

canberra
glassworks

2020

Annual Report

1st January to 31st December 2020

We acknowledge the Ngunnawal and Ngambri peoples, the traditional owners of the ACT region, on whose lands we live and work and where Canberra Glassworks stands. We pay respect to their Ancestors, Elders, leaders and artists past and present, and recognise their ongoing connections to Culture and Country. We also extend our acknowledgement to all First Nations peoples.

Auditors: Chaterpoint 1/169 Newcastle St Fyshwick ACT 2609

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

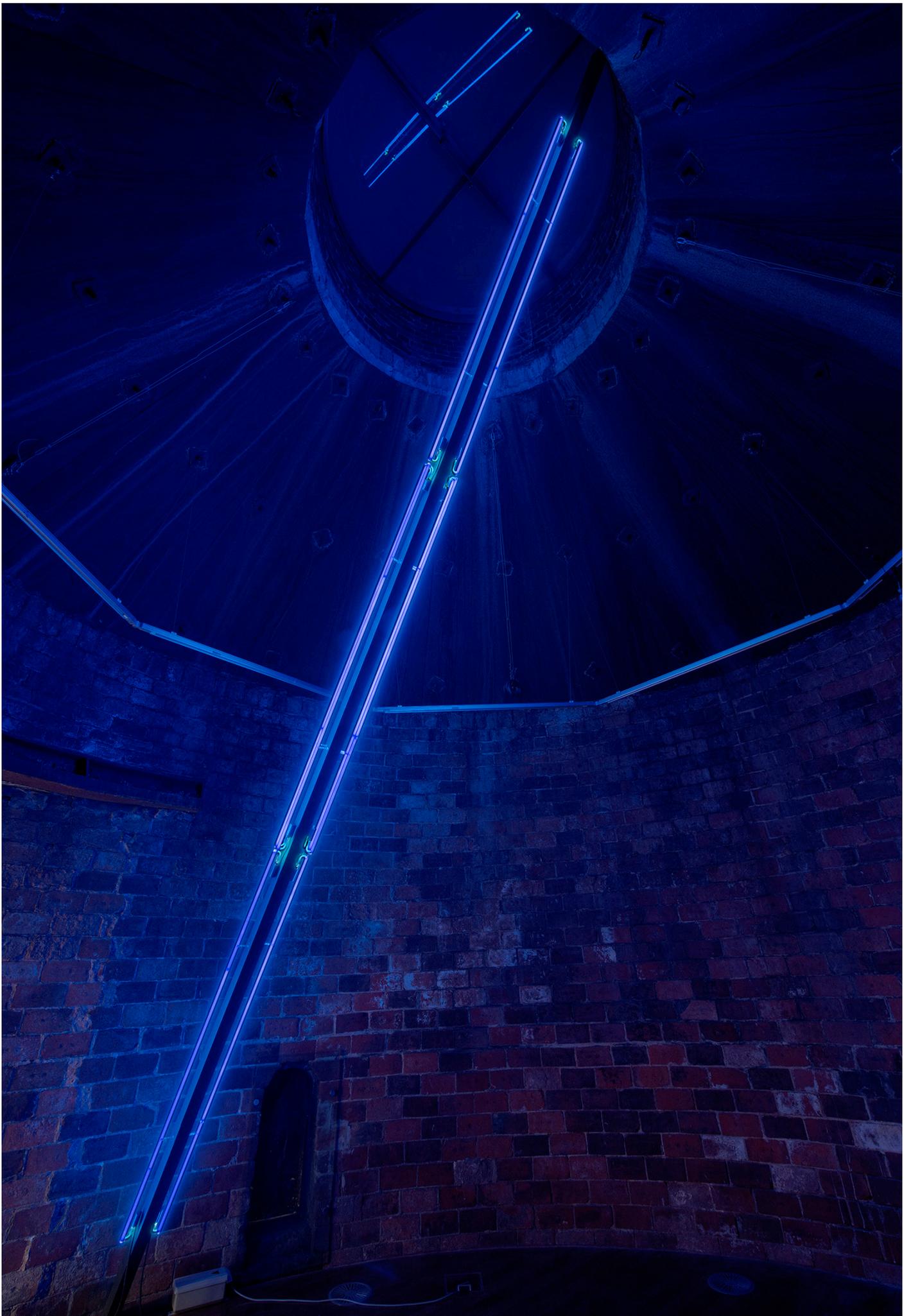
Registered Office:

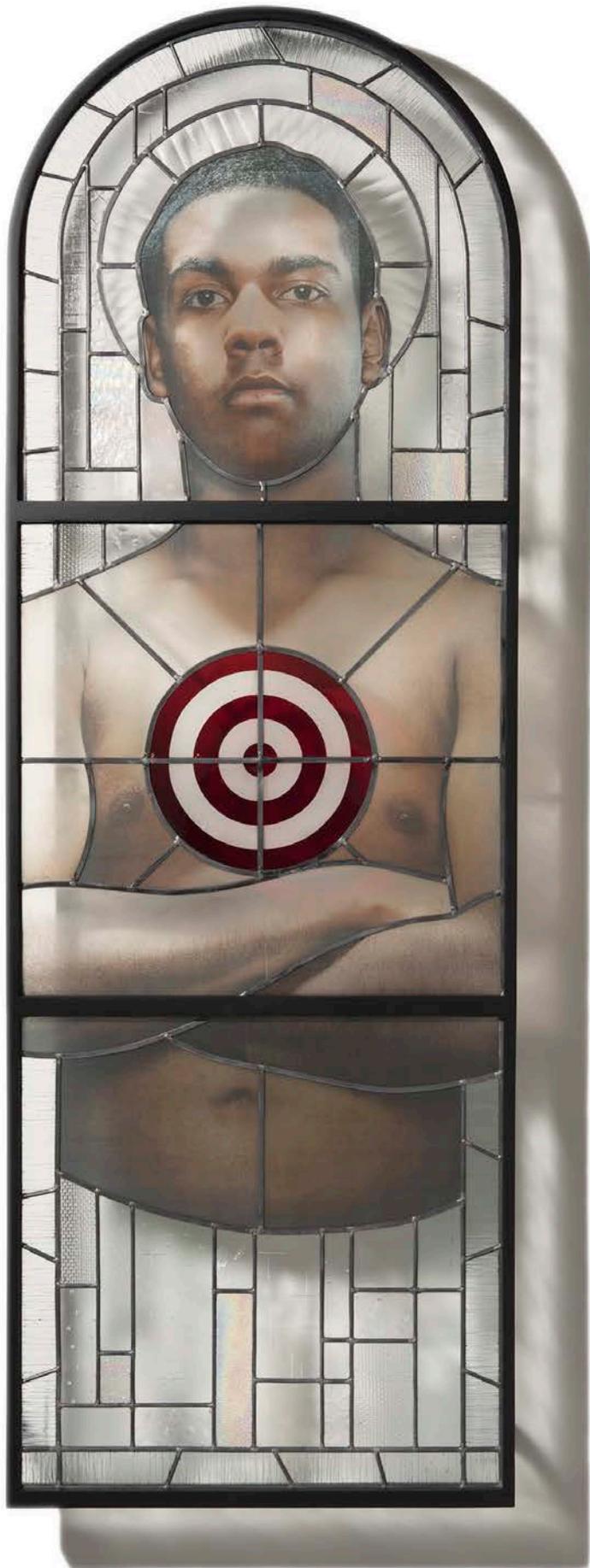
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Strategy 2020 - 2024

Our Purpose

Canberra Glassworks is Australia's national centre for artists who work with glass, a core cultural asset at the heart of the Kingston Arts Precinct, and a place where we embrace experimentation, education and engagement.

Our Vision

In ten years' time we will be a thriving and ambitious organisation where the creative potential and skills of artists working with glass are valued, championed and shared and increasingly sought after by the public, curators and collectors.

To achieve this ambition there are seven key goals across our business identified as critical to achieving our purpose and vision over the next five years:

In our work

1. Practice – Perform at the highest level in all that we do – from education to exhibitions, facilities to retail – improving all aspects of industry, stakeholder and public engagement with Canberra Glassworks
2. Pathways – Recognise artists are at the heart of what we do and create the pathways and potential for them to develop sustainable careers and markets for their work nationally and internationally.
3. Place – Acknowledge and celebrate the history of the Kingston Power House, the Ngunnawal and Ngambri Peoples, traditional custodians of the land on which it stands, and the leading role Canberra Glassworks will play in the Kingston Arts Precinct



In our business

4. Provision – Ensure our business model improves sustainability, organisational growth and resilience and demonstrates the considerable cultural, social and economic value we generate
5. Profile – Canberra Glassworks is recognised as a national and international centre for contemporary glass and centre of choice for artists, curators, collectors and purchasers of glass art
6. Participation – Increase levels of engagement with the unique experience of Glassworks across all audiences and communities
7. People – Develop a staffing and governance structure that is appropriate to the business and its resources, supporting development opportunities for staff and artists alike and work towards becoming an employer of choice.

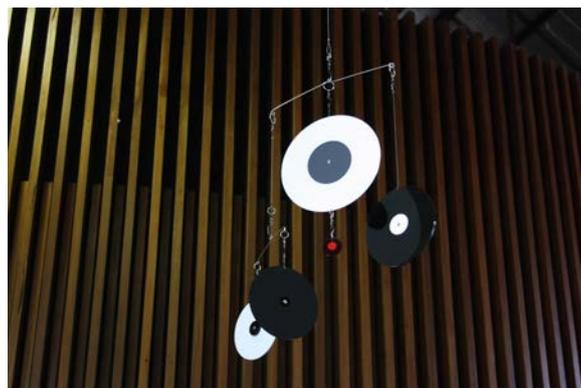
Chairs Report

In the year that was 2020 - it would almost be possible to issue a 'national template' for organisation annual reports with common subheadings including bushfires, COVID, cultural inclusion and gender equity. Sure enough, these issues were all part of the Canberra Glassworks journey of the past year, and they presented an opportunity for us to showcase the strength of our connection to the community and the resilience of our people.

The continuing bushfire disasters in our region in the early months of 2020 threatened the homes of many of our staff, artists, volunteers, family, and friends – and the lingering smoke made it hard for anybody to work at the Glassworks. True to form, the response from our artists, staff and volunteers presented the very best attributes of human generosity and care. A fundraising exhibition and auction collected more than \$20,000 for the recovery effort – with a special donation to care for animals injured in the fires.

No sooner had we resumed more normal post-bushfire operations than news of the pandemic began to emerge. As for much of the country, our descent to closure was very rapid when our local community went into lock down. With strong support and advice from our management team, we rapidly adjusted our operations and plans for the year – with a focus on keeping people safe and ensuring the Canberra Glassworks could survive without exhausting our financial resources.

The COVID interruption meant that our studios, the hot shop, engine room and other facilities all closed, education programs were cancelled, and exhibitions were deferred. But as restrictions began to ease, we were able to slowly recommence operations – at all times working within the official public health restrictions and advice on the appropriate ways to protect the health of staff, artists, volunteers, and visitors.



So, against this negative backdrop, I am amazed and immensely proud to present, the following page, a list of things that we DID manage to achieve in 2020. This list would be great in ANY year.

The impressive achievements of 2020 were only possible because of the dedication and hard work of our employee team, under the leadership of our Chief Executive Julie Skate, and I cannot adequately express how grateful we are for their efforts and commitment. I also recognise and appreciate the immense contribution that artists and volunteers make to the success of the Canberra Glassworks.



We are also very grateful for the continued support of our financial supporters. The ACT Government, through arts ACT, is our major supporter through provision of Key Arts Organisation funding. We were also supported during 2020 by the Hindmarsh Group and the Tall Foundation, Australia Council for the Arts and, as part of the pandemic response, the Australian Government JobKeeper program.

At Board level, I wish to recognise the service of David Whitney, who completed his time as Chair and Board Member in April 2020. David has long been a supporter of the Canberra Glassworks and we consider him a lifelong friend. I wish to also thank members of the Board for their continuing contributions – Liz Nield OAM, Anne-Marie Perret, Brendan Smyth, Rebecca Edwards, Katherine Nguyen, Peter Baker and Kelli Cole. We have a

strong and diverse Board, with a great mix of professional skills. I also acknowledge Peter Nilsson who stepped down as a Board Advisor and welcome Spike Deane to this role alongside Jeremy Lepisto.

While natural disasters and the pandemic have made 2020 one of the most challenging years in the modern era, those same challenges have enabled us to build new ways of working, to renew our focus, and to prepare for the next stage of our future – a future that we still feel incredibly optimistic about.

Gary Rake, Chair

Treasurer's Report

In the 2019 Treasurer's Report, I wrote that we had experienced a challenging year. The year 2020 certainly put that into perspective!

It was only a couple of months into the year when we, like the rest of Australia, felt the sudden impact of the global pandemic. In the very early days and weeks, with broad scale mandatory closure of businesses, including the Canberra Glassworks, our management team prepared a rapid-response plan that was intended to help the Canberra Glassworks keep our people and assets safe and survive the year under our own resources. Some of the decisions we made were difficult, but they were very necessary.

There were also two key elements of government support that helped us survive COVID-19:

- The first is a Key Arts Organisation funding from the ACT Government. Every year, this is the major foundation on which we build all other success. We are very grateful for the continuing support of the ACT Government.
- The second was JobKeeper. While we had prepared a crisis budget that we hoped would sustain us, when the Federal Government JobKeeper support payments were announced, we checked our eligibility and claimed the payments. This was, for us, an unbudgeted revenue source and it enabled us to give much better income certainty to our people. It also enabled us to focus on how we would recommence operations and keep all our people safe (employees, artists, volunteers, and visitors).

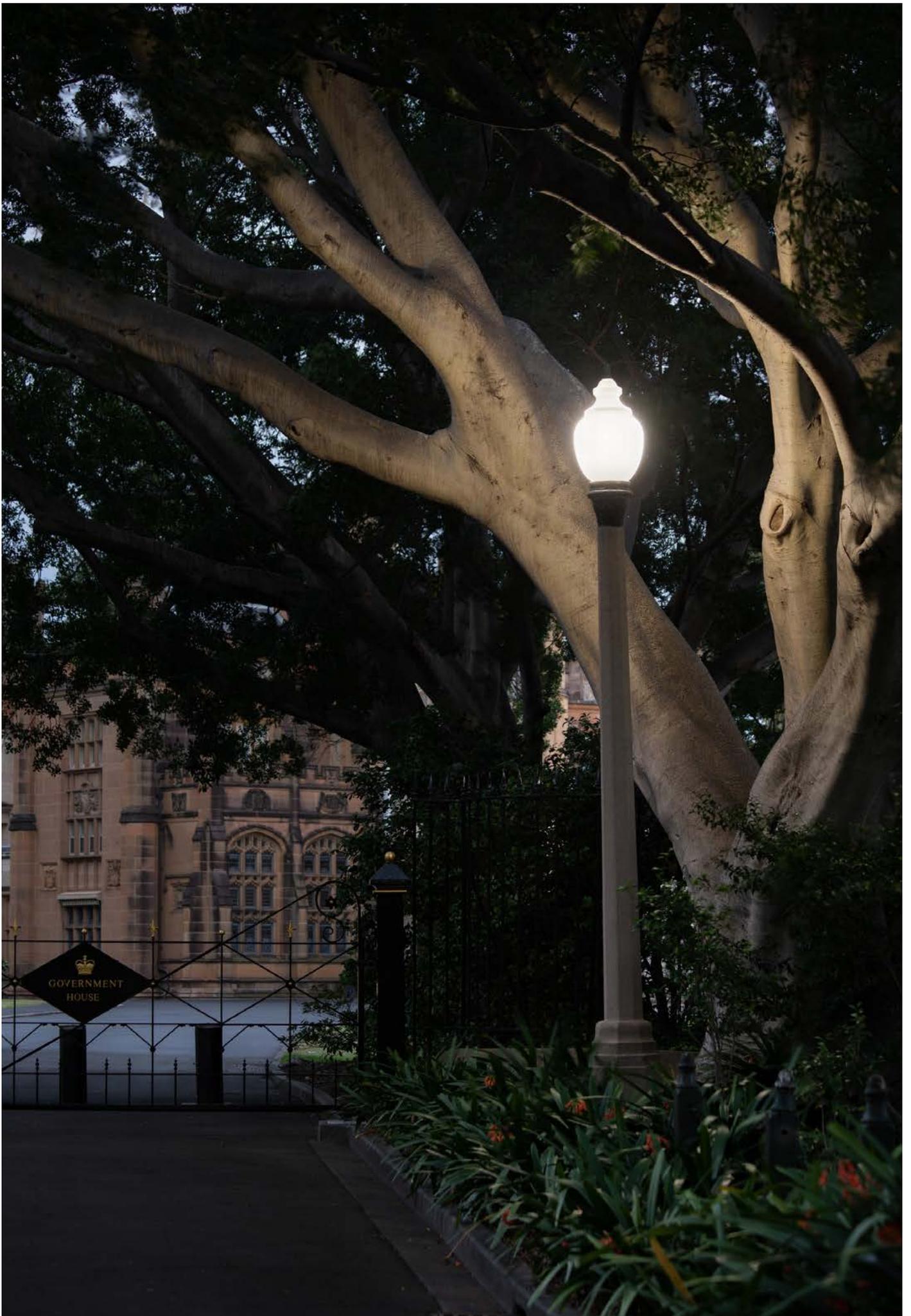
An early recommencement of income generating work was important to our financial plan. With the combination of setting a strong financial plan early in the pandemic and the support of the JobKeeper payments, our revenue in 2020 was up by 13% (compared to 2019) to \$2.175m while our expenses were 9% lower at \$1.832m largely due to reduced operations during the COVID shutdown. Our operating result for the year was a surplus of \$339,775 against a budgeted deficit of \$3,031.

This operating result is one of the strongest outcomes in the Glassworks' history and we recognise that it is quite unusual. The Board has already adopted a position of using this surplus to strengthen our underlying resources and financial sustainability. It gives us a little scope to invest in new strategic projects, while serving as a stronger safety net for future challenges.

In this most challenging year, I am especially grateful for the service and support of the team behind the Canberra Glassworks a success. They have shown incredible commitment and resilience as we worked our way through 2020. Their efforts are reflected in our positive outcomes.



Gary Rake, Treasurer



CEO's Report

Compiling the Annual Report allows me to reflect on the experiences I have shared with our visitors, supporters, volunteers, and team. We began the year with a robust schedule of exhibitions, artist talks, classes and events. Along with the rest of the world our activities came to a sudden halt in March and while 2020 was a little “different” I feel gratitude when I think back on the support and strength our community showed under this most challenging of times.

After much discussion with the board and team, we closed the Glassworks to the public and went from buzzing with activity to a level of quiet never seen before. Three of us remained in the building to keep the facility safe and allow access for artists, while our public-facing activities were temporarily suspended.

In September, we were thrilled to be able to reopen our doors to the public. With cleaning protocols and operational procedures to meet health and safety guidelines in place, our visitors and hiring artists slowly began to return. Once again, we heard the sound of school children as our wonderful teaching artists delivered tour and tile experiences. The Creative Workshops began to book up and retail sales surged both in the online and IRL shop.

We consulted our new Strategic Plan and found that, despite the pandemic, the strategic



priorities were still relevant, and we remain dedicated to these initiatives that will re-shape the Glassworks today and for the future. Canberra Glassworks is an organisation that draws, and learns from, its past and continually looks to the future. The success we have found through this approach would not be possible without our Board who continue to support openness and the presentation of different ideas. In the 2019 CEO report I wrote Canberra Glassworks must see itself as a work in progress, being nimble and ready to take advantage of new opportunities. This still rings true, and I look forward to 2021 being a year where we consolidate and build on those opportunities with the welcome support of our board, team, volunteers, artists, and donors.

Julie Skate, CEO

Exhibition Program

In 2020 Canberra Glassworks continued to work toward finding a balance between working with glass artists and supporting non-glass artists in the exhibition program. The exhibition program for 2020 has been made possible with the support of our extended residency program throughout 2019 and into 2020. Joining these two dynamic programs together supported the creation of an exciting body of work made in our facility. With access to equipment, mentoring, and expertise from the wider studio glass community, artists have been able to explore the medium of glass; creating works to be exhibited at Canberra Glassworks.

A reduced number of five exhibitions were realised due to lock-down restrictions, three of which showcased artworks by artists not known for using glass within their practices. Tony Albert (QLD/NSW) was supported to learn about glass and to produce a significant new body of work for the exhibition Duty of Care and NIRIN the Sydney Biennial. Four highly skilled glass artists, Simon Maberley, Hannah Gason, Harriet Schwarzrock and Brendan Van Hek were supported in three exhibitions, Smoke & Mirrors, Adaption and pattern & effect. Two exhibitions, Adaption and Something in the Air, were undertaken in partnership with Suki & Hugh Gallery and Contour 556 to provide a wider support network to artists during 2020.

The exhibition Pattern and effect was delivered by Sydney based artist Brendan Van Hek for the first exhibition of 2020. Concepts for this exhibition were developed along which artworks during a month-long residency at Canberra Glassworks. This exhibition explored themes of race, religion, and masculinity.



Post lockdown exhibition Duty of Care by Tony Albert (Girramay/Yidinji/Kuku-Yalanji peoples) opened in June and showcased the body of work created during a 2019 residency at Canberra Glassworks. Albert's practice centres around a collection of Aboriginalia which he began collecting in the 1980s and has a strong connection to the three-dimensional object and decorative arts. Built on the body of work created for the exhibition Visible at QAGOMA in 2018, Albert explored notions of invisibility, using the transparency of glass to explore the concept of the lack of visibility of marginalised people.



Exhibitions 2020

Pattern & Effect

Dates: 30 January to 15 March 2020

6.5 weeks

Artist: Brendan VAN HEK

Venue: Canberra Glassworks Galleries

Artist fee paid: \$2,500

Attendance: 5,464

Duty of Care

Dates: 13 June to 27 September 2020

15 weeks

Artist: Tony ALBERT

Venue: Canberra Glassworks Galleries

Artist fee: \$18,000 grant used for fabrication of artworks. This exhibition was supported by Australia Council for the Arts, Organisational Project Funding.

Attendance: 5,833

Something in the Air

Dates: 07 October to 17 November 2020

5.5 weeks

Artist: Marie HAGERTY &

Peter VANDERMARK

Venue: Canberra Glassworks Foyer

Artist fee: provided by Contour556

Attendance: 2,685

Smoke & Mirrors

Dates: 07 October to 17 November 2020

5.5 weeks

Artist: Simon MABERLEY

Venue: Canberra Glassworks Galleries

Artist fee paid: \$2,500

Attendance: 2,321

Adaptation

(in partnership with Suki & Hugh Gallery)

Dates: 26 November to 20 December

3.5 weeks

Artist: Ingrid BOWEN, Susie DUREAU, Sharon FIELD, Sara FREEMAN, Hannah GASON, Stefan GEVERS, Isobel RAYSON, Harriet SCHWARZROCK, and Jo VICTORIA

Venue: Canberra Glassworks Galleries

Attendance: 1,029

Residencies

Canberra Glassworks' exhibition program for 2020 has been made possible with the support of our extended residency program throughout 2019 and into 2020.

Canberra Glassworks hosted 11 residencies for artists over a total of 509 days between 1 January and 31 December 2020. All resident artists provided demonstrations or talks for the public as part of our Artist Talk program, although attendance numbers were heavily restricted. The impact of COVID-19 travel restrictions and lockdowns led to two international residencies being cancelled and seven national residencies being postponed to 2021.

The Artists in Residents in 2020 were; Thomas Foundation Artists in Residence (TFAiR) Rob Schwartz (ACT), Jessica Murtagh (SA), and Madisyn Zabel (ACT), as well as Artists in Residence (AiR) Tom Moore (SA), Peter Nilsson (ACT), and Megan Cope (QLD/VIC). Canberra Glassworks also supported Bethany Lick (ACT) through our Emerging Artists Support Scheme (EASS), Graduates in Residence (GiR) Mark Penny (SA) and Bermi Dreyer (ACT), and 2020's Klaus Moje Award Residency, Kirstie Rea (ACT/NSW).





Education

In 2020, Canberra Glassworks recorded a total of 1206 participants engaging with our education programs.

With the effects of COVID-19 the education program was required to become more flexible in its delivery. National and international lockdowns led to postponements and cancellations of many Artist Intensives, Creative Workshops and public programs. Among the highlights were events at Enlighten Festival, an intensive by Silvia Levenson, and new online content produced to engage our community whilst they were unable to visit the Glassworks.

Our ongoing professional development program (Artist Intensives) continued to provide professional artists, and those with additional skill-based training with opportunities to further develop techniques under the expert guidance of national and international teaching artists. In 2020, only one of the planned Artist Intensives went ahead due to the COVID-19 lockdown. Thinking in Glass was delivered by Italian based artist Silvia Levenson which was attended by seven artists. In addition to the Artist Intensives, Canberra Glassworks offered Kiln forming Immersion II: a program designed to provide new more in-depth learning experience and to develop an understanding of creating kiln formed glass objects.



Canberra Glassworks continued, when possible, to offer adult courses in glass making through the Creative Workshops Program. Throughout the year, 151 people engaged with our Creative Workshops Program by either learning glass making across our 11 Creative Workshops presented by our professional artists or receiving vouchers. In addition to group-based Creative Workshops, we ran two Classes on Demand across every glass working technique for five participants. Remaining Classes on Demand were postponed to 2021.

With a strengthened focus on engaging our ACT community, local school students experienced a range of tours and workshops at Canberra Glassworks throughout the year. We presented 10 school tours and workshops reaching 364 students in 2020. 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.

42 School Holiday Workshops were presented across ACT school holiday periods in 2020 with additional online actives. In 2020, Canberra Glassworks developed exhibition-based programs presented during Winter, Spring, and Christmas school holidays. 172 total participants included a new age range of under 5-years.

We presented a limited number of tours and short workshops for the general public in 2020. These included 191 participants in Heritage Tours and Tour and Tile experiences. Make Your Own experiences could not occur after February due to COVID-19, however, a total of 321 people supported the program through buying vouchers to use when the program reopens in 2021.

Education continued to offer employment to local and interstate Teaching Artists including: Nicholas Doran Adams, Annette Blair, Alexandra Chambers, Scott Chaseling, Ellen Collins, Spike Dean, Bermi Drier, Ben Edols, Rose-Mary Faulkner, Ngaio Fitzpatrick, Alexandra Frasersmith, Hannah Gason, Nadina Geary, Fiona Glover, Carole Griffiths, Sui Jackson, Namdoo Kim, Jacqueline Knight, Simon Maberley, Peter Nilsson, Lucy Palmer, Kirstie Rea, Luna Ryan, Bronwyn Sargeson, Carman Skeehan, and Robert Schwarz.



Community Engagement

Canberra Glassworks continues to grow both in terms of our program offerings and as a cultural institution that local, national, and international artists may access.

Although 2020 had many hurdles, we continued to offer opportunities for diverse audiences to participate in glass making at all levels.

We interacted with our community in many new ways throughout 2020 and welcomed the support and advocacy received from the community. We presented the following community engagement programs in 2020:

Luminous – Glass, neon, light!

5 March

As part of the 2020 Enlighten festival, Canberra Glassworks provided evening workshops and demonstrations where audiences of all ages were engaged and included demos and a workshop in *Neon Illumination* taught by Harriet Schwarzrock assisted by Tom Rowney as well as *Our Make your Own in Neon* by Robert Schwartz and *Lights, Camera, Action!* involved using a camera on a slow shutter setting and using lights to create light paintings. We held free Family friendly *Painting with Light* activities in the foyer.

Thinking in Glass – Silvia Levenson

5 to 9 March

In *Thinking in Glass* Silvia Levenson guided students in their own art practice to make new works using the same methodology that she applies within her own studio. Using glass working techniques of lost wax casting, open face kiln forming and experimental printing

on glass. This intensive workshop shifted understood notions and boundaries of the participants in order to achieve innovative solutions and installations.

International Women’s Day

8 March

A celebration of women glass artists featured Annette Blair, Belinda Toll and Bronwyn Sargeson in the Hotshop; Jaqueline Knight and Harriet Schwarzrock in the Project Space doing a Neon demo, a casting demo by Luna Ryan in the Mould Room and an artist talk by Silvia Levenson in the Engine room. Visitor Experience reported an outstanding number of 1033 of people in attendance on the day.

Science Week

13 August

Education worked closely with Ngaio Fitzpatrick to produce a program for Science Week 2020, based on the theme ‘Deep Blue’. Education was successful in a grant application with Seed grants ACT, to produce *Requiem for a Reef*. *Requiem for a Reef* is a collaborative performance and immersive work of advocacy for the endangered Great Barrier Reef by artist Ngaio Fitzpatrick, composer Alexander Hunter and nine musicians, playing glass and traditional music instruments. The performance of *Requiem for a Reef* was recorded in the Hotshop and shared online.

The work explores the beauty and fragility of glass to capture a crystalline moment of tension and fracture. Like glass, Earth ecosystems exist in a state of equilibrium and once pushed beyond a stable state, will change radically in structure from a state of entropy to a state of rupture triggering a cascade of feedbacks causing accelerating cycles of more warming and loss of biodiversity.

The performance was followed by a Q & A with Mark Howden, Director of the Climate Change Institute; Ngaio Fitzpatrick, Artist and Dr Jennie Mallela, Marine Biologist Expert from ANU.

Creation of online education activity resources

Education developed new activities based on the exhibition by Tony Albert, *Duty of Care*. The activities consist of videos and a detailed PDFs for two step by step learning activities, published online on our website. The activities included *Create a stained-glass window* and *Create a Mosaic or Collage*. The stained window activity was also included as part of the GAS (Glass Arts Society) Community Outreach initiative Online Passport Activity for children to do at home during quarantine.

These experiences have shown incredible value of continuing to develop online activities that enable engagement of general audiences with glass and artists remotely.



Kiln forming Immersion II August to September

The group of people who completed the 20-hour kiln forming immersion on Monday nights developed their understanding of creating glass kiln formed objects. This workshop was designed for those with some kiln forming experience wanting to gain the skills and confidence required to work independently using basic kiln forming processes. Participants are encouraged to bring along their own ideas.

UNBREAKABLE Kids Design Competition September to November

The 2020 theme, UNBREAKABLE, was inspired by our ability, as a community to work together through adversity and bounce back. The competition closed on 30 October and received 330 entries and short listed 10. The winning design GLASSTEROPTIS designed by Isobel, aged 10, was made by Simon Maberley and team on 14 November as part of Design Canberra Festival.

Visitor Experience + Retail

The Canberra Glassworks Visitor Experiences team welcomed 11,692 visitors through our doors in 2020, a reduction in visitor numbers from 2019 due to the closures due to COVID-19.

The Canberra Glassworks Visitor Experiences team welcomed 11,692 visitors through our doors in 2020, a reduction in visitor numbers from 2019 due to the closures due to COVID-19. Canberra Glassworks closed its doors to the public from the 25 March 2020, reopened the retail area on 8 May 2020 followed by the exhibition program on 13 June 2020 with the exhibition *Duty of Care*, Tony Albert. Full reopening to the public, including Hotshop viewing platform and access to the wider building occurred on 16 September 2020.

Make Your Own program continued to be popular at the start of 2020, but faced heavy disruptions, postponements and cancellations between March and December. The total number of participants in the MYO program in 2020 were 66 compared with 905 in 2019, a reduction of 92.7%.



One of our primary aims is to share the narrative and craftsmanship behind the work with customers in Gather, our retail space. This relationship between maker, product and then owner is part of what makes the handmade so valuable. In 2020, \$79,259 was raised through the sale of products from 83 Australian artists. Gather is a vital outlet for many of these artists and we regularly seek out new and engaging items.



Other public programs that were impacted in 2020 included the cancellation of our Open Day, exhibition openings and artist talks. On the 25 November we hosted a COVID safe opening event for the exhibition *Adaptation* in partnership with Suki & Hugh Gallery.

Over the Christmas period extended shopping hours were available with a catalogue to extend the public's shopping experience. The implementation of a temporary online shop was delivered to support artists over lockdown. This online shop operation from 23 May 2020 to 8 January 2021 and generated \$6,248.75 in sales over this period.

In 2020 our volunteer program was suspended due to COVID-19. This included the cancellation of all heritage tours on a Saturday morning, Friday's visitor conversations and general admin support provided by our generous volunteers.

We continue to consider the recommendations for the shop and retail space made in the 2018 retail review and this will continue to guide us in the years to come. Designer Tom Skeehan of SKEENHAN STUDIO was engaged to redesign and manage the delivery of a new fit for purpose retail area within the footprint of the current retail space, which was delivered in February 2021.



Production + Commissions

Despite the numerous disruptions in 2020, it was still a big year for commissions with the production of major artworks for Harriet Schwarzrock, Tony Albert, Megan Cope and Elliot Rich. There was also an increase in heritage reproduction projects and design commissions.

The artwork *Murmuration* by Queanbeyan based artist Harriet Schwarzrock was fabricated and installed in 6 Chan Street Belconnen in late 2020. It was made with the support of Daryl Jackson Alastair Swayn Architects and Canberra Glassworks. This significant foyer artwork is made up of over 800 suspended blown glass pieces. It references the natural spectacle when up to tens of thousands of birds come together. Incredible shapes form in the sky through contracting and expanding as one flock merges into another; swirling in ever more complex and beautiful patterns. The artwork was awarded the 2021 Pamille Berg Award for Art in Architecture.

Brothers (The Prodigal Son), 2020, was the first of a series of editioned artworks that were produced by Canberra Glassworks for artist Tony Albert. This window was exhibited at the 2020 Sydney Biennale, NIRIN. Tony says: “It came out of a recent residency at the Canberra Glassworks. The Brothers images allude to the holy trinity – strong yet powerful, bathed in light, yet still innocent and vulnerable. I wanted to immortalise our people who are all too often written out of history.”

Canberra Glassworks produce five editioned artworks for Albert based on the body of work from the exhibition *Duty of Care*. Supported by Albert’s gallery Sullivan + Strumpf, Sydney and the Australia Council for the Arts through its organisational project funding, this series of work shows the care, dedication and skill of a team of ten glass artists who worked together to produce these pieces.



Other notable commissions included:

- Elliot Rich x Professor Joel Pearson and Canberra Glassworks, *Otherescope*, 2020 Sydney Design Week Commission for the Museum of Applied Arts and Sciences. Exhibited in *Hybrid: Objects for Future Home*
- Edition of ten cast dugong bones for Quandamooka artist Megan Cope in association with Milani Gallery Brisbane for the UNSW Galleries exhibition *Megan Cope: Fractures & Frequencies*
- 1890s Epergne heritage restoration for Parliament House Sydney
- Heritage lighting projects for Old Parliament House, Canberra and Government House, Sydney
- Custom design decanters by Scott Chaseling for Pilot Restaurant, Canberra

Interest in commissions continues to grow providing a steady income not only for the Glassworks but also our artistic community.



Supporters



Members of Board and Staff

Board of Directors

Chair and Treasurer

Gary Rake

Directors

Brendan Smyth

Rebecca Edwards

Katherine Nguyen

Anne Marie Perret

Peter Baker

Liz Nield

Kelli Cole

Board Advisors

Jeremy Lepisto

Spike Dean

Staff

CEO - Julie Skate

Artistic Director - Aimee Frodsham;

Technical Manager - Tom Rowney;

Technician - Johnathan Ely;

Technical Assistant - Georgena James;

Education and Community Engagement
Manager - Mary Kendell;

Artistic Program Coordinator -

Justine McLaren, Frances Spurgin;

Production Supervisor - Jacqueline Knight;

Finance Manager - Pulkit Raichura;

Accountant - Bobbi Zheng;

Marketing and Development Manager -

Gabe Trew, Rachel Byron;

Digital Engagement Designer - Louis Grant,
Brooke McEachern;

Arts Administrator - Penny Canning Menon,
Isobel Rayson;

Education Administrator - Genevive Simard;

Visitor Experience Supervisor -

Rose-Mary Faulkner;

Visitor Experience Assistant - Nadina Geary.

Volunteers

Elizabeth Casling

Trevor Lewis

Peter Nolan

Penelope St Clair

Patricia Parker

Peter Threlfall

Image Credits

Harriet Schwarzrock, *Murmuration*, 2020, Foyer commission for 6 Chan Street with DJAS Architects. Courtesy of the artist, photo by Ross Caddaye

Brendan Van Hek, *Turquoise and Orange*, 2019. Courtesy of the artist and Sarah Cottier Gallery Sydney, photo by Brenton McGreachie

Tony Albert, *Brother (The invisible prodigal son) II*, 2020. Courtesy of the artist and Sullivan+Strumpf Gallery Sydney, photo by Brenton McGreachie

Silvia Levenson (Italy), visiting artist, *Thinking in Glass Masterclass*, 2020. Photo by Canberra Glassworks

Marie Hagerty & Peter Vandermark, *Something in the Air*, 2020. Courtesy of the artists, photo by Brenton McGreachie

Peter Nilsson working in the Engine Room, *Artist in Residence (AIR)*, 2020. Photo by Pew Pew Studio.

Historic light project, commissioned by Government House, Sydney, 2020. Courtesy of Government House, photo by Ross Caddaye

Hannah Gason, *Adaptation flowers* (series of three), 2020. Courtesy of the artists and Suki & Hugh Gallery, photo by Brenton McGreachie

Tony Albert, *Piracy*, 2020. Courtesy of the artist and Sullivan+Strumpf Gallery Sydney, photo by Brenton McGreachie

Simon Marberely, *Epicinium*, 2020. Courtesy of the artist, photo by Brenton McGreachie
Tom Moore, 2020 Artist in Residence, working in

the Hotshop at Canberra Glassworks.

Brenden Scott French, 2020 Art Group Creative Fellow, working in the Engine Room at Canberra Glassworks.

School Holiday Casting workshop with Teaching Artist Luna Ryan

Ngaio Fitzpatrick, *Requiem for a Reef*, 2020. Courtesy of the artist. Photo by Canberra Glassworks.

Glassteroptis designed by Isobel, 2020 Kids Design Competition winner, glass by Simon Marberley

Enlighten Festival 2020, *Luminous – Glass, neon, light!*

School Group Tour and Tile with Teaching Artist Ngaio Fitzpatrick

Limited edition Apricot GEO Cups, 2020, part of the 2020 Bushfire Relief Auction for Animals Australia. Photo by Rachel Wallis

Christmas marketing campaign featuring pieces by Robert Schwartz.

Christmas marketing campaign featuring Canberra Glassworks' baubles made by Rob Schwartz.

Elliat Rich x Professor Joel Pearson and Canberra Glassworks, *Otherscope Mirror*, 2020, Powerhouse Hybrid Commission for Sydney Design Week. Courtesy of the artist and Museum of Applied Arts and Sciences, photo by Zan Wimberley.