognise that your design skills can be deployed well beyond the creation of jewellery, of whatever kind. Pause and use those analytical and creative skills more broadly in order to define who you want to be professionally. Design viable business strategies intended to achieve whatever you decide you really want. Make professional choices about the desirable structure and evolution of your practice and working life; design the strategies that will deliver whatever you define as your targets.

If you were designing a piece of jewellery you would draw or model it in some way before you made it, you probably wouldn't just pick up some metal and start sawing and filing without a design of some sort. Does your professional life require anything less?

We hear how Business Plans are the necessary gateway to obtaining start-up finances or other resources but they are also very useful as an in-house thinking tool to work out what you want to do with your professional life, who you want to be, what your needs will be and how this can best be achieved. I would warmly encourage each of you to consider and develop a tentative design for your professional life. Ask yourself questions and incorporate the answers in this design, even though it will and should inevitably evolve or be diverted.

There may even come a point when you find it useful to present this, or a sanitised 'final' version of it, in order to pass through some professional or financial gateway, but I would recommend that initially you think this through just for its own sake, now, as a tool to help you plan the foreseeable future of your working life, to explore the possibilities in order to be able to make informed decisions rather than passively respond to serendipity. Whatever you choose to make your practice, continue to design and continually update your business model every bit as carefully as you will your designs and products.

I am able to say all this as a hypocritical old fellow whose working life has been a succession of lightly-considered accidents with generally undeserved fortunate consequences. My most creative output has probably been the unorthodox nature of my own CV.

But whichever way you play it, make sure that you really enjoy the ride.

**Dr David Poston 25-01-18**

# Vicki Ambery-Smith



With fine quality of craftsmanship combined with detailed observation of architecture from Ancient Rome to contemporary buildings, Vicki makes jewellery and silverware that have a personal connection with the wearer or dining room. Techniques of trompe l'oeil or manipulation of proportion achieve her desired effect. Recently she made a collection for her exhibition at the Ashmolean Museum inspired by the iconic landmarks of Oxford.

She has exhibited worldwide with items in the V&A, Crafts Council, Royal Scottish Museum, Helen Drutt Collection Philadelphia, Houston University Texas, Los Angeles Modern Art Museum, Los Angeles Museum of Contemporary Craft and other public and private collections.

# Vicki Ambery-Smith



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# Rebecca Skeels

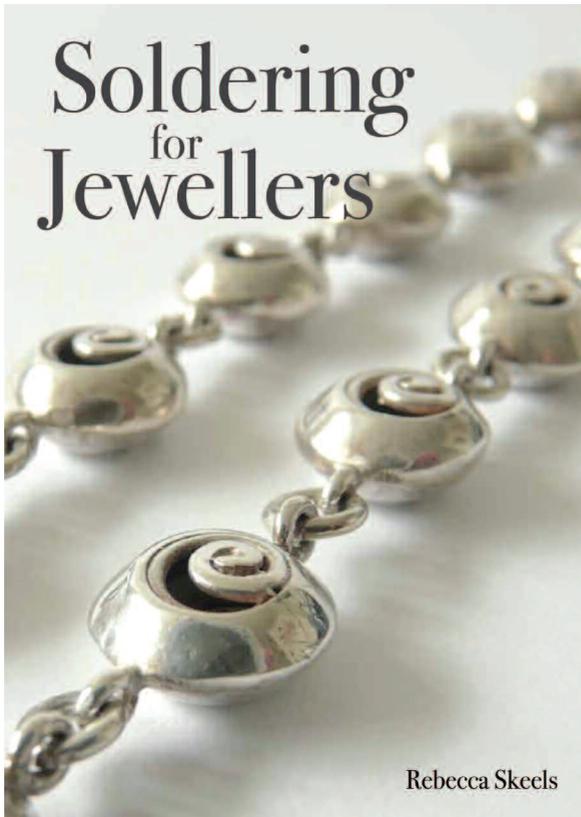


*Photograph by Paul Kenny*

As a designer-maker, Rebecca's work has exhibited across Europe and in the US and she continues to explore ideas and work collaboratively with likeminded designer-makers within different disciplines utilising different materials. In parallel, Rebecca's enthusiasm to encourage others to learn and to be creative has led to her current position as Subject Leader for Postgraduate courses in Craft at the University for Creative Arts.

Rebecca's position as a design-maker, leader of craft courses and as an active member of the UK's craft industry, provides her with a unique perspective on education and requirements for the future of 'the crafts'. Her interests allow her to continuously develop craft education to enable more inclusive learning experiences which are adaptable to the students' abilities and her exploration of 'other' materials and processes from different craft disciplines provides an extensive view of the industry.

# Rebecca Skeels



*Soldering for Jewellers*  
by Rebecca Skeels.  
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## Rebecca Skeels: Paper

I am currently at the early stages of researching how jewellery graduates transition from education to jewellery practitioner.

Aims of the research are to provide the data and analysis to inform and advise stakeholder organisations such as:

- University staff teams for curriculum recommendations and development
- University management, careers and creative enterprise teams, employability officers
- Organisations that support new, emerging and developing jewellery practitioners
- Jewellers and micro businesses
- Invested businesses and trade organisations, for example the Worshipful Company of Goldsmiths and the Crafts Council.

The information and advice will enable those stakeholder organisations to achieve greater support and success for the jeweller to transition from higher education to sustainable jewellery practitioner.

There has been a variety of government policies which have had impact on Art, Craft and Design education since the introduction of tuition fees in 2006. Along with the impacts on the jewellery industry and the government assessment of the impact of university education on the economy through analysis of graduate earnings, I feel that now is a good time to consider what changes if any we can make to HE courses and the support provided for the sustainable jewellery practitioner.

Ogata, de Weert, & Yoshimoto (2007) focus on higher education and career in Japan and the Netherlands. However, they also highlight some of the government concerns across various countries before the introduction of the university fees in the UK.

'Following developments in the 1990s, governments in many countries have expressed an increasing concern about the role and societal relevance of their higher education systems. This concern is motivated by such factors as financial pressures, increased student demand, relationships between higher education and other educational sectors (both general and vocational), and labour market priorities. General forces appear to be driving higher education systems to meet the demands of a global and competitive economy which creates an expanding, rapidly changing professional labour market for which higher education is expected to deliver competent graduates and, through research, to contribute to industrial innovation processes.' (Ogata, de Weert & Yoshimoto, 2007: 25)

With the introduction of fees, the financial pressures have now increased further, the demand for places at University in the UK is still increasing and the labour market is still continuing to develop.

To add to the government concerns, Salas-Velasco (2007) highlighted that what may have previously been a smooth transition is becoming longer and patterns are broad and non-unified.

## Rebecca Skeels: Paper

'The transition from university to work acquires quite relevance because new cohorts of recent graduates may have greater difficulties to find a first 'good' job in comparison to the smooth transitions experienced by young people in the past. Nowadays, in many countries, the transition period is becoming longer and transition patterns are becoming less defined and less certain than they once were.' (Salas-Velasco, 2007: 334)

Recent data from UK destination of leavers surveys shows that a large percentage of graduate enter employment within six months of graduating. Longitudinal data from the government shows that graduate income grows and graduates from HE progress to higher levels in companies.

However, the income from Art and Design courses are lower than other subject disciplines, and lower than some that didn't attend University. If we can help student transition into a sustainable practice perhaps their income might be higher. The UK Government will question the lending to Art and Design students if the income for the graduates is not raised enough to enable them to pay back their loans.

The information from this type of survey is still very broad and does not provide detail of what students do, why they do it and what sort of company or employment they start in or identify their art and design specialism.

Leaving university after gaining a broad range of skills and knowledge in a chosen area, in a safe environment can be daunting and exciting. It can be one of the most pivotal points for a jewellery practitioner and decisions and compromises have to be made. If we can understand what the graduates do and why they do it during this period it will help us inform and support them before and during this process. It will also help them as their career develops and help them assist others.

As a jeweller and jewellery tutor for undergraduate and postgraduate students, I will focus my research on the transition period of a jewellery student into jewellery practice. Despite this being a pivotal point for a sustainable jewellery practitioner little research has been done in this area.

Over the past thirteen years of working in higher education, from teaching to external validating courses, to discussing issues and changes at board meetings, I have observed that many students' short term and long term aims are to start their own jewellery practice or gain work in micro businesses.

The options for the type of jewellery practice has grown for various reasons, for example the inclusion of digital technologies and the acceptance and growing popularity of jewellery made with a variety of materials. However, with the costs of undergraduate and post graduate courses rising, does the debt of £35-£40,000 of student loans and repayments of 0.9% if earnings are £21,000 or less, to plus 3% if income is £41,000 or more (Which?, 2018), discourage the drive and ambition of following initial desires and encourage student to do what they think would earn money to pay debts faster or give graduates more incentive to follow the direction of their chosen area?

## Rebecca Skeels: Paper

I have observed that many students from the undergraduate and postgraduate jewellery courses have established their own practices, designing and making their own work, mostly jewellery, but also in silversmithing, metalsmithing and even one designing and making bespoke bicycles. However, there are others who have been employed in the jewellery industry as sales people, digital engravers, designers, curators, tutors, directors of organisations and gallery owners. There are other opportunities for graduates to become jewellery designers, bench workers, assistants, buyers, quality control, repair and conservators and more.

Producing graduates with high employability is high on the agenda of most universities and course teams. Courses including the undergraduate and postgraduate course I teach on, focus on employability early in the programmes, from CV writing to writing and applying for experience and work, followed later by costing time, collections and pieces to producing a portfolio, business plan, website and professional profile as well as practical activities.

The University for the Creative Arts encourages students to use the creative enterprise and careers services up to three years after graduating to support them in starting their own practices and entering employment. However, leaving the supportive environment of education to start a career can be overwhelming, expectations can vary and reality of student debts and friends and families' views and ideas can start to have an impact on what happens next.

Companies such as the Goldsmiths Centre run various professional training courses for those who have graduated within the last five years including a getting started course and a setting out course. The Crafts Council runs a hothouse programme for those who have recently started their businesses; I have noticed that most participants are recent graduates or at the very early stages of setting up, some even still at idea stage. However, these are for the select few that get chosen to attend the courses rather than all graduates and new starters who hope to start their own practices.

I am particularly interested in students who graduate from jewellery higher education courses and gain employment of work within the jewellery industry within the UK. The options are increasingly wide-ranging and how individuals deal with the transition, feel equipped and the actions they take can influence how they are supported, whether it is applying for assistance from invested organisations or not.

Many small businesses have small beginnings, with finance, support and development coming from a variety of sources. My focus is on those practices that have aims to only undertake related activities to the jewellery industry. Sustainably running their jewellery practice, where income from the jewellery related activities meets the reasonable outgoings of the individual.

Many Jewellery practitioners have a portfolio career which means they may teach, design, do commissions as well as design and make their own work, related activities fuel the development, thinking, and inspirations for continuing practice.

With the research, I hope to gain a wider knowledge of what practical and theoretical understanding, knowledge and skills are required for a recent graduate to successfully transition from jewellery student to sustainable jewellery practitioner to help me within my current and future roles in education as well as other staff teams.

## Rebecca Skeels: Paper

I hope the research sheds light on the implications for guilds, councils and other invested organisations of the journey of the jeweller's transition period from jewellery Higher Education to Sustainable Jewellery Practice. To enable them to support and encourage this period of time fully.

The research may also highlight if the transition period is the responsibility of the universities, the invested organisations, the individuals or a shared responsibility between two or all three. There are various articles about the crisis in arts education. Tuckett (2018) lists a variety of ways in which this can be addressed. These include collaborating more closely with industry, providing space and resource for exploration and experimentation, running festivals, working on campaigns and improving the transition from study to work in the arts.

'...we need to rethink how we approach arts education at all levels to improve graduate outcomes.' (Tuckett, 2018)

On the courses that I teach on at the University for the Creative Arts we discuss and constantly build on our relationships with industry from including industry and professional practice modules, provide spaces for students and artist in residence for exploration and experimentation, run leading symposiums, conferences and events for staff, students and the public. The University also provides, as mentioned previously, careers and creative enterprise advice up to three years after graduation to assist with the transition period, however, I feel this is the area that would benefit from a deeper investigation and research.

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# Gordon Hamme

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Gordon Hamme's talk will consider the key factors and diversity of motivations in being a successful artisan silversmith. He will compare and contrast his study's analysis of success factors by makers at different stages of their career against an idealised manager.

He will speak about the theories of experiential learning, skills and business which he is using to build a Silversmith Development Framework for his PhD dissertation.

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# Gordon Hamme

## Key Success Factors

### Skills of the idealised artisan silversmiths

Craft skills	Business skills	Becoming an artisan silversmith
Techne-craft skills	Being in business	Earning a living
Skills exchange	Marketing	Becoming an artist
Process	Sales	Cultural capital
Innovative ideas	Networking	Peer group knowledge
	Administration	Voice
	Public relations	Life balance
		Community
		Peer group recognition
		Accreditation
		Travel



*Carvings by Wally Gilbert*

## Gordon Hamme: Paper

Gordon Hamme is a PhD researcher at Edinburgh University studying “Crafting the UK artisan silversmith”. This industry strategy paper will look at the journey silversmiths make from educational, professional and motivational standpoints. His talk at the conference will concentrate on the motivations of silversmiths and their views on success.

The conference talk will look at the motivators of growth, esteem and self-actualisation as the drivers for silversmiths to achieve success in their own terms. The core idea of self-actualisation came from Kurt Goldstein in his book *The Organism* (1934). Leading from this we can look at the concepts laid out by the social theorists Abraham Maslow and Cornelis Boeree, who expanded on the theme of self-actualisation as the core motivator for success.

Esteem, according to Maslow, comes as lower and higher needs. Relevant to this study the lower is the need for respect of others, status, recognition, reputation, appreciation and dignity. The higher form involves the need for self-respect, confidence, achievement, mastery, independence and freedom. Interestingly these are also classified as deficit needs ie, if you don't have them you feel a deficit, however if you do have them you feel nothing.

Boeree accepts that the highest level of Maslow's hierarchy being growth motivation and self-actualisation. The needs become stronger as we feed them culminating in the fullest “you”. Boeree extrapolates a state of mind consistent with high-level self-actualisers; reality-centered, problem-centered, a different perception of means and ends, feeling that the ends don't necessarily justify the means. The means could be the ends in themselves ie. the journey itself. Another relevant trait is a human kinship and a strong ethical sense. He also noted a self-actualiser's ability to be creative, inventive and original.

### **Creativity**

The act of creation can be addictive, satisfying a basic creative need in addition to the knowledge that through thousands of hours of practice and diligence to technique will achieve craft control. The craftsmanship attained enables that control into often a unique artistic voice for the artist-maker.

Silver itself is malleable, tactile and biddable, few other metals have the same qualities of nobility and beauty of finish. The maker is seduced into a lifetime love affair with silversmithing. The seduction continues with the aura of the industry itself: craftsmanship, wealth and prestige, as well as life-style of self-employment with control over worktime, leisure and self-fulfillment. Lifestyle, as defined by Featherstone, encompasses individuality, self-expression and a stylistic self-consciousness, which in the eyes of the young silversmiths becomes a measure of success.

Early on in the student's learning experience the mystery of the industry starts to become evident. Many encounter bursaries and encouraging prizes emanating from London's Goldsmiths' Hall, with the name alone evoking prestige and splendour. The first visit is normally enough to this grade one monument in the heart of the City of London to cement a lifetime of dedication to the 'mystery', which means trade.

### **The Makers**

We can now look at the journeys of three silversmiths and try to understand their motivations.

The silversmith Wally Gilbert comments that his personal actualisation struggle in the past was a trade-off between earning a living through commissions set by clients, and his time to create artistic speculative pieces, which would create his name and place in the craft.

## Gordon Hamme: Paper

For many years his different jobs earned him a living. Later moving into teaching he learned craft skills and theory and he felt far more satisfied. He experimented in business ventures in jewellery and consumables, such as candles, which he found difficult to sell successfully in a sustainable format. Latterly Gilbert has received recognition as a craftsman-designer through commissions for Hereford Cathedral and English churches. Although an atheist, his Arts & Crafts designs chime with ecclesiastical committees wanting to commission work. Many now recognise him as one of the finest silver chasers in the UK, winning top awards for chased vases, bowls and candlesticks.

Malcolm Appleby is a complex character combining an anarchic, anti-establishment streak with a wish to be acknowledged by the establishment for artistic craftsmanship. He is known for a great generosity to the next generation of artist-silversmiths, engravers and jewellers by giving them his valuable time and money for art-engraving prizes.

He established himself as a fine craftsman early on through gun engraving for leading gunsmiths and his work for Louis Osman, a leading designer, in the 1960s. In 1969 his engraving of the Prince of Wales' gold crown and a magnificent gold beaker celebrating the investiture of the Prince of Wales was acclaimed in the press as a work of genius. Since that time Appleby has rarely been short of commissions and has simultaneously built an impressive catalogue of production designs for jewellery which can be made without his personal intervention.

Fellow craftsmen, collectors and latterly auction houses consider Appleby to be the height of artist-craftsman success. He has become the role model for aspiring artist-craftsmen and women showing that financial and artistic success can be attained without compromise.

Michael Lloyd is in a totally different category to the previous makers. He cannot be viewed through the same prism of measured success as the others. Married to Mary Lloyd, the artist, the Lloyd household moves to a different rhythm than the rest of materialist society.

Speaking to Michael about financial success would be anathema, futile. He shares his house with his grown up children and grandchildren overlooking the sea. Dumfries and Galloway provides all the inspiration he could ask for with flowers, seaweed, birds and animals filling his day. His studio, in the garden, is an ocean of calm filled sporadically by his flute playing. Holidays are taken by cycling three miles up the coast to a rented cottage.

Lloyd's chased silversmithing is collected by museums, galleries and discerning private collectors including his former teacher at the Royal College of Art, Malcolm Appleby. Every part of the making process is achieved by Lloyd alone. He will seek inspiration by walking, then sketching and finally a detailed rendering. This first stage might take 6 weeks. Normally a vessel is raised by hand and then the process of chasing will normally take about a month. And the input of the client is vital.

Although not a religious man Lloyd does feel the spirituality of an object or space. He comments on his 'Twelve Vessels' exhibition at the Victoria & Albert Museum: "The thing I loved about that exhibition was that it put in a historical context all the work in that gallery which was really to do with prestige, rather than humanity. And I think that one of the things that interests me as a designer – and this is going back to the early cathedral builders – is that you can design a space that obviously, I feel, alters the personality of the people who are in it."

# Daphne Krinos



Jewellery designer Daphne Krinos is known for her bold graphic architectural designs. She creates unique, mostly one-off pieces by hand, in dark oxidised silver and gold, often with translucent stones.

Originally from Greece, Daphne established her practice in London in the early 1980s. Her distinctive work can be found in the permanent collections of the Victoria & Albert museum, the Goldsmiths' Company and the Crafts Council.

She has exhibited widely across the UK and abroad and her work features in many publications.

# Daphne Krinos



*Sculptural rings silver and gold by Daphne Krinos*

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# Adi Toch



Adi Toch is an acclaimed metalsmith whose practice centres on making engaging vessels and containers that investigate colour, movement, sound and tactility. Her work is exhibited internationally and included in major public collections such as The V&A, National Museums Scotland, National Museum of Wales and The Jewish Museum New York. She was recently shortlisted for The Loewe Craft Prize and won a 2017 Wallpaper\* Design Award. Adi is a lecturer at The Cass in London and a visiting lecturer at Bezalel Art Academy in Jerusalem.

# Adi Toch

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*Lucid in Motion by Adi Toch*

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# Elizabeth Shaw



Elizabeth Shaw is a contemporary jeweller and metalsmith whose arts practice is informed by the skills and traditions of silversmithing and sculpture. She exhibits regularly and contributes to academic research with a focus on ethical practice and the social and cultural values and meanings associated with objects. Her works have been curated into national and international exhibitions, including *Use* (2018-2020 touring 15 venues AU), *Scents of Life*, (2017) Ame Gallery, Hong Kong, Pin Sstudio, Taiwan, *J-Tour*, Shanghai, Art Co-work, Hong Kong, *Tinker Tailor Soldier Sailor* (2012-14 touring 14 venues AU), *Greensmith Artisan* Brisbane (2014) and *Abrams Claghorn Gallery*, San Francisco USA (2016), *Icons* National Centre for Craft and Design, Sleaford UK (2014) and *Sleight of Hand* Brewhouse Burton upon Trent, The Scottish Gallery, Edinburgh and Plymouth College of Arts (2015).

# Elizabeth Shaw

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*Elizabeth Shaw 2017, Nail Head Bracelet, found nails, steel wire, reused sterling silver  
Image: Michelle Bowden*

Elizabeth is an international member of the advisory board for Ethical Metalsmiths and was the inaugural chair of the Education Committee. She assisted with the delivery of the Radical Jewellery Makeover in Brisbane 2010 and New Mexico 2011 and led the RJM Brisbane 2 in 2016. In 2013 she programmed and chaired the JMGA conference Participation and Exchange. She has been the recipient of grants and awards. In 2013 she was awarded first prize in the Sunshine Coast Arts 3D National Art Prize judged by Emeritus Professor Peter Pinson. She convenes the studio major of Jewellery and Small Objects within the Fine Art degree. Her work is represented in private and public collections. She has served on the boards of state and national arts organisations and has since 2013 been a member of the international advisory panel for Ethical Metalsmiths.

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# Elizabeth Shaw



*In this picture L-R front row Mr James Ghaeni First Secretary (Economic) Australian Embassy Jakarta, Crown Princess GKR Mangkubumi, Ibu Ratna, Princess GKR Hayu, Elizabeth Shaw Senior Lecturer QCA, Ms Sharm Aboosally. Back row Dr Bill Platz.*

## **Innovative Artisans – an enterprising group of entrepreneurs**

In Bahasa, the language of Indonesia, the word for jewellery is perhiasan. However, the use of the English word is common, which is not surprising, as jewellery is something that many visitors to Indonesia buy as a souvenir. The artisans are highly skilled, and as a result, Indonesia is a popular country for Western jewellery firms to outsource their making. It is not uncommon for a jeweller in Indonesia to work in a family business that has been established by previous generations, but there is also a growing number of jewellers who have come to the craft through short courses. From the jewellers in Indonesia I have been working with, I have learnt that with no formal higher education in the field available, there is no tertiary sector pushing research or building networks.

# Elizabeth Shaw

In September 2016, I travelled to Surabaya Indonesia to co-deliver a pre-course program for 28 professional jewellers who had been selected to participate in a course on International Business Readiness in Jewellery an Australia Short Course Awards Indonesia. The course was designed to support research and development and to foster networking, collaboration between Indonesia and Australia.

The participating jewellers were drawn from different regions of Indonesia and did not know each other. So, while the pre-course was a time for introductions and setting the scene for what would be covered in the course – the expectations, content and requirements – it was also the opportunity for me and my colleague Dr Ben Mullen to learn about the participants and for them to meet us and each other.

The main part of the Business Readiness program was the course taught in Brisbane at Queensland College of Art Griffith University. This took place in March 2017 and I was supported in delivering the program by an impressive range of business and marketing experts and specialists. The participants were kept busy with an intensive program of lectures, seminars and site tours. We visited a range of businesses to gain an insight into Australian business practices. The participants were introduced to local jewellers and some of the key organisations that support practice in Queensland. Artisan (Craft Queensland) hosted a networking event. “We had a fantastic afternoon of sharing knowledge with craftspeople from Indonesia, and were touched to be able to view their magnificent jewellery.” The participants started work on their Business Development Plans knowing that when they returned home they would have to continue work on them and to report on them at the post-course in Yogyakarta.

This paper will outline the intentions behind the Indonesian Jewellery Design Business Development Course and some of the extraordinary entrepreneurial and enterprise models represented within the group of professional jewellers.

# Eliana Negroni



Social science degree from Milan State University, after 7 years in organisation systems, she joined the family master engravers atelier learning and working on metal engraving techniques and design. Living since 2009 in Emilia's wine region, she works matching contemporary jewellery with culture and territories. Fond of contemporary arts, member of AGC Associazione Gioiello Contemporaneo and curating Gioielli in Fermento, international exhibition and award, since 2011.

Still takes care of all the lab equipment in the former workshop founded by her father in Milan and developing a project of preservation of the original techniques of mechanical engraving jewellery.

# Eliana Negroni



*My Encyclopedia, aluminium pendant, silver wire, by Eliana Negroni*

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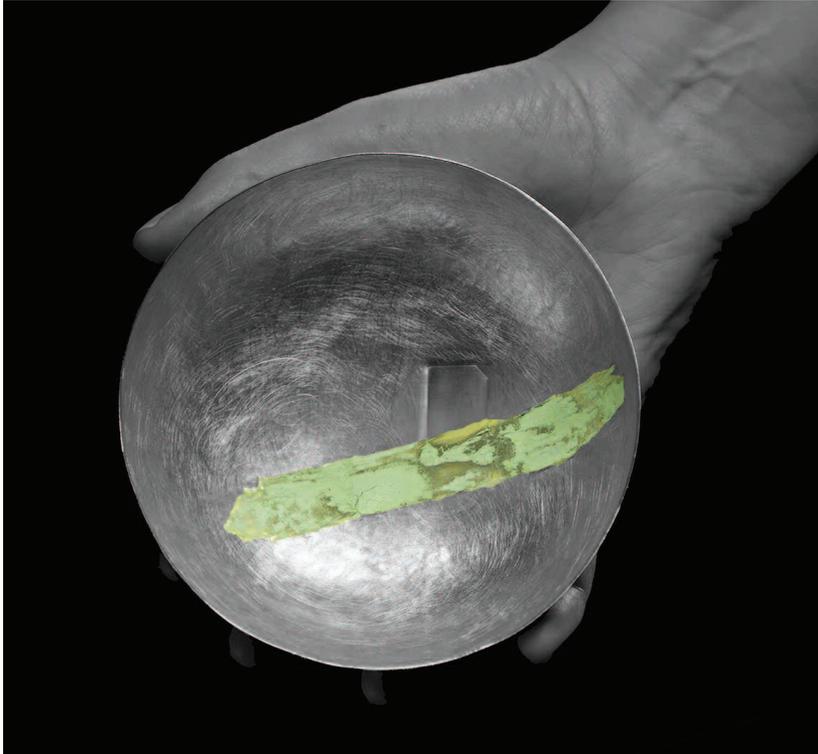
# Dr. Sandra Wilson



Dr Sandra Wilson is a contemporary jeweller/silversmith and Reader at Duncan of Jordanstone College of Art & Design, part of the University of Dundee in Scotland. Her work has won awards from the British European Designers Group, the Audi Foundation, the Scottish Arts Council, and various UK Research Councils. Previous research projects have concerned art and science, identity, and wearable technologies.

She is co-editor of the new Journal of Jewellery Research and writes frequently for Art Jewelry Forum.

# Dr. Sandra Wilson



*Urban Goldrush by Sandra Wilson*

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# Dr. Sandra Wilson

## **Urban Gold Rush Abstract**

This talk presents work from being an artist in residence with the Love Chemistry laboratory at Edinburgh University who have developed a greener method of precious metal recovery from electronic waste.

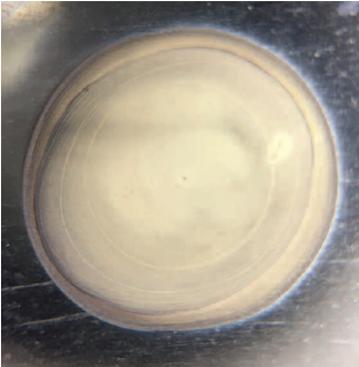
Electronic equipment such as mobile phones and computers are now consuming precious metals at an alarming rate. Waste electronics by 2020 is expected to reach 12 million tons a year. It is estimated that only 10-15% of the gold in this waste is actually being recovered. Interestingly, it takes around 1 ton of rock to generate 30grams of gold and yet 1 ton of waste electronics can generate 300grams of gold. The next gold rush will therefore be in urban landfill sites rather than the hills of California!

Currently the main method of metal recovery is through pyro-metallurgy where everything is incinerated. The Love laboratory at Edinburgh University have developed a greener method of recovery – specifically a hydro-metallurgy ligand that uses an aqueous solution to specifically target gold. Using waste electronics that I have sourced I have used hydro-metallurgy to recover both gold and copper. I have been particularly interested in the effects of the different metal solutions generated at different stages of this metal recovery process. Using a redox (reduction-oxidisation) method these solutions have been applied to silver sheet with unusual results not seen before.

This talk will therefore address the global theme of precious metal consumption, recovery, opportunities for local partnerships, collaborative working, enterprise and alchemy for the 21st century.

# Dr. Sandra Wilson

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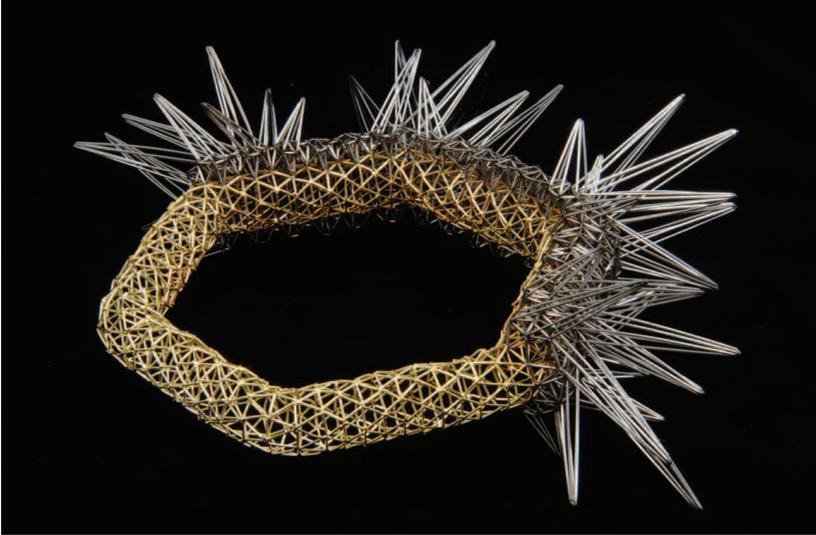
# Karen-Ann Dicken

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Karen-Ann Dicken is a contemporary jewellery designer and lecturer at Gray's School of Art, Aberdeen. Her work is exhibited internationally and she has won awards for her designs, particularly in the area of innovative technologies, computer aided design and gallery design from the Goldsmiths Craft and Design Awards. Karen's work integrates modern technologies with hand craft and she is currently studying PhD at Duncan of Jordanstone College of Art and Design researching craft and digital tool making. She also runs the annual exhibition and symposium 'Handmade by Machines' which showcases work that integrates modern technologies with hand craft.

# Karen-Ann Dicken



*Bracelet by Karen-Ann Dicken*

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# Karen-Ann Dicken

## **Digital Tooling Abstract**

Tool making is recognised as an essential aspect of being human and plays a significant role in shaping society and culture. With the recent increase in modern digital technologies such as 3D printing and CNC milling machines our society has seen a change in production methods that signals the next industrial revolution. Although toolmaking in craft and previous design movements are well recognised the implications of using these digital technologies as tooling in the craft process and their impact in the wider society is under researched.

Craft as a field or discipline has proved most difficult to embrace these new developments, however, there has been a recent trend amongst craft practitioners to create tooling for hand-crafted objects using Computer Aided Design and 3D printing technologies. For example jewellers and silversmiths using CNC milling to create wooden shaping blocks and press moulds, jewellers making jigs for holding wire in place before welding or soldering, and printing multiple sprues for metal casting.

This new ability to integrate both digital and handcraft together by using digital technologies has allowed makers to fully realise their ideas, generating new technical accuracies and designs that may otherwise not have been possible whilst also keeping the quality of a hand-crafted item. This is important both for the craft artist's experience of embodied making and the consumers perspective of obtaining a unique and original object with character, personality and that is the artistic expression of the maker.

# Karen-Ann Dicken



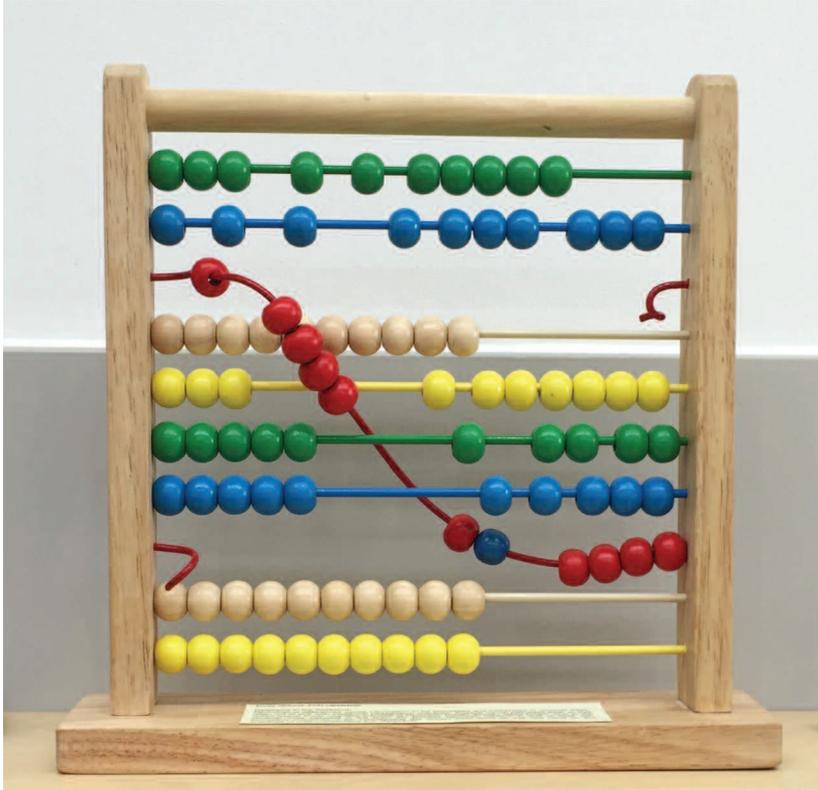
This research therefore analyses the ways contemporary jewellers and metal workers are integrating 3D printing and traditional hand-fabrication through digital tool making. The talk will present examples of the author's practice in this area. The issues raised from this research include the importance of understanding materials, the opportunities for innovation and how digital tools can be a holistic extension of the maker in an embodied making process.

# Emily Öhlund



Emily has worked in the creative field for over 15 years. She began her career in the theatre working with costume, later retraining as a silversmith. She worked as head of production for British antique up-cycling company Florence B and was a partner at Akong London, a couture jewellery company. She then went on to join the Royal College of Art to do her PhD, expecting to complete this year. Her research explores the impact of dyspraxia on craft practitioners working with materiality. As a dyspraxic maker herself, she is interested in neurodiversity and art education.

# Emily Öhlund



*Atybacus by Emily Öhlund*

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# Emily Öhlund: Paper

## Dyspraxia in the Workshop: 101 Tips for Professional Practice

I have compiled a list of helpful tips, which some of you may find useful. These suggestions won't work for everyone, but they are there for anyone struggling in a particular area, with or without learning differences.

### Space & Bench

1. Avoid open plan
2. Create division (If you have to work in an open-plan environment create divisions to increase privacy and clarity)
3. Occasional space (Don't feel bad about having a cluttered bench – but keep a clear, separate space to move onto for occasional jobs which need focus)
4. Remove distractions (Remove as many distractions from eye and earshot as possible)
5. Use silent mode
6. Location, location, location (If possible don't sit next to walkways, loud machines, human traffic. Find somewhere with privacy, quiet and even natural light)
7. Noise cancelling headphones (Listen to white noise or calm music, especially Mozart for its mathematical composition, actually helps to think clearly. Others are less likely to interrupt you when you wear headphones)
8. Tools (If you struggle with tools or you get sore hands from gripping a tool for long periods, try wrapping the handle in rubber bands, adding tennis racket grip or tool rubber dip to increase friction. Try making your own tools)
9. Wrist supports (Use wrist support if you are prone to repetitive strain injury)
10. Take regular breaks (Even if you don't feel tired, take regular breaks and move around to avoid straining hands and eyes)

### Organisation

11. Be a realist (Don't be tempted to take on too much work at once)
12. Post-it notes (Use post-its for fleeting thoughts, write them down immediately while you remember – physically scrumple them up and throw them away when completed)
13. Multi-tasking (If this is how you work best-embrace it, keep a few things on the go and in front of you)
14. Ornament your texts (Buy your own books and don't feel ashamed to write all over them if this is what it takes to absorb the information. There is nothing wrong with annotating – the world of Amazon has made people feel like they need to keep books pristine – don't! Bring them to life and your thoughts as you go, they are tools – make them work for you!)
15. The Diary (Choose a portable diary which everything goes into – always write down dates immediately – keep it with you always. The format of the diary must suit you – my experience is that Moleskin diaries are the clearest)
16. Assign time for emails (If emails are overwhelming read quickly and mark as unread until you have time to respond. Deal with the most urgent first. Choose an assigned time slot for emails and stick to it)
17. Avoid decision overload (We are only capable of making a certain amount of wise decisions per day, making too many decisions exhausts our brain. Make important decisions in the morning)
18. 'TO-DO' list (If it's not on your list for today – add it to tomorrow's list)
19. Done is better than perfect (Manage your expectations in areas of work which don't demand perfection)
20. Tidy up (Allocate time in your diary for tidying and sorting)

### Memory

21. Associations (Associate the information with something or someone you already know)
22. Make it physical (Make the data physical – write it, draw it, sing it, say it in different accents)
23. Make it sensory (Memory can be embedded through multiple different associations, making there more ways to trigger and recall it – make your memories as 3D as possible)
24. Place it (Visualise the information in different location in the room (memory savants use this method to recall tremendously long lists)
25. Link-words (Particularly good for names, turn the words into something memorable by breaking them down into images and associations)

## Emily Öhlund: Paper

26. Use colour and texture (Colour involves different parts of the brain than black and white)
27. Leave your memory a trail of breadcrumbs (Shorthand/symbols/thoughts/picture notes – whatever it takes to retrace how you formed that memory)
28. Dictionary/Thesaurus (Keep a thesaurus and dictionary app on your phone – e.g. Oxford or WordWeb. If you can't recall a word then use these tools to track the word down by looking up similar words)
29. To forget is natural (Don't be afraid of forgetting, try to see the process of remembering as strengthening your ability to recall)
30. Revise (Memories change whenever you access them again and you create new connections associating that memory to new things – the more you revise, the more connections you make, the more established and comprehensive the memory becomes)

### Sketchbooks/Designing

31. Make an alternative sketchbook (Don't feel bound by a sketchbook – download your thoughts and designs in anyway that suits you. Notice boards, notebooks, smartphone, create your own form of design journal that embodies your concepts)
32. Movable pages (Try tacking pages together so you can move them about when you need)
33. Clip it (If you like to work on separate sheets, use giant bulldog clips to keep the paper together for cohesion)
34. Roll it (If you feel constrained by the size of sketchbooks try working on a long roll like paper artist Alison Mercer)
35. Fold it (If you need more space create fold out pages which open up and out of the book)
36. Document it (Record details in your sketchbook of any ideas, new processes or accidental discoveries, at the time. These are vital when repeating the process later)
37. Keep it with you (If you can, keep it with you and put ideas down at the time – use downtime to flick through and consider your work)
38. Non-linear (If you don't think in a linear way, don't feel obliged to make your sketchbook read in a linear way – it is for you, use it in a way that serves you)
39. White wall planning (If you have an empty wall, use this as a large canvas to pin up or post-it up your ideas and develop them, moving things around as you go – this really helps to visualise large jobs or essays)
40. Collapsible (Spread your work around on the floor and wall in an order that makes sense – use your sketchbook as a way to collapse that work down into a portable or ordered collection)

### Making Processes

41. Pin it up (Be careful not to miss sections of processes, list out processes and keep instructions pinned up in front of you)
42. Technical Journal (Keep a step-by-step journal for all processes with photographs and step-by-step instructions in your own words)
43. Record (Record lessons and listen to recording when repeating the process)
44. Mirror (If you find it hard to follow audio instructions try mirroring what you see visually, acting out the motions)
45. Measure twice cut once (It's a classic but its still the best advice for any maker)
46. Practice (If not with the actual materials, practice with imaginary materials – research shows people improve on skills when going through the motions even if they cant use the actual tools)
47. Outsource (If you can, try to get used to relinquishing some control over your work by allowing parts of the process to be outsourced. You don't want to be so strict about making everything yourself that you work yourself into a production line job. Be realistic; make sure you have enough time to create and become excited about new work)
48. Find the method that suits you (If there is more than one way to do the job, choose the one that suits you)
49. See the big picture (Keep a visual reference in eyeshot of all stages of the process – the big picture, while you work on one part of the process. This helps you to know where you are and reduces stress)
50. Failure can be good (Understand failure for what it really is – not the end but a natural step towards success – Read Erik Kessel's book 'Failed It' to help put error into perspective)

# Emily Öhlund: Paper

## Technology

51. MindView, Inspiration and Mind Manager (All mind-mapping software which you can import into Word documents to help structure essays)
52. Dragon Dictate (Voice recognition dictation software)
53. Stickies (A computer version of post-its)
54. ClaroRead (Reading software which reads back text)
55. TextHelp (A suite of various software making computer browsing, reading and writing more accessible)
56. Kurzweil 3000 (Reading writing and learning tool)
57. Yoro pen (An ergonomic pen which helps avoid strain)
58. Dyslexie (A font created to make reading easier. Even if you don't use this font, change the size and font of the documents you work on so that they are clearer for you - avoid serif fonts)
59. Sonocent (Digital note taker for making lecture or lesson notes clearer and more interesting – particularly good for creating essays visually from multiple sources)
60. CAD (If you find elements of hand-rendering or hand-making difficult, familiarise yourself with digital design software for work where you want increased accuracy)

## Routine

61. The power of the routine (Don't underestimate the body and mind's response to routine. We function best when our body knows what to expect)
62. Mornings (If you struggle with mornings try using a light alarm clock or a smart phone app that registers when you are in light sleep and wakes you up at the most comfortable point, e.g. SleepCycle app or Lumie Bodyclock)
63. Ritual (Ritual can help facilitate quick focus or 'getting into the flow'. For example ritually using particular music at the start of work tells the brain its time to concentrate)
64. Know yourself (If you work best during certain hours or in certain environments, don't fight against it – create a suitable routine around it)
65. Deadlines (Give yourself deadlines to help achieve targets)
66. Keep it simple (Don't try to do too much in one day, aim for an 8 hour work day)
67. The Mantra (Have a mantra which helps keep your intentions clear in your mind. If you are stressed out about something, question if it is part of the big picture)
68. Limit bluelight (Avoid or limit screen time and stressful conversation in the last hour before bed)
69. Night Journal (If your mind becomes busy at night, write thoughts and ideas down in a bedside journal to relieve your mind)
70. Insomnia (If you struggle with insomnia try meditation apps like Relax Meditation, Calm or Headspace to put yourself into a restful state of mind)

## Homelife

71. Life admin (Avoid stress by putting tidy or organisation time in the diary – you will find you'll relax once you know its accounted for)
72. Communicate (Explain to friends and family what you are thinking to avoid frustration. People who think differently often can't predict what each other are doing and why – arguments are very easily defused by explaining why you are doing what you are doing)
73. Calendar (Keep a very clear family calendar on the wall with dates and obligations)
74. Balance (Maintain a healthy work/life balance and don't feel guilty about it, if you have no time for a private life, reduce your workload)
75. Mental health (Take care of your mind. If something isn't working then seek to change it, don't remain unhappy or stressed)
76. Physical health (Take care of your body. Try to consider healthy eating and exercise as essential maintenance on your most vital tool – you!)
77. The power of the door! (Many rental homes have had their integrated storage replaced with open plan storage. This is a burden for someone who finds visual distraction unsettling. No one needs or wants to see all their possessions at all times. Try to avoid these living spaces. Try to avoid living spaces without doors! Doors are a wonderful invention. They block out sound, light and other people. When you are trying to concentrate this is essential)

## Emily Öhlund: Paper

78. Avoid feeling overwhelmed (If you tend to feel overwhelmed by housework, try only doing one job at a time. Don't attempt too much at once)
79. Quality time (When working for yourself it is hard to switch off. Learn to mentally step away from work and give your family/friends focused quality time)
80. Keep the weekends for rest (If at all possible aim to keep the weekends for rest and maintaining your private life. Even if you can't always manage it, make it the goal. The body and the brain needs rest to be productive)

### Smartphone

81. Reduce memory overload (Let's be honest, smart phones are pocket organisers, not phones. Use all it has to offer to organise your life so you have less to remember)
82. There's an app for that! (If you are struggling with a particular task, find an app to help you manage it)
83. Dropbox (Keep Dropbox or a similar remote file on your phone so that you can keep images and look-books handy when travelling)
84. Notes (Write fleeting thoughts and ideas down in Notes)
85. Reminders (Set reminders in the Diary or Alarm clock – don't rely on memory alone)
86. Dictate (Record lectures using Olympus Dictate or similar software)
87. Brain training games (There are masses of brain training games for focus and memory, these have been proven to work, so practice on your commute)
88. Social Media (Allocate a specific length of time for social media and be strict with yourself, if it becomes a negative force in your life, know when to leave)
89. Silent mode (Use silent mode when doing focused work to avoid being distracted by alerts)
90. Out of Hours/Do Not Disturb (Set restrictions on your phone and allow yourself to switch off from work. Research shows that over working is far less productive than a focused 8 hours a day)

### Benefits of Neurodiversity

91. Sensitivity (Most dyspraxic people are very sensitive, this can be a powerful skill if you harness it)
92. Empathy (With sensitivity comes empathy for how others are feeling. While this can be overwhelming it can make you an outstanding mediator and designer)
93. Collaboration (Sensitivity and empathy can make you a natural collaborator. The participants in my research had become very successful because of their excellent collaboration abilities)
94. Spatial ability (Excellent ability to mentally manipulate visual shapes. This is an invaluable skill while designing and solving 3D problems in your head alone)
95. Visual thinking (You are all visual thinkers. Believe it or not, not everyone thinks in images, while I'm guessing almost everyone in this room does. That is a powerful skill in itself not to be underestimated)
96. Drive (You have all got where you are today because of an inner drive to continue through the difficulties you have faced. This is one of the most useful strengths of character that you can have when working for yourself in the creative industries. Don't give up)
97. Vocabulary (Verbal ability is often very good, even if word recall may take time – give yourself time. You can always write down what you mean to say if speaking off the cuff is too stressful)
98. Different is good (You experience the world differently which makes you apt for innovation and problem solving)
99. Thinking different (Thinking differently means you can solve problems in unusual ways)
100. Ideas (You are idea people, they come naturally and are plentiful. Write them all down and use them)
101. Strengths (You all have strengths, know your strengths and master them)

# Alison Branagan

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Alison Branagan is an author and visual arts consultant. She is currently the Creative Enterprise Coordinator for University for the Creative Arts (UCA) for the Surrey campuses and is an associate lecturer at Central Saint Martins.

Over the last decade she has written several business start-up and enterprise books and has studied different approaches to teaching business theory and enterprise skills. The second edition of her key publication 'The Essential Guide to Business for Artists and Designers' came out in February 2017.

# Alison Branagan



*The Essential Guide to Business for Artists and Designers, by Alison Branagan  
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# Farnham Craft Town

From the University for the Creative Arts to major museum, exhibition and specialist retail outlets and craft-related businesses, Farnham is home to both world-renowned craft artists and to the next generation of emerging makers. Craft sits at the heart of Farnham's distinctiveness and this special feature was acknowledged in 2013 when Farnham was designated as England's Craft Town.

The roots of Farnham's engagement with craft can be dated back to the time when Farnham exported white clay to the Romans. In the 16th century, potteries in Farnham were major suppliers of pottery to London.

The establishment of The Farnham School of Art in 1880 strongly promoted the education in craft subjects as part of its curriculum, and a powerful reputation was developed that has lasted throughout the 20th century and to the present day, especially in courses in textiles and ceramics. Craft courses at both undergraduate and postgraduate levels are offered at the University for the Creative Arts at Farnham, the successor institution to the Art School. Craft courses in jewellery, metalwork, glass as well as in textiles and ceramics offer today's emerging craft makers unrivalled opportunities in some of the best equipped studios and workshops in any specialist university in the country.

Craft is embedded into the fabric and the homes as well as the cultural life of Farnham.



# University for the Creative Arts

Crafts and Design at the University for the Creative Arts, based in Farnham, United Kingdom, is a dedicated subject area containing a family of specialist courses including glass, ceramics, jewellery, metalwork, textiles, product design, and hand embroidery. Our commitment to crafts and design reflects both our long and distinguished tradition within it and our passionate belief in its continuing relevance and future. Collaboration between courses is encouraged, providing a unique community where students can share their creative process and inspire one another.

We pride ourselves on our extensive industry-standard facilities. The campus is home to workshops for ceramics, glass, wood, textiles, and metals. Students are free to experiment, with assistance from technicians and academics who have extensive industry experience in their field.

With more than 6,000 students studying over 110 creative courses across four campuses, we generate unique communities of artists, designers, makers, writers and researchers.

As a specialist arts institution, we are 100% creative. Our distinctiveness against larger multi-disciplinary universities comes from focusing on provision through our creative campuses, which are not compromised by sharing facilities with other subjects or disciplines.

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**University  
for the  
Creative Arts**

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**Canterbury  
Epsom  
Farnham  
Rochester**

# Crafts Study Centre

The Crafts Study Centre is a specialist university museum open to the public as well as a research centre and home to internationally renowned collections of modern British craft.

The Centre's acclaimed collections include modern and contemporary calligraphy, ceramics, textiles, furniture and wood as well as diaries, working notes and photographs of makers of the 20th and 21st centuries. We host inspiring exhibitions by leading artist-makers, lectures, symposiums and open days. We foster scholarship and writing about modern and contemporary craft and publish new books and monographs.

The Centre's research library is available by appointment for those interested in learning more about our collections.

Our shop offers a selection of ceramic, glass, jewellery, textiles and calligraphy from renowned and emerging artists and crafts people from the local area and further afield. Work on sale in our shop would appeal to both collectors or those seeking a unique, affordable gift. We also carry a range of publications from both the Crafts Study Centre and other publishers, alongside greetings cards and postcards. Purchases can be made in person at the Crafts Study Centre or by telephone.

CRAFTS  
STUDY  
CENTRE

# Griffith University

Established in 1881, the Queensland College of Art is one of Australia's longest-running art and design colleges. In January 1992, the Queensland College of Art amalgamated with Griffith University and in 2017 Griffith was named the top creative art school in Australia. With the Griffith Film School we offer the widest range of visual art programs in Australia.

Over the years we have brought together some of the finest practitioners and academics in the areas of visual arts, design, Indigenous art and the moving image, and produced some of Australia's leading visual artists and designers who have helped to shape the art and design culture of Queensland, Australia and beyond. Students learn in world-class facilities from people who are already pushing the boundaries of visual and creative arts. Learning activities are designed to facilitate the development and acquisition of the skills and confidence required to practise their craft anywhere in the world.

The Griffith Centre for Creative Arts Research (GCCAR) is a major multi-campus Research Centre established to build Griffith's research across all creative disciplines. The Centre complements Griffith's long-established Queensland Conservatorium Research Centre (QCRC) and its scope includes visual arts, design, film, animation, games design and creative writing. The central activity of the Centre is the exploration of new creative modes, images and forms for understanding contemporary experience through the expanding field of practice-based research in the creative arts. An important role of the Centre is to facilitate, encourage and co-ordinate multi-disciplinary interaction between the various creative disciplines and with other disciplines, Institutes and Centres within the Arts, Education and Law (AEL) group, the University, and more widely.

# Thank you

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Alison Branagan, Elizabeth Shaw and Gordon Hamme for the support and enthusiasm to organise and run a conference.

Simon Olding for overseeing and agreeing to the pop-up exhibition at the Crafts Study Centre.

The University for the Creative Arts Research team and office for the support and funding.

The many people and organisations that shared and promoted the call and event.

All of the people that submitted proposals for the event, it was such a shame we couldn't fit more of you in.

And all of those that took part and attended the Conference on the 14th March 2018.

**Rebecca Skeels**



## **Conference: Future Craft: Entrepreneurship or Enterprise?**

The conference seeks to provide a framework for discussion around Jewellery and Silversmithing: 'Entrepreneurship or Enterprise?' It will celebrate and explore continual innovation within these industries, along with learning, development, business, context and markets.

## **Exhibition: All that Glisters: New Jewellery from Britain**

A pop up display from the 1992 touring exhibition, curated by Muriel Wilson, of jewellery using mainly non-precious materials and toured by the British Council (and subsequently donated to the Crafts Study Centre). The collection includes work by Jane Adam, Kim Ellwood, Anne Finlay, Geoff Roberts and Louise Slater amongst others.

*Rebecca Skeels, Gordon Hamme, Elizabeth Shaw*

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