



canberra  
glassworks

# ANNUAL REPORT

2017

1 January to 31 December 2017

**Auditors:** KPMG 20 Brindabella CT, Canberra ACT 2600

Canberra Glassworks Limited was established in 2006 as an independent not-for-profit company limited by guarantee, incorporated under the Corporations Act, to manage and operate the Canberra Glassworks facility. This facility is located in the heritage listed Kingston Powerhouse (built in 1915).

**Canberra Glassworks Limited**

ABN 22 120 881 898 / ACN 120 881 898

**Registered Office:**

11 Wentworth Avenue, Kingston ACT 2604

PO Box 4627 Kingston ACT 2604

**p** +61 2 6260-7005

**f** +61 2 6260-7509

[contactus@canberraglassworks.com](mailto:contactus@canberraglassworks.com)

[canberraglassworks.com](http://canberraglassworks.com)

# Contents

Purpose, Values, Mission + Goals	4
Chair's Report	5
Treasurer's Report	6
General Manager's Report	8
Exhibition Program	10
Artist Access	13
Residencies	14
Education Program	16
Community Engagement Programs	18
Visitor Experience & Retail	20
Production & Commissions	22
Venue Hire	25
Partnerships, Donors & Memberships	23
Members of Board & Staff	26
Index of Images	27

# Vision 2016–2020

A valued and vibrant place for contemporary Australian art and artists connecting through glass nationally and internationally.

## Mission

*Our mission is to increase the visibility, viability and vitality of Australian glass by being an engaging and valued centre for art, craft and design within the Australian cultural landscape.*

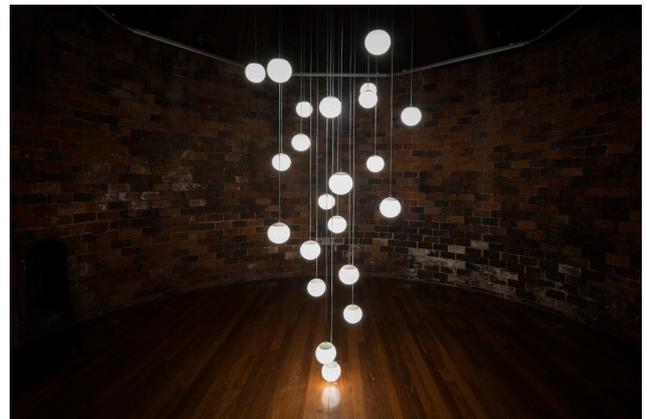
## Purpose

Canberra Glassworks is Australia's leading centre for contemporary glass art, craft and design and our purpose is:

- To enhance the careers of artists by providing state-of-the-art equipment, facilities, and high quality programs which support innovation, development, production and the exhibition of their work;
- To provide accessible opportunities for children and adults to view and learn about contemporary glass and connect with the heritage values and history of the Kingston Power House;
- To provide a world-class tourist experience alongside Canberra's significant national attractions and institutions;
- To build and promote Canberra Glassworks as a nationally and internationally recognised Australian centre for excellence in contemporary art, craft and design;

## Goals 2016 - 2020

- A nationally and internationally accessible, active world-class centre for exploration, innovation and excellence in contemporary art, craft and design
- A national attraction which tells the story of contemporary glass, sells contemporary glass and actively engages artists, visitors and participants in the exploration of glass within the historic Kingston Powerhouse;



- An artistically vibrant arts organisation which develops glass in contemporary Australian life through a range of programs which engage and educate the broader community;
- An arts organisation with a range of income sources which is valued by contemporary glass artists and the broader community
- A professionally administered and governed contemporary glass facility with exemplary and sustainable practices

# Chair's Report

Michael Snare

I am consistently amazed with the ability of the Canberra Glassworks to deliver the body of work that does, with so little. This is in no small part achieved by the commitment of our staff, artists and volunteers, who dedicate so much of their lives to the Glassworks in order to share their passion with our national and international community. The proof of the success of their achievements is in the pudding. Our revenues continue to grow year on year and our offerings and opportunities continue to expand in a self-fulfilling prophecy.

Our facilities continue to be world-class and our programs have been demonstrated to be of the highest quality in order to support our artists innovate, develop, produce and exhibit their work. Our facility remains open for all to come in and embrace the enthusiasm of the artists in a truly unique and remarkable atmosphere.

*Our facilities continue to be world-class and our programs have been demonstrated to be of the highest quality in order to support our artists innovate, develop, produce and exhibit their work.*

Our partnerships have continued to blossom and develop over the last 12-months including stalwart support from Australia Council and the ACT Government's ongoing Key Arts Organisation funding. We have also been awarded funding through DFAT to assist the Hindmarsh Prize Exhibition to travel to Toyama later this year for which we are extremely grateful. The Art Group came to the table to support the Glassworks in 2017 with the largest single donation in order to support our artistic program through a Creative Fellowship over a two-year period, while our ongoing support from the Tall Foundation and the Thomas Foundation has also been highly appreciated.

It truly has been my pleasure to Chair the Canberra Glassworks over the last twelve-month period following Nola Anderson's decision to step down after her four-year term. She has handed over the reins of a very solid organization



with a clear direction for our future, and for that she must be congratulated.

The Board itself has evolved a little over the last year with the departure of our Treasurer Ian McShane, John Liangis and Board Adviser Ellen Collins, while new Board members Anne-Marie Perret, Gary Rake, David Whitney and Board Adviser Peter Nilsson have joined Board members Brendan Smyth, Nola Anderson and Secretary Pria O'Sullivan. I am at pains to omit Joan Uhr from this list, who sadly has advised that she will stand down as Board member following our Annual General Meeting in April. Joan has been a great asset to the Board and we can only thank her for her energy and vitality that she has demonstrated in her term and wish her all the very best. We also welcomed our new CEO, Julie Skate to the organization in 2017 and she has embraced the role with great vigour and enthusiasm which has been wonderful to observe.

Looking to the future, the development of the Kingston Arts Precinct represents perhaps the biggest change to our physical landscape and as we know change brings with it opportunity. We look forward to connecting with the foreshore and with our new neighbours to help achieve our mission of increasing the visibility, viability and vitality of Australian Glass by being an engaging and valued centre for art craft and design within the Australian cultural landscape.

# Treasurer's Report

Gary Rake

It is my pleasure to present the Treasurer's Report for the 12 month period from 1 January to 31 December 2017. I am pleased to report that the Canberra Glassworks exceeded its financial goals and objectives for 2017. The year again presented unique challenges, but thanks to continued community support, responsible financial management by our team of employees and guidance from the Board, 2017 was another year of strong accomplishments. Financially, Canberra Glassworks concluded the year with a balanced budget and strong balance sheet, with no formal debt as of December 31, 2017.

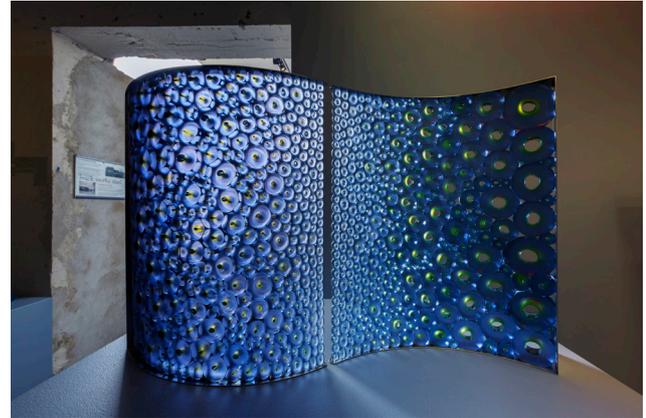
We exist to support and showcase artistic practice in glass. While we are not motivated by making a profit, having a strong financial base means that we can establish a solid and long-term base for glass art in Canberra. We will continue pursuing financial strength as the foundation on which everything else can be built.

Highlights of the 2017 operating year include:

- Increase in education program with bookings up more than 30 percent from the previous year; and
- Continued success of Gather, our retail space, which contributed a gross profit of almost \$339,274, an increase of \$13,469, up 4% from 2016.

Canberra Glassworks generated 57% of its income as earned income from a range of sources in 2017. The largest increase in income was from special commissions. We achieved more than double the income previously received from our Canberra Glassworks production and commissioning business. 24% of income was generated from retail and exhibition sales and our education programs continued to perform well providing 13% of total income. Once again in 2017 we achieved excellent results from our Community Engagement programs.

We also saw our highest ever level of income from facility hires and increased the level of income generated from sponsorship, donations, philanthropy and fundraising in 2017. We continued to carefully manage our administration and employment expenditure to focus on rebuilding our company reserves. Expenditure on maintenance of our facility and equipment remained at 15% of total expenditure. Total

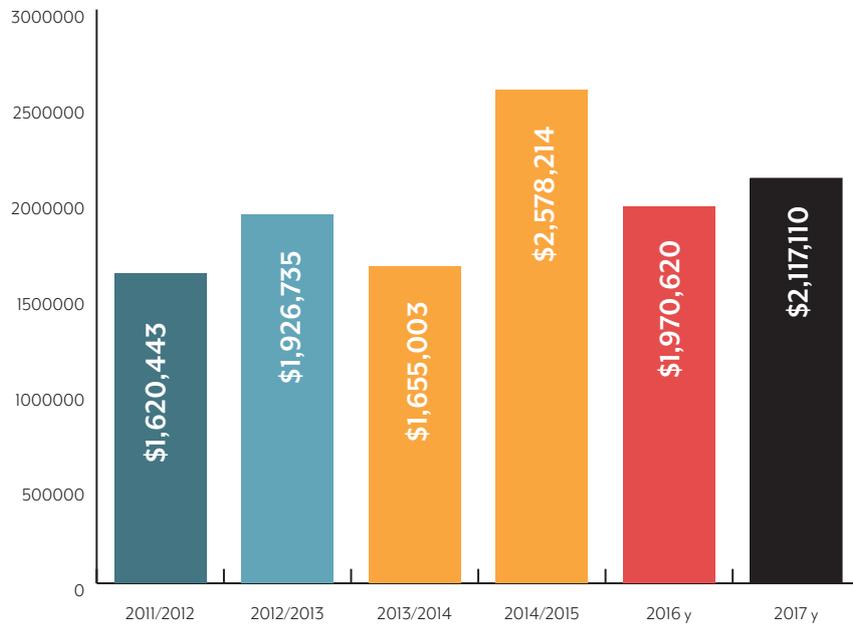


expenditure on marketing and also continued to make up 6% of total expenditure.

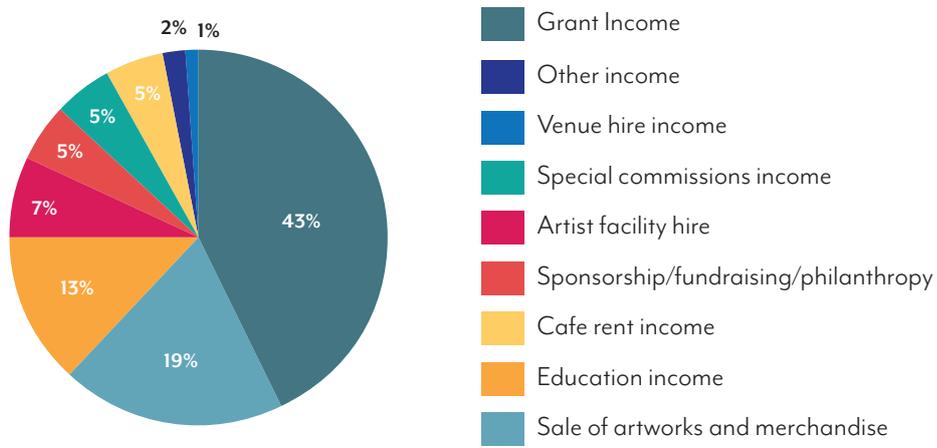
Our Finance and Administration team worked hard throughout the year to refine financial administration processes and achieve better accuracy and provide good customer service to the artists we work with, our clients and stakeholders.

My sincere thanks to everyone who has contributed financially to Canberra Glassworks in 2017. We value your contribution, whether it is provided in-kind or in cash. Canberra Glasswork's ability to raise and earn revenues sufficient to cover operating expenses will continue to be a challenge in the years ahead but it is a challenge we are ready to face. As we plan for the future, successfully accomplishing our goals will depend on continuing to expand the visitor experience, grow our donor and sponsorship base, and build the business of production and commissions. We know these things will be good for art, for artists and for the broader Canberra community.

### Income Growth



### Income split



# General Manager's Report

Beverly Growden

In 2017 Canberra Glassworks continued to be a dynamic, professional working glassworks providing local, national and international contemporary glass artists with access to our state-of-the-art equipment. The year presented unique challenges, but we exceeded goals and ended the year with a balanced budget.

2017 was the year where the strategies implemented were built on to provide a positive impact on the organisation. It was the second year in our new Key Organisation funding agreement with artsACT for 2016 – 2020, which included additional support from the Australia Council through the Visual Arts & Craft Strategy and Four Year Funding.

The 2017 Hindmarsh Prize, generously supported by Major Sponsor Hindmarsh and the Tall Foundation, was a highlight of the year. We received a total of 22 entries for this ACT and region glass prize which recognises excellence and promotes the world-class artists working in glass who live and practice here. We're very proud of the winning work by Scott Chaseling. The increased profile for Canberra Glassworks which resulted from the Hindmarsh Prize, coupled with excellent sales and another highly successful Winter Glass Market really turned our year around.

Accommodation partners, DOMA Hotels continued to provide in-kind accommodation support for our Hindmarsh



Prize judges and interstate artists attending exhibition openings throughout the year. ACT Arts Residency funding allowed us to host Brenda L Croft and the Australia Council funded the Honouring Cultures Resident, Dr Treahna Hamm. Artists Sui Jackson (ACT) and Ayano Yoshizumi (Japan) were recipients of the 2017 Asialink Reciprocal Residency with Toyama Glass Museum, supported by Asialink and artsACT. King & Wood Mallesons continued to generously provide pro bono legal support which was greatly appreciated and once again KPMG delivered our annual audit.

Our Foundation Partners ActewAGL continued to support our annual exhibition program and community engagement programs including the Winter Glass Market. The Thomas Foundation funds once again allowed us to host three Thomas Foundation Artists in Residence. As a result of our sponsorship efforts, we were thrilled to host local artist Harriet Schwarzrock as our Creative Fellow in 2017. She produced exceptional work for the exhibition Hearts and minds, her neon filled hearts are sure to be a huge crowd pleaser.

At the beginning of the year the Ausglass conference (R) evolve was held in Canberra from 26-29 January, 2017 – Canberra. This included 234 registrants, representing all Australian states and territories, six from New Zealand and 22 from Japan, Malaysia, USA, Poland, Germany and

*We committed to deepening audience engagement, expanding markets and international connections and building Canberra Glassworks as a strong, more resilient organisation.*

Canada. Two-thirds of the delegates identified as artists and fifty arts students attended. Over a three day program seven international speakers and/or demonstrators delivered informative sessions. Canberra Glassworks was proud to be an integral part of this conference.

Our marketing staff continued to positively build the profile of Canberra Glassworks nationally and internationally. Our exhibitions were reviewed positively throughout the year, primarily by local media. Social media has proven to be a vital platform for promotion of our artists, exhibitions and events. In 2017, the Canberra Glassworks website attracted 44,421 unique visitors (an increase of 8% on 2016 figures), with a total of 183,618 page views across 61,762 sessions (an average of 2.97 pages per session). The number of new visitors 83.8% was up on 2016's figure of 70% new (16.2% returning). Our social media continued to improve – Facebook increased 14.69% up from 2016 to 7361 followers. Instagram experienced massive growth, increasing by 1069 followers – 62.47%.

After the organisational changes of 2016 the team continued to work hard and achieve great results throughout the year due to their commitment and passion for this organisation and the artists who work in our facility. Sincere thanks to our Chair Nola Anderson for her leadership and knowledge, Nola stepped down from the role of Chair, handing over to Deputy Chair Michael Snare. I would also like to thank Secretary Pria O'Sullivan, Treasurer Ian McShane, Joan Uhr and Brendan Smyth and Board Advisors Kirstie Rea and Ellen Collins.



In October I resigned from my position as General Manager to take up a role at the National Gallery of Australia. I've loved my work at the Glassworks and I will miss the team, Board, volunteers, artistic community, stakeholders and all that this place represents very much. Sincere thanks to all of the Board members who have provided support and encouragement along the way since I started with Canberra Glassworks in early Feb 2014.

*In November 2017 Julie Skate commenced in the role of CEO.*

^Source: Mailchimp.com

\*Excludes December data due to changeover in service providers for email distribution.



# Exhibition Program

Canberra Glassworks presented eight exhibitions in 2017, featuring primarily new work by 48 artists (including both emerging and established artists throughout their careers) across 240 exhibition days.

The majority of exhibitions were presented in our Canberra Glassworks galleries. For a second year we presented the Hindmarsh Prize in the Fitters Workshop coinciding with the Winter Glass Market 2017. Curated by Grace Blakely-Carroll, we had an estimated total of 2351 people in to see the exhibition on the day of the Winter Glass Market. The 2017 winner was Scott Chaseling with his piece *Adrift* which was both spectacular visually and technically.

Another exhibition highlight was *Defining Moments*, mapping both the success and disasters of Matthew Curtis and Harriet Schwarzrock's artistic practice throughout their careers. This exhibition presented a narrative of their work as well as acknowledging their combined impact in Australian studio glass.

Brilliant craftsmanship and mastery for their mediums was seen in *Tom Rowney & Zeljko Markov: a joint exhibition* and *Neil Roberts: Chances with glass*. Including glass, wood and other mixed media artworks, both these exhibitions were celebrations of a lifetime spent dedicated to their mediums as well as presenting artwork which explores concepts of highly skilled making, form, finish and thought we were very proud to present *Home is where the heat is* featuring studio artists and hirers of the Canberra Glassworks creating site specific works for our ten year anniversary. This exhibition has since travelled to Wagga Wagga National Art Glass Gallery. We also developed an exhibition catalogue for this program.



*The Chandelier Show* was all glitz and glam and very different to our usual exhibition program, displaying contemporary glass chandeliers from nine artists. It was exciting to have artists using glass in different ways to create an eye catching variation to the usual gallery style exhibition.

## IN DEPTH

- Dates: 10 Nov 2016 to 15 Jan 2017 (9.5wks)
- Curator: Jane Cush
- Artists: Joanna Bone (QLD) and Aaron Micallef (QLD)
- Venue: Canberra Glassworks Galleries

## DEFINING MOMENTS

**The defining moments exhibition is curated by Aimee Frodsham and looks at the work of these two artists who are also partners in life...Although it aims to chart the vicissitudes of the artists' creative practice as well as their "defining moments", the trials in their careers are only deduced by perusing closely the intricately devised timelines of each artist's career. A glass work broken in an exhibition, another three works stolen and the economic downturn of the 2008/9 years no doubt took their toll. However these setbacks are not apparent in the sparkling and almost triumphant parade of beautifully accomplished works in the exhibition.**  
Kerry-Ann Cousins, *Canberra Times*, 7 March 2017

- Dates: 26 January to 26 March 2017 (9.5 weeks)
- Guest Curator: Aimee Frodsham
- Artists: Matthew Curtis & Harriet Schwarzrock
- Venue: Canberra Glassworks Galleries

## TOM ROWNEY AND ZELJKO MARKOV, A JOINT EXHIBITION

- Dates: 6 April 2017 to 28 May 2017 (7.5 weeks)
- Curator: Jane Cush
- Artists: Tom Rowney and Zeljko Markov
- Venue: Canberra Glassworks Galleries

## THE CHANDELIER SHOW

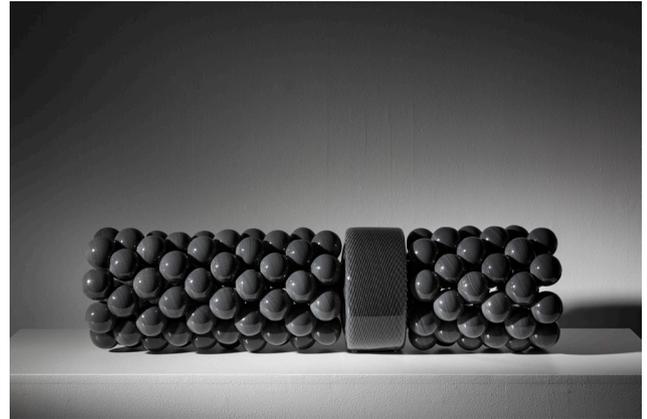
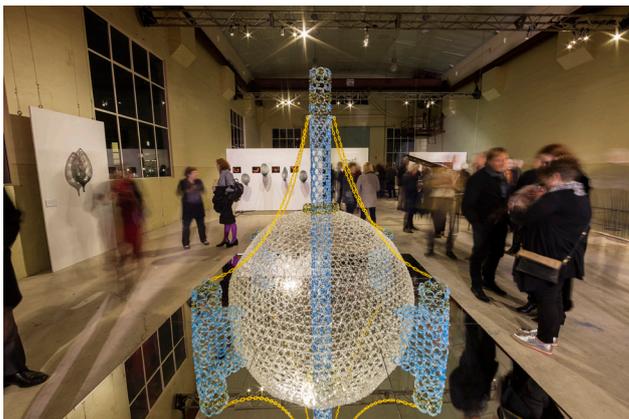
Seven new works by nine local artists hang from the roof, all are working light fixtures, but all exquisite and challenging and stunning in their own way... Curator Jane Cush, artistic director at the Canberra Glassworks, said she was amazed how everyone met the brief in different ways. "All the artists have risen to the brief to create a showstopping 'light that hangs'," she says. "The diversity is amazing from stunningly made eucalypt leaves hanging and nestling together, to a walkway of birdcages filled with neon lights."

Karen Hardy, *Canberra Times*, 17 June 2017

- Dates: 8 June to 7 August, 2017 (4 weeks)
- Curator: Jane Cush
- Artists: Christine Atkins, Scott Chaseling, Ngaio Fitzpatrick, Jacqueline Knight, Kate Nixon, Tom Rowney and Wendy Dawes, John and Ruth White
- Venue: Canberra Glassworks

## THE HINDMARSH PRIZE

Scott Chaseling is the winner of the 2017 Hindmarsh Prize. His large installation work *Adrift* is ... a source of magic and illusion. Its dome and tower-like glass structure standing on a mirrored base is made from sections of glass bottles joined together. It dominates the exhibition. Initially the structure appeared to me as an exotic eastern temple but in fact it is inspired by Chaseling's concept of a marine buoy adrift from its moorings and condemned to float without direction on an endless sea. To stand on the edge of the mirrored



surface of the work and look into its interior space brings a feeling of disorientation and the sensation of plunging into a void.

Kerry-Ann Cousins, *Sydney Morning Herald*, 13 June 2017

- Dates: 10 to 18 June, 2017 (1 week, two weekends)
- Judging Panel: Dr Gerard Vaughan AM, Eva Czernis-Ryl, Ewan McEoin, Rebecca Evans and Jane Cush
- Guest Curator: Grace Blakely-Carroll
- Artists: Annette Blair, Lisa Cahill, Alexandra Chambers, Scott Chaseling, Erin Conron, Brian Corr, Mel Douglas, Rose-Mary Faulkner, Hannah Gason, Jeremy Lepisto, Jennifer Kemarre Martiniello, Catherine Newton, Peter Nilsson, Kirstie Rea, Tom Rowney, Harriet Schwarzrock, Yusuke Takemura, John White and Richard Whiteley.
- Winner: Scott Chaseling for his work *Adrift*
- Venue: The Fitters Workshop

## NEIL ROBERTS CHANCES WITH GLASS

- Dates: 17 August to 15 October 2017 (8.5 weeks)
- Curators: Barbara Campbell and Jane Cush
- Artists: Neil Roberts (1954 – 2002)
- Venue: Canberra Glassworks

## AYANO YOSHIZUMI

- Dates: 19 July - 23 July (1 week)
- Artist: Ayano Yoshizumi (Asialink Artist in Residence from Toyama Glass Studio, Japan)
- Venue: Canberra Glassworks Foyer

## HOME IS WHERE THE HEAT IS

In a way Rob Schwartz's piece *Structural Void* (pictured above) epitomises how integral glass art has become to the Kingston Powerhouse site. In a corridor, deep in the building, Schwartz has filled a void, a cut away corner in the concrete, with textural glass bubbles, and the space is whole again. When the Powerhouse, first built in 1915, permanently closed in 1957, numerous ideas were

floated about its future, from demolition to make way for housing, to becoming a warehouse space. But when the Canberra Glassworks moved in in 2007 the building, in a sense, became whole again. To celebrate 10 years of the Glassworks, and the iconic building that houses it, the Glassworks is staging an exhibition examines this symbiotic relationship.

Karen Hardy, *Canberra Times*, 26 October 2017

- 
- Dates: 26 October 2017 to 14 January 2018 (11.5 weeks)
  - Curator: Jane Cush
  - Artists: Elizabeth Casling and Graeme King; Ellen Collins; Jacqueline Knight; John White; Jenni Martiniello; Mark Elliot; Meagan Jones with Emeirely Nucifora-Ryan, Nick Doran Adams, Louis Grant, Rose-Mary Faulkner and Lucy Palmer; Nikki Main; Patricia Parker; Rob Schwartz; Ruth Oliphant; Ruth White; Scott Chaseling; Simon Maberley; Sophia Emmett; Stephen Skillitizi; Sui Jackson; Ursula Halpin; Ngaio Fitzpatrick.



# Artist Access

In 2017, our studio hirers included Nick Adams, Christine Atkins, Annette Blair, Lisa Cahill, Brian Corr, Rose-Mary Faulkner, Ngaio Fitzpatrick, Hannah Gason, Debra Jurss, Jenni Martiniello, Jacqueline Knight, Lucy Palmer, Emilie Patteson, Tom Rowney and John and Ruth White. In addition to the artists based in the ACT and region who access Canberra Glassworks on a regular basis, interstate and international artists often hire or complete residencies. In 2017, a total of 76 artists (up from 66 in 2016) used the Canberra Glassworks facilities through the Artist Access program as follows:

## A

- Nicholas Adams (ACT)
- Ruth Allen (VIC)
- Christine Atkins (ACT)

## B

- Annette Blair (NSW)
- Joanna Bone (QLD)
- Alex Boyne (STATE)
- Penny Byrne (VIC)

## C

- Lisa Cahill (ACT)
- Elizabeth Casling (ACT)
- Jessica Casha (ACT)
- Alexandra Chambers (NSW)
- Scott Chaseling (NSW)
- Luke Chiswell (ACT)
- Laura Close
- Erin Conron (NSW)
- Brian Corr (NSW)
- Matthew Curtis (NSW)

## D

- Wendy Dawes (ACT)
- Spike Deane (ACT)
- Mel Douglas (ACT)

## E

- Benjamin Edols (NSW)
- Sophia Emmett (NSW)

## F

- Matthew Farrell (NSW)
- Rose-Mary Faulkner (ACT)
- Ngaio Fitzpatrick (ACT)
- Aimee Frodsham (ACT)

## G

- Hannah Gason (ACT)
- Holly Grace (VIC)
- Louis Grant (ACT)

## H

- Marina Hanser (ACT)
- Sharon Harrison (VIC)
- Matthew Hayne (ACT)
- Marcus Hellyer (ACT)
- Brian Hirst (NSW)
- Paul House (ACT)

## J

- Sui Jackson (ACT)
- Debra Jurss (ACT)

## K

- Catherine Kesteven (ACT)
- Graeme King (ACT)
- Laurel Kohut (VIC)
- Jacqueline Knight (ACT)

## L

- Cassandra Layne (ACT)
- Jeremy Lepisto (NSW)

## M

- Simon Maberley (NSW)
- Jennifer Martiniello (ACT)
- Aaron Micallef (QLD)
- Elaine Miles (VIC)
- Kelda Morris (ACT)

## N

- Nell (NSW)
- Cathy Newton (ACT)
- Peter Nilsson (ACT)
- Kate Nixon (ACT)
- Peter Nolan (ACT)

## O

- Ruth Oliphant (ACT)

## P

- Lucy Palmer (ACT)
- Emilie Patteson (ACT)

- Michelle Penalurick

## R

- Kirstie Rea (NSW)
- Tom Rowney (NSW)
- Luna Ryan (ACT)
- Matthew Ryan (NSW)
- Amy Schlieff (NSW)
- Harriet Schwarzrock (NSW)
- Tom Skeehan (ACT)

## T

- Ian Thacker (ACT)
- Belinda Toll (ACT)

## U

- Ken Unsworth (NSW)

## V

- Peter Vandermark (ACT)
- Brendan Van Hek (NSW)

## W

- John White (ACT)
- Ruth White (ACT)
- Maureen Williams (VIC)
- Nick Wirdnam (VIC)
- Alison Winchester (NSW)

## Y

- Takemura Yusuke (NSW)

## Z

- Madisyn Zabel (ACT)

Note: Figures are based on Artists Access Workbook Reports 2017 and do not include additional gaffers/assistants engaged by the hiring artists, or artists who teach for Canberra Glassworks.

# Residencies

## ART GROUP CREATIVE FELLOWSHIP

The Art Group Creative Fellowship is an opportunity for exemplary professional artists working in the field of contemporary glass to work full time in our state-of-the-art facility. Our fundraising efforts provide them with a stipend of \$20,000 for 12 months and a materials allocation.

Harriet Schwarzrock was our 2017 Creative Fellow for six months from July (shared with international artist Steven Czieki for six months from January 2018). Harriet worked from a dedicated studio in the Engine Room at Canberra Glassworks throughout her creative fellowship, developing a new body of work focusing on encasing neon gases in glass hearts. This glowing body of work was interactive and engaging for both Canberra Glassworks hirers and visitors.

Harriet's energy and generous contribution to the culture of our facility throughout 2017 was greatly appreciated by all - she is a valued member of our community.

## RESIDENCIES

Canberra Glassworks hosted 17 residencies for 17 artists for a total of 532 residency days between 1 January and 31 December 2017.

In 2017 we hosted Master engraver Wilhelm Vernim from Germany as our International Artist in Residence who combined both cold working and hotshop techniques, while also being eager to share his knowledge and techniques with other artists.

We also welcomed Ayano Yoshizumi from Japan through the Reciprocal AsiaLink Residency followed by an exhibition of her



work in the Canberra Glassworks foyer.

Sui Jackson from NSW spent six weeks in Toyama as the reciprocal Australian artist for the AsiaLink Residency.

The majority of our resident artists provided demonstrations or talks for the public as part of our Crystal Clear program or other events during 2017.

### Thomas Foundation Artist in Residence (TFAiR)

These residencies are an initiative of David and Barbara Thomas to work with Canberra Glassworks to support emerging and mid career Australian glass artists. They require co-investment from participating artists.

- Jonathan Baskett (ACT) 1 May - 28 May 2017
- Elaine Miles (VIC) 30 September - 28 October 2017
- Madisyn Zabel (ACT) 1 November - 28 November 2017

### Artist in Residence (AiR)

This residency is for artists who have achieved significant recognition for their technical and artistic work.

- Scott Chaseling (NSW) 3 January - 20 February 2017
- Andrew Baldwin (SA) 7 February - 20 March 2017
- Holly Grace (VIC) 20 March - 30 April 2017

### Emerging Artist Support Scheme (EAiR)

Canberra Glassworks is a patron of the Emerging Artist Support Scheme which encourages emerging artists/ graduates from the ANU School of Art to begin to establish an independent art practice.

- Rose-Mary Faulkner (ACT) 2 May - 12 June 2017

### Graduates in Residence (GiR)

This program was created with support from UniSA, ANU, SCA and Monash University to give a significant opportunity to an outstanding recent graduate from their respective glass programs.

- Ursula Halpin (SA) 14 March - 10 April 2017
- Cathy Newton (ACT) 14 March - 10 April 2017
- Courtney Warren (NSW) 14 March - 10 April 2017

### Honouring Cultures (artsACT Residency)

- Trehna Hamm (NSW -Artist In Residence) 25 Sept - 7 October and 6 December – 20 December 2017

### Hindmarsh Prize Residency

- Scott Chaseling (NSW) 19 September - 16 October 2017

### Ausglass Artist in Residence (biennial)

- Zoe Woods (SA) 18 July - 27 August 2017

### Asialink Reciprocal Residency with Toyama Glass Studio

- Sui Jackson (ACT) 5 May - 17 May 2017
- Ayano Yoshizumi (Toyama, Japan) 13 June - 25 July

### ACT School Residency

- Adina Leigh-Fitzsimons (ACT) 11 September – 22 September 2017

## ARTIST ACCOMMODATION

Artists occupied the three-bedroom shared accommodation, commonly known as The Chapel, adjacent to Canberra Glassworks for a total of 414 nights during 2017. Guests included visiting artists, artists-in-residence and artists working with other local arts organisations including Gorman House Arts Centre and Megalo Print Studio.



# Education program

Throughout 2017 we continued to successfully introduce and showcase our glass making and facility to 2027 people who participated in Canberra Glassworks Education programs. Our ongoing Professional Workshop program allows professional artists, and those with some training, to further their skills and develop experience under the expert guidance of national and international teaching artists. Three Masterclass Workshops were presented throughout 2017 – Kiln forming with Kirstie Rea, Hotshop Mixed Media with Simon Maberley and Neon Tube Bending with Steven Cole.

Canberra Glassworks continued to partner with CIT Solutions' Adult Short Courses program to present CIT Adult Short Courses throughout the year. 212 people learned glass making during 41 workshops presented by our professional artists in 2017. It is satisfying to observe students from our education programs reaching new skill levels and ultimately transitioning into inducted hirers through our Steps to Induction and Class on Demand programs.

The Window on Learning program provided local school students and visiting school groups from across Australia to experience a range of tours and workshops at Canberra Glassworks throughout the year. We presented 39 school tours and workshops and reached 1411 students in 2017. In 2017, we continue to provide local ACT schools with a 20% discount on our Window on Learning program, with support from our Community Partner Capital Chemist. A total of 14 local schools took up this initiative, which benefited 638 young people from the ACT.



Canberra Glassworks continues to attract schools from interstate, with support from the National Capital Education Tourism Project. School programming is strongly aligned with the Australian curriculum, particularly in areas of arts and science. There were a total of 773 children from 25 interstate schools who visited Canberra Glassworks in 2017. Discovery tours tailored to a lower primary audience were offered to provide greater accessibility for young learners. Science tours which address specific curriculum initiatives such as STEAM principles were introduced.

School Holiday Workshops were presented across every ACT school holiday period in 2017 with strong attendance from children and families. We offered new media with nature themed casting workshops utilising recycled TV screens which were very well attended. We presented Make Your Own Tile workshops themed to the seasons along with tailored Make Your Own activities aligned to our exhibition themes.

Children aged 5+ participated in these programs with help from a parent or guardian. We also presented a range of tours and workshops throughout the year for the general public. They included our weekly Historic Tours, Make Your Own experiences and some special Christmas Make Your Own workshops.

Belconnen Arts Centre engaged Canberra Glassworks to present workshops for people with various abilities through its IGNITE program in 2017. Over 10 weeks participants were provided within a supportive environment to develop skills in glass sculpture and casting processes.

Our 2017 Teaching Artists included Nicholas Doran Adams, Ellen Collins, Brian Corr, Mark Eliot, Rose-Mary Faulkner, Hannah Gason, Louis Grant, Carole Griffiths, Rachael

Harris, Simon Maberley, Catherine Newton, Peter Nilsson, Emeirely Nucifora-Ryan, Lucy Palmer, Phoebe Patteson, Kirstie Rea, Luna Ryan and Daniel Venables.

## PROFESSIONAL WORKSHOPS

### CIT SOLUTIONS' ADULT SHORT COURSES

- Glass Blowing
- Glass Blowing – Next Steps
- Create a Plate
- Casting
- Beadmaking
- Window of Light and Colour
- Flameworking
- Flameworking – Next Steps
- Engraving
- Bead Journey
- Complete Engraving
- Complete Kiln

### CLASS ON DEMAND AND STEPS TO INDUCTION

- Class on Demand: Casting Beginners: Luna Ryan
- Class on Demand: Glassblowing Comprehensive/Steps to Induction: Tom Rowney
- Class on Demand: Coldworking Beginners: Peter Nilsson
- Class on Demand: Flameworking: Mark Elliot
- Class on Demand Comprehensive Kiln Forming: Kirstie Rea

### WINDOW ON LEARNING

The following tours and workshops were offered for school groups from across Australia to introduce them to glass making techniques and process, and to our historic building.

- Glass Outreach (Years 7 – 10, ACT schools only)
- The Discovery Tour for children (for 4 to 18 year olds)
- Art and Science tour (high school students)



# Community Engagement Program

Canberra Glassworks continues to grow both in terms of our program offerings and as a cultural facility that local, national and international artists may access. Through community engagement we offer rich life-long learning opportunities where diverse audiences may participate in glass making at all levels.

We interact with our community in many ways throughout each year. We greatly appreciate the support and advocacy we received from our community. We presented the following community engagement programs in 2017:

## NEON NIGHT

### 7 February

As part of the 2017 Enlighten festival, the Glassworks provided evening workshops and demonstrations where children and families could experience Neon inspired activities. Harriet Schwarzrock and Steven Cole provided exciting Neon demonstrations. Activities were family focused and tailored for greater accessibility.

## (R)EVOLVE: AUSGLASS CONFERENCE

### 26 to 29 January

Ausglass presented public demonstrations and a community engagement program as part of the 18th bi-annual (r)evolve: Ausglass Conference in Canberra from 26 - 29 January 2017. The CGW program at Canberra Glassworks invited the public in to see live demonstrations and engage directly with artists involved in the conference on the first afternoon/evening of Friday 27 Jan 2017. It culminated in a performance of new work *The Sixth Mass Extinction* by Ngaio Fitzpatrick (ACT), a spectacular live glass installation event in the Fitters Workshop this was attended by over 200 people. Both Canberra Glassworks and ANU School of Art also hosted pre and post-conference professional workshops for delegates.

Our artistic community provides incredible support to our operations. They are involved in a monthly clean-up, we host bi-monthly Artist Access meetings where hirers discuss issues



and ideas, they all contribute generously to our fundraising initiatives including the Collectors Raffle and Winter Glass Market . Canberra Glassworks also has a Creative Group, which includes Board representatives, who regularly provides advice to Management and the Board.

We interact with our community in many ways throughout each year. We greatly appreciate the support and advocacy we received from our community. We presented the following community engagement programs in 2017:

## SUNDAY GATHER

Each weekend, Sunday Gather sessions were presented in the Hotshop, Engine Room and Flameworking areas for the benefit of our visitors. Artists nominate for this free hire session each week and in return they engage with visitors regularly as they go about their work.

## CRYSTAL CLEAR PROGRAM

First established in 2014, the Crystal Clear program is a series of talks given by (primarily) artists at the end of their residencies. It provides members of the community with an informative way to find out more about glass. A special session on IP was presented by staff from Corporate Partners King & Wood Mallesons.

- Wilhelm Vernim, January 22
- Scott Chaseling, February 23
- Andrew Baldwin, March 16
- Courtney Warren, Cathy Newton, Ursula Halpin, April 6
- Holly Grace, April 27
- Jonathan Baskett, May 27
- Rose Falkner, June 11
- Ayano Yoshizumi, July 19
- Zoe Woods, August 13
- Brenda Croft, September 27
- Elaine Miles, October 27
- Madisyn Zabel, November 27
- Rose-Mary Faulkner, December 12

## WINTER GLASS MARKET 2017

The Winter Glass Market is a free community celebration of glass and glass-making which reveals the power of glass and light at Canberra Glassworks. Presented for the third time on 17 June 2017 in and around the Canberra Glassworks and Fitters' Workshop, within the future Kingston Arts Precinct, this event provided people from the ACT and visitors to the ACT an opportunity to directly engage with the professional artists working from Canberra Glassworks as they showcased their skills and craftsmanship through demonstrations and workshops and present works for sale at market stalls and in exhibitions.

With continued support from our arts patrons, John Hindmarsh and family, Canberra Glassworks continued the inaugural Hindmarsh Prize as a key feature of the Winter Glass Market program in 2017. To accommodate the Hindmarsh Prize and ensure its professional presentation, as was done in 2016, we used the Fitters' Workshop as our



gallery space. Canberra Glassworks engaged a professional production team, including guest curator Grace Blakely-Carroll, to support the presentation of the Winter Glass Market 2017 and Hindmarsh Prize.

In 2017 our theme was inspired by the stories and imagery from European winters. Audiences were able to see and experience spectacular glass making demonstrations by professional artists doing hot glass blowing, neon, flameworking and engraving throughout the building. Again we presented interactive, hands-on glass making activities for all ages and live entertainment throughout the event. *The Chandelier Show* adorned the foyer and galleries and our historic building was lit with a silhouette lighting display.

The Black Forest Fairy Grotto for storytelling was a highlight for children while adults loved having a go at flameworking over the Viking Bead Furnace. Gluhwein, Goulash and tall pine trees in and around our building added a warm and cost European smell to this, once again, very successful event.

- 7500 people attended (estimates from manual counters in foyer and at Information tent)
  - 36 staff were rostered on various duties for the event
  - 31 volunteers were rostered on various duties for the event
  - 43 glass artists received income from the event (workshops, demonstrations, silent auction or market stalls) not including those who may have had works purchased from the Canberra Glassworks shop on the night
  - 9 local bands/performers were involved in the entertainment program
  - 14 external contractors were directly involved including Production Manager, Lighting Designer, Rigger and production/technical/ security, food and drink suppliers
  - 1108 people submitted a Lucky Door Prize entry on the night
- Our survey indicated that the Winter Glass Market is very much a family event, with more than 47% attending with family and friends, 24% with their partners. The lighting was designed this year by Lighting Designer Justin Cheek collaborating with artist Brian Corr.



# Visitor Experiences & Retail

The Canberra Glassworks Visitor Experience team greeted a total of 73,981 people to the facility in 2017, during their opening hours of 10am to 4pm, Wednesday to Sunday. Visitor numbers were counted through our door counters at reception daily and at special events. We continued to receive terrific feedback in our visitor book throughout the year.

Visitor survey responses rated the overall experience, customer service, exhibition space and building presentation as very good and comments singled out our Make Your Own sessions as a highlight.

The Visitor Experience team worked to give the retail store Gather a new identity in 2017, which included emphasising the store's brand name as well as giving it a fresh look and feel.

The cabinets in the store were moved to the foyer to allow for two new tables to be built by our technical team as replacements. This has created more space to display and sell featured products.

The Visitor Experience team worked with our marketing staff to continue a regular Feature Artist initiative which promotes individual artists each month. We carried this over to our 'What's Hot' newsletter and social media platforms including Instagram and Facebook. Additionally, we produced a special Christmas catalogue which was sent via direct mail out to our VIP mailing list and distributed to mail boxes along the Kingston Foreshore in November.

The Canberra Glassworks Visitor Experience team were responsible for contributing a total of \$324,308.27 of our income in 2017. Products in store were sold on a consignment basis and were received from artists across Australia and New Zealand.

In 2017, we provided a total of 95 artists with a total of \$149,108.93 in consignment sale commissions. We continued to develop our relationship with the Canberra Region Visitors Centre at Regatta Point by providing them with CGW production items for sale, including our GEO Series and Historic Kingston Power House Paperweights.



**Stunning!** David and Karen Sherry, Mt Gambia SA, 11/10/17

**Amazing work and building.** Ruth Nyman, Townsville, 23/9/17

**It was a great experience to see what happens around the place and how they create glass.** - Erin Shute, 8/4/17

**A really interesting heritage tour by a volunteer.** G Souter, 12/4/17

**Mind blowing work.** Maria Morales, 5/7/17

**Our first visit, very impressed with the building's design and the artists at work.** Colleen and Ron Tiller, 12/4/17

Our volunteers provided Historic Tours on Saturdays at 11am and continued to support the Visitor Experience team in the shop and by providing visitors with commentary about the building and artists working within the facility.

We continued to conveniently provide materials for sale to artists from our materials store. In June 2017 we received an order of Gaffer Glass bar for the first time since 2008.

# Production and Commissions

In 2017, the Production and Commissions area revenue increased significantly due to the successful bid to produce the 'Rising Sun' in cast glass for the Australian War Memorial in France. Noteworthy corporate gifts and awards completed by local artists included the Australian Library and Information Association and the Australia Council for the Arts. A stunning custom designed stained glass window for a private residence designed by Ruth Oliphant began construction as well as a large chandelier by studio artist Christine Atkins.

Canberra Glassworks has continued to successfully promote both locally and nationally, the Geo Series – our hand crafted jugs and tumblers designed by Aimee Frodsham and Annette Blair. Our 2017 Winter Glass Market saw the commissioning of a limited edition beer stein and nip glass designed by Scott Chaseling. Emphasis has been placed on building our client base for commissions in the areas of public art, corporate gifts, awards and trophies. These are made up of both corporate and private commissions whereby interstate artists and designers working in other mediums are commissioning local glass artists to design and fabricate their concepts in glass. Some of our new and ongoing clients in 2017 included:

- ACT Government
- ActewAGL
- Australia Council
- Australian Library and Information Association
- Department of Veterans' Affairs
- Geoffrey Strutton
- Imagine Events
- Ken Unsworth
- JamFactory Contemporary Craft and Design
- Michael Snare
- Michael Perry
- National Capital Attractions Association
- National Gallery of Australia
- Royal National Capital Agricultural Society
- Sir Roland Wilson Foundation
- Susan Ivatts
- Patty Hava Designs
- Veteran's Film Festival



# Venue hire

Canberra Glassworks provides venue hire opportunities to individuals and organisations. We primarily promote our venue for hire through the Canberra Convention Bureau and our website.

Corporate hirers in 2017 included:

- Castrol
- Fashfest
- Canberra International Music Festival
- PSMA Australia
- National Australian Association of Women in Construction
- Proximity
- Telstra
- Canberra Business Chamber



# Partnerships, Donors & Memberships

**Canberra Glassworks sincerely thanks its partners and donors and is also appreciative of the services and support provided through its current memberships.**

## Government Partners



The ACT Government through artsACT and the Australian Government through the Australia Council for the Arts, its arts funding and advisory body through the Visual Arts and Craft Strategy.

## Foundation Partners



## Corporate Partners



## Community Partners



## Exhibition Accommodation Partner

**DOMA** HOTELS

## Wine Sponsor



## Project Partners

### Hindmarsh Prize 2016 – 2018 Partners



### Asialink Reciprocal Residency



## Winter Glass Market 2017

### Event Partners

ACT Government through the ACT Events Fund



### Kingston Partner



### Event Partner



### Event Supporters



### Other Partners and Sponsors



### 2017 Donors

- Anonymous
- Deborah Bowen
- Brodburger
- Travis Doherty
- Joel Downey
- Chris Faulks

- Goulburn Workers Club Day Out
- Fergus Hanson
- James Hetherington
- Meagan Higgins
- Meredith Hinchliffe
- Nathan Judd
- Kevin Keith
- Raj Mahajan
- Pria O'Sullivan
- Susan Robertson
- Phillip Sands
- Richard Snow
- Tall Foundation
- The Snare Family
- Carlo Tosolini at Molto Italian

**Memberships**

- ArtsHub
- Ausglass
- Australian Craft and Design Centres
- Canberra Business Chamber
- Canberra Convention Centre
- Glass Artists Society
- Museums & Galleries Australia
- National Association of Visual Arts (NAVA)

# Members of Board & Staff

## **Board of Directors at 31 December 2017**

- *Chair* Nola Anderson (resigned from Chair June 2017)
- *Deputy Chair* Michael Snare (Chair from July 2017)
- *Treasurer* Ian McShane
- *Company Secretary* Pria O'Sullivan
- *Directors* Joan Uhr, Brendan Smyth
- *Board advisors* Ellen Collins, Kirstie Rea

## **Staff**

- *General Manager/ CEO* Beverly Growden (to November 2017)
- *CEO* Julie Skate (from November 2017)
- *Artistic Director* Jane Cush
- *Finance Manager* Pulkit Raichura
- *Financial Administrator* Mary Kendell (to February 2017)
- *Financial Administrator* Parvathi Yalamati (to November 2017)
- *Finance Administrator* Ruth Omoladun Ogunrinola (From October 2017 to November 2017)
- *Accountant* Adrian Slabuzewski (from October 2017)
- *Marketing Manager: Digital and Creative* Wendy Dawes
- *Marketing Manager: Sales and Development* Melissa Delfino (from September 2017)
- *Administration Assistant* Isobel Rayson (to October 2017)
- *Administration Coordinator* Francesca Gould (from September 2017)
- *Artistic Program Coordinator* Ngaio Fitzpatrick
- *Artistic Program Coordinator* Jacqueline Knight (from January 2017)
- *Production Supervisor* Lisa Cahill (to May 2017)
- *Production Supervisor* Samantha Barrett (From April 2017 to June 2017)
- *Production Supervisor* Jacqueline Knight (from April 2017)
- *Education & Community Engagement Manager* Helen Marshall
- *Visitor Experience Supervisor* Alexandra Frasersmith (to March 2017)
- *Visitor Experience Supervisor* Beth Hirsch (from March 2017)
- *Visitor Experience Assistant* Meagan Jones
- *Make Your Own Artist* Sui Jackson
- *Technical Manager* Tom Rowney
- *Building & Facilities Technician* Jonathan Ely

## **Volunteers**

Sincere thanks to all of our volunteers, including artists who are not listed, who gave back their time to this organisation in many ways in 2017:

Elizabeth Casling, Trevor Lewis, Chloe Manning, Peter Nolan, Michelle Penalurick, Patricia Parker, Penelope St Clair, Peter Threlfall, Mariene Le Brun

## INDEX OF IMAGES

### Cover

Ngaio Fitzpatrick's *Glass Mandala* hangs in the rear stairwell as part of the 2017 exhibition, *Home is where the heat is*. Photo by Adam McGrath

### Page 4

Christine Atkins' chandelier, *Illumine*, hangs in the Smokestack during the exhibition, *The Chandelier Show*. Photo by Adam McGrath

### Page 5

Michael Snare. Photo supplied.

### Page 6

Matthew Curtis's work, *Neodymium Paired Section* in the main gallery during the exhibition, *Defining Moments*. Photo by Adam McGrath

### Page 8

Ben Edols enthalls the crowd during the Winter Glass Market hotshop demonstrations.

Sui Jackson assists Asialink Reciprocal Resident, Ayano Yoshizumi during her residency in June.

### Page 9

General Manager Beverly Growden talks to the crowds during a hot glass demonstration as part of the Ausglass conference.

Kate Nixon assists Annette Blair during her demonstration for the Ausglass conference.

### Page 10

The gallery for the exhibition of *The Chandelier Show*. Photo by Adam McGrath

The gallery for the exhibition of *Defining Moments*. Photo by Adam McGrath

### Page 11

Tom Rowney's *Black one hundred and twenty eight* in the gallery during *Tom Rowney & Zelkjo Markov, a joint exhibition*. Photo by Adam McGrath.

Scott Chaseling's *Adrift*, the winner of Hindmarsh Prize 2017, in the Fitters Workshop. Photo by Adam McGrath

### Page 12

Neil Roberts' *One Man's Eyes*, in the Smokestack during the exhibition *Neil Roberts: chances with glass*. Photo by Adam McGrath

Ayano Yoshizumi's *#16*, made during her residency supported by Asialink.

Peter Nilsson's *What once was*, the crowd favourite from Hindmarsh Prize 2017. Photo by Adam McGrath

### Page 14

Art Group Creative Fellow Harriet Schwarzrock shapes glass.

Thomas Foundation Artist in Residence, Jonathan Baskettt reheats glass.

### Page 15

Thomas Foundation Artist in Residence, Madisyn Zabel engraves glass.

ACT Arts Resident Brenda L. Croft works in the mould room. Artist in Residence, Scott Chaseling torches glass in the hotshop.

### Page 16

Hamish Donaldson sculpts a glass hand during the Simon Maberley masterclass, Mixed Media in the Hotshop.

Adina Leigh-Fitzsimons talks to the crowd about her ACT School Residency.

### Page 17

Promotional photo for a school holiday class

Promotional photo for the CIT Short Course in Casting.

A participant of the Make Your Own Paperweight learns how to shape hot glass.

### Page 18

Harriet Schwarzrock assisting during the Ben Wright demonstration at the Ausglass conference. Yes, that's a pineapple.

### Page 19

Crowds milling around the entry to Canberra Glassworks during Winter Glass Market 2017.

Promotional photo for Scott Chaseling's limited edition glass steins for Winter Glass Market 2017.

### Page 20

Promotional photo of production work made by Ben Edols, a featured artist for the retail shop.

### Page 21

The Australia Council's commissioned jug and tumbler set, made by the Canberra Glassworks team.

Lisa Cahill prepares a maquette for the Department of Veterans' Affairs commission for the Sir John Monash Centre in Villers-Bretonneux, France.

The specially commissioned gin for Winter Glass Market, and Scott Chaseling's nip glasses.

### Page 22

The Canberra Glassworks cathedral ceilings are a drawcard for people to hire the venue.