

2017 Annual General Meeting Minutes

Meeting	Annual General Meeting
Location	Academy Café, The Mezz, 1/148 Scarborough Beach Rd, Mount Hawthorn Perth, Western Australia
Date	Saturday, 24 March 2018
Time	5:00pm, local Perth time
Chairperson	Kate Nixon (President)
Present	<p>Board Kate Nixon – President; Denise Orchard – Treasurer; Peter Nolan – Secretary, Membership Secretary; Elaine Miles – Grants and Funding; Christine Atkins – Exhibitions; Rose-Mary Faulkner (Projects)</p> <p>Members and non-members Greg Ash, Estelle Dean, , Silvana Ferrario, Jane Hebiton (non member), Nada Murphy, Brenda Page (non-member), Martin (non-member), Michelle Penalurick, Elaine Pounder-Smith, Myra Staffa, Jill Yelland</p>
Apologies	3 – Grace Blakeley-Carroll, Anne Sorensen and Kerry Rowe
Proxies	2 – Jon Firth and Kerry Rowe

No.	Item
	<p><i>At 5:00pm Peter Nolan addressed the meeting</i></p> <p>At the scheduled meeting time we have less than the required quorum (i.e. < 20 members). As a consequence we will wait for 30 minutes (as per the constitution) for any additional members to arrive. At the end of that period the constitution allows for the AGM to proceed with whatever number is attending. In the meantime let's have a broad discussion about Ausglass and what the Board has in mind for future activities and strategic ideas. And we'd like to hear from our members present about whatever you'd like to talk about in regard to Ausglass.</p> <p>For the notes from this discussion please refer to <i>Appendix A</i> of these minutes.</p>
	<i>Meeting opened at 5:30pm</i>
1	Opening address from Kate Nixon, President
1.1	<p>Thanks everyone for attending today's Board meeting, particularly those who have travelled from interstate.</p> <p>First Nations' People 'Welcomes to country'.</p> <p>Introduces the Board et al: Christine Atkins (Exhibitions), JaneHebiton (ExAd), Elaine Miles (Grants and Funding), Peter Nolan (Secretary), Denise Orchard (Treasurer) , Rose-Mary Faulkner (Special Projects).</p> <p>Advises that the Notice of AGM was emailed to all members on 8 March 2018. Notes that this was 7 days later than as outlined in the constitution and offers apologies for the lateness of the notice. This was caused by the late finalisation of auditors notes and Board nominations.</p> <p>Proxies received from Jon Firth and Kerry Rowe. Both have conferred their proxy on the Chair of the meeting and voted 'yes' to all motions as outlined in the AGM agenda.</p> <p>Apologies received from Grace Blakeley-Carroll, Anne Sorensen and Kerry Rowe.</p>

No.	Item
2	2016 AGM Minutes
2.1	<p>The minutes from the 2016 AGM were distributed to all members by email.</p> <p><u>Motion</u> <i>That the minutes of the previous AGM, held 29 January 2017 at National Gallery of Australia, Parkes Place, Parkes, ACT be confirmed and accepted.</i></p> <p>Moved: Kate Nixon Seconded: Greg Ash Vote on the motion: Carried unanimously</p>
3	President's Report
3.1	<p>This was circulated to all members this week and an electronic version will be available on the website in the coming week. Paraphrased from the annual report is as follows.</p> <p>Thank you to the Conference Convenor, Peter Nolan, and the Conference Committee who organised a really successful conference last year. There was a great line up of speakers, presentations, demonstrations and a really nice feeling amongst the community. The Canberra team set the conference bar really high. Great job, Peter, and thank you very much.</p> <p>We acknowledge the great work that the WA members did in organising the Flair exhibition.</p> <p>We have had challenges for the Board in often securing State Reps and getting them involved and we are happy to have an almost full complement of State Reps at the moment and will use the Flair Exhibition as an example of what can be done and achieved.</p> <p>The NZ CoLab conference. This is new relationship for us that seems to be developing really well. We are excited about it and so are they. Peter and I have been the main liaison between their conference convenors and we have now expanding that now that the financials have been locked in. It's going to be great line-up and we will release details of the artists that have been confirmed over the next few months and a schedule of events pre and post conference throughout Australia. Hopefully some artists will be happy to travel throughout Australia and we will be distributing that information through the State Reps.</p> <p>Thank you to our retiring Board members. To Laurel Kohut, our previous President who stepped down after the last conference. We also had Jen Hay and Sharon Harrison leave the Board and we would like to acknowledge all their hard work. They were all long term members of the Board and put a lot of blood and sweat into the organisation and we greatly appreciate everything they did.</p> <p>And thank you to the Ausglass Board. On a personal level, I couldn't be happier with the group that I work with. They're a great mix of energetic, enthusiastic and generous people. Very cooperative and they all work really well together. A complementary and diverse skill set within the Board. Thank you to everyone.</p>
4	Annual Report
4.1	<p><u>Motion</u> <i>That the Annual Report for the year ended 31 October 2017 is received, confirmed and adopted.</i></p> <p>Moved: Kate Nixon Seconded: Estelle Dean Vote on the motion: Carried unanimously</p>

No.	Item
5	Annual Report – Financial Statements and Reports
5.1	<p>The audited Financial Statements were initially emailed out to all members as a standalone document and also in conjunction with the annual report.</p> <p>There were issues getting the audit done but not because of our numbers but rather because the auditors were given the documents over the holiday season and there were difficulties in handing things over and having enough people to do the work who had experience with Ausglass. Our apologies.</p> <p>As an aside, Ausglass has a financial year ending on 31 October which means we have a month to get it all together to give it to them in late November or early December and then the auditors go on leave. We would like to change the financial year reporting dates to be in line with most other companies i.e. an end-year date of 30 June.</p> <p>It was a conference year last year and we have a much higher level of income than a non-conference year, \$200k compared \$55k.</p> <p>Expenses were \$187k vs \$53k.</p> <p>This resulted in a surplus of \$13k.</p> <p>We had cash in hand of \$472k – which we manage through a cheque account and several term deposits and the Vicki Torr fund.</p> <p>There was a question about the sculpture we have listed as an asset. We undertook to have it appraised every 2 years – this was a requirement of the auditors. Our appraisal this year increased the value by \$10k as the artist has had several exhibitions. The auditors wouldn't accept that as an asset on our books and would need that for insurance purposes. We didn't argue as it seemed logical.</p> <p>In the year we spent money on the Vicki Torr Memorial Prize for \$8k and the online prize for \$2k. We had funds raised through the auction at the conference. We haven't added any more funds to the term deposit but we may re-think that when we have a major prize in 2019. Once we manage funds into that account it can't be used for anything else. Would suggest we consider how we use the funds going forward.</p> <p>In this financial year, we will only be awarding the Vicki Torr Online Gallery Prize of \$2k.</p> <p>The conference was very successful from a financial perspective. It all went very smoothly and we all appreciated all the work that Peter and his conference team did.</p> <p>We generated \$166k and had expenses of \$123k. There are some employee costs that don't get included but for that it was a resounding success. We also raised fund for the conference and received major support from the Australia Council for the Arts, Arts ACT, and the Department of Foreign Affairs and Trade. We extend our thanks to all our sponsors and patrons for supporting the conference.</p> <p>Thanks to Fiona Holmes for all her work, particularly during the audit process as she is the first point of contact. And I would also like to thank the Board members for their support during the year.</p> <p><u>Motion</u></p> <p><i>That the Financial Statements of the Association and the Directors' Report, Directors' Declaration and Auditors' Report for the year ended 31 October 2017 are received, confirmed and adopted.</i></p> <p>Moved: Denise Orchard Seconded: Rose-Mary Faulkner Vote on the motion: Carried unanimously</p>
6	Board Retirements
	<p>Christine Atkins was seconded in February 2017 to fill casual vacancy as Exhibitions Director. As required by the constitution she retires at this AGM. Christine has nominated for re-election.</p> <p>Laurel Kohut, Jen Hay and Sharon Harrison all retired during the year.</p> <p>Kate Nixon, Kerry Rowe, Denise Orchard, Elaine Miles and Peter Nolan are all continuing on the Board.</p>

No.	Item
6.1	<p>Retirement of Christine Atkins</p> <p><u>Motion</u></p> <p><i>That Christine Atkins is retired as Director (Exhibitions) from the Board of Ausglass (The Australian Association of Glass Artists) Limited.</i></p> <p>Acknowledged</p>
6.2	<p>Retirement of Sharon Harrison</p> <p><u>Motion</u></p> <p><i>That Sharon Harrison is retired as Newsletter Editor from the Board of Ausglass (The Australian Association of Glass Artists) Limited.</i></p> <p>Acknowledged</p>
6.3	<p>Retirement of Jennifer Hay</p> <p><u>Motion</u></p> <p><i>That Jennifer Hay is retired as Collectors' Representative and State Representative Liaison from the Board of Ausglass (The Australian Association of Glass Artists) Limited.</i></p> <p>Acknowledged</p>
7	Board Elections
7.1	<p>Election of Christine Atkins</p> <p>Christine worked as the Exhibitions Co-ordinator for the 2017 Ausglass Conference. This involved communication with stakeholders including artists and galleries from across Australia as well as working with volunteers and organising the members' exhibition. Christine also has stakeholder and project management experience in her role with Product Safety at the ACCC.</p> <p>Christine has been a professional glass artist since 2012 and has managed several shows in that time including several of her own solo exhibitions.</p> <p>Christine is looking forward to the opportunity to support Ausglass and the Board in promoting the profile of Australian studio glass and providing assistance to members in holding exhibitions where possible.</p> <p>Christine has no other public company directorships.</p> <p><u>Motion</u></p> <p><i>That Christine Atkins, a Director co-opted to the Board since the last AGM, has been nominated for appointment, and is elected as a Director of Ausglass (The Australian Association of Glass Artists) Limited, and adopts the role of Exhibitions Director.</i></p> <p>Moved: Kate Nixon Seconded: Peter Nolan Vote on the motion: Carried unanimously</p>

No.	Item
7.2	<p>Election of Rose-Mary Faulkner</p> <p>Rose-Mary graduated with first class honours from ANU School of Art Glass Workshop in 2016. She runs her arts practice from studio space at Canberra Glassworks, working in kiln-forming and glass blowing. Since graduating she has exhibited locally, nationally and internationally. Rose-Mary works as a teaching artist and education tour guide at the Canberra Glassworks. She has additional interests in supporting those with disabilities as well as in local orchestral and folk music groups. Rose-Mary was a key member in the organising group for the 2017 Ausglass Conference. She is passionate about promoting Australian Glass, in particular in engaging and supporting emerging and studying glass artists.</p> <p>Rose-Mary has no other public company directorships</p> <p><u>Motion</u> <i>That Rose-Mary Faulkner seeks, has been nominated for appointment, and is elected as a Director of Ausglass (The Australian Association of Glass Artists) Limited.</i></p> <p>Moved: Kate Nixon Seconded: Denise Orchard Vote on the motion: Carried unanimously</p>
7.3	<p>Election of Grace Blakeley-Carroll</p> <p>Grace is an art historian and curator with a particular interest in glass. Grace has curated several contemporary glass exhibitions and also has broad experience working with national, regional and local cultural institutions. She recently completed a PhD through the Centre for Art History and Art Theory at the Australian National University. Her thesis examined the art of Christian Waller, a celebrated Australian stained-glass artist. Grace currently works as an exhibitions curator at the National Library of Australia. She looks forward to supporting and promoting Australian glass through serving on the Ausglass Board.</p> <p>Grace holds no other public company directorships at this time</p> <p><u>Motion</u> <i>That Grace Blakeley-Carroll seeks, has been nominated for appointment and is elected as a Director of Ausglass (The Australian Association of Glass Artists) Limited.</i></p> <p>Moved: Kate Nixon Seconded: Elaine Pounder-Smith Vote on the motion: Carried unanimously</p>
8	Confirmation of Resolutions
8.1	<i>No additional resolutions passed.</i>
9	Announcement
9.1	<p>2017 Vicki Torr Online Gallery Prize</p> <p>By popular vote by the Members of Ausglass is awarded to Nadina Geary with a prize of \$2,000.</p>
10	Other Business
10.1	(This was the AGM in Canberra, Feb 2017)
11	End
11.1	<p>Conclusion</p> <p>Meeting concluded at 5:55pm local Perth time.</p>

Chairperson: Kate Nixon

Date: 16 March 2019

Signed:

Appendix A

General discussion before meeting

A.1	Kate Nixon	<p>Conference</p> <p>Plans for the next conference have been taking a lot of our time. We have organising a colab conference with NZSAG. Peter and I have been working closely with them and we're now at the financial stage, preparing grant submissions etc. It's an interesting challenge negotiating between 2 organisations and geographies but it's coming along well.</p> <p>The NZ conference idea was seeded by Laurel. We put feelers out for a group in Australia to put on the conference but no-one stepped forward to take on the task so we started to consider other options. Putting that to you to have a think about whether you might like to have a conference happen here in Perth. There has been a little bit of nibble from Tasmania and they've suggested they might like to take on the 2021 conference. There have also been murmurings from Melbourne as well but nothing is concrete.</p>
A.2	Kate	<p>Marketing</p> <p>We are perhaps looking at a shift within the organisation from being quite inward facing, with members-only areas of the website and newsletter just going to members, and trying to turn that to a more outward facing organisation so the newsletter and communications can go to anyone so it can be shared to any one and the website have much wider appeal to more people. The internet these days has created a real democratisation of information so a lot of the information that would have been members only is now widely available. It makes sense to us to connect widely rather than try and hold it in but we're keen to hear your thoughts.</p>
A.3	Kate	<p>Newsletter</p> <p>The newsletter has been a frustration for us internally. We want it to work and look great and is a key priority for us.</p>
A.4	Kate	<p>Strategy</p> <p>From Greg Ash's suggestions we have been looking at a little more strategic way forward to marketing and promotions. We have planned it to have an audit and review and have some external help in what might be some of our key strategies. Opening it to the floor for your thoughts. Particularly because you are so far away from the next conference</p>
		Chinese market
A.5	Greg Ash	<p>Agreed that we have been way to inward and our primary focus is to promote glass. All we do is have a conference every 2 years. We need to be promoting it like GAS and CGS do. We have to really got to be something like the AACG and go and find and expose ourselves and find markets for glass artists. We don't know too many artists who are making a living from it.</p> <p>Trying to get into the China market (as a new market) would be great. Gerry King has been contacting Greg to find information about equipment. The wealthy Chinese seem to want a gallery space named after them to really show off their wealth. Now is the perfect opportunity with so many wealthy Chinese to show our wares to and, as we seem to be well connected with the new glass facility in china, we have great networks.</p>
A.6	Kate	<p>There are a few challenges with this and it won't suit all the members, but as an organisation what do you feel Ausglass could be doing to grow a market in China. It seems problematic.</p>

A.7	Greg	Did you hear them speak at the SA conference? One of the things was to be in an Australian facility because they appreciated people like Gerry King going to China and this has built a positive attitude for Australia. So if they have a positive attitude and are going to build a particular building, then Ausglass then needs to be a part of that as an organisation rather than just individual artists.
A.8	Elaine Pounder-Smith (EPS)	I disagree. I think the more we give the Chinese the worse it will be for the Australian artists. They tend to copy artwork and then sell it cheaply while the original artist gets nothing.
A.9	Silvana Ferrario	I used to work in the oil industry and have worked in China. I've also been speaking with the ladies from Kirra. They were trying to organise an exhibition and shop in China. It's very difficult to do and get paid. It's difficult financially. I think for an organisation like Ausglass to target China then you need basic info on financials and contract law. If a Chinese organisation was going to set something up here then you'd think they'd contact Ausglass anyway to get the membership contact details.
A.10	EPS	Many artists on the east coast were happy when the Kirra deal for an exhibition and shop fell through.
A.11	Silvana	It's hard to get paid for work in China. You need cash to get there then it's hard to get money out of the country.
A.12	Peter	It's very complex and difficult to get into that market. Ausglass doesn't really have the skills or funds but we could initiate a discussion through Austrade. We often talk about us going <u>to</u> China but these days they are coming to us in large numbers and touring the country. Recent figures show that they are our biggest tourist visitor numbers. That seems like something we could promote, to have Australian glass on every Chinese visitor's itinerary. Easy to co-ordinate on our own territory to bring those people to our furnaces and studios and exhibitions. The infrastructure is there – we just need the connection between the incoming tourists and the artists.
A.13	Silvana	We could look at promoting these tours in those countries so it's something that they want to do when they get here.
A.14	Peter	Possibly we need to speak to tourism Australia as to how we get glass on the agenda.
A.15	Denise	They have indigenous art on that agenda so there's a conduit already in place for arts and culture.
A.16	Elaine	Even in terms of our promotional material we could include a second language into it. And with regard to the things that Gerry King is involved in, are there mechanisms for promoting us in them? Tackling tourists on our own shore would be easier and could generate big dollars for artists in the longer term.
A.17	Greg	And Indonesia will happen in a few years too.
A.18	Peter	If we can get our artists to those exhibitions and conferences overseas to lift the profile of Australian glass, Ausglass can help with that. And Austrade.
A.19	Silvana	Perhaps trying to get Australian artists to those big international conferences.
A.20	Kate	That becomes difficult. How do we choose who to send to SOFA? And is it just putting money in the pockets of the same people all the time? Because we're not a commercial entity, is the membership happy for their money to go to SOFA?
A.21	Silvana	I guess Kirra would have made money from their commission. Ausglass so far is just sending money out and not getting a return.
A.22	EPS	It's a huge expense and far out of the range of Ausglass' coffers.

A.23	Greg	If you are the primary promoter of glass in Australian then you have to do something new because the 30-40 year olds are not buying glass. We've lost Craft Arts, Ranamok and Kirra. We keep losing markets and outlets to sell our wares and universities to create an interest in the next generation. They've changed their model. We need to change our model.
A.24	Peter	We need to find new devices and mechanisms etc to meet the new world.
A.25	Jill Yelland	Singapore has a big exhibition every 2 years. We used to have a national conference every other so we could piggy back off that. The Singapore group are very organised. Went to Manila with Austrade some years ago. Great fun but a disaster for everyone who didn't get their work back. They were supposed to be teaching us how to import export but we knew more than them. Have also sent things to Frankfurt and didn't get them back in one piece. But if we could build up a relationship with Singapore they have great educational institutions.
A.26	Myra	I like Jill's idea of building up relationships with international organisations and our NZ conference will be something along that first occasion. I know we do liaise a lot but particularly in Asia, it's important to build relationships. Initially we could send personnel to conferences or organise exchanges to kind of test the waters and get ourselves out there. Certainly in Perth we are lucky we have been well on the radar of the international lecturing circuit for wonderful artists coming from all over the world to teach here. We have been fortunate to be exposed to people from everywhere and that circuit of people are now telling other people that Perth has great facilities, though they tend to be more fusing facilities than hot shop. But there's a big community of people practicing here. That news is going overseas and other lecturers are hearing this and wanting to come over.
A.27	Jill	Who are we aiming for? Also for some people who want to get into production line, which pays the bills.
A.28	Peter	Part of the dilemma of the Board is trying to set up the priorities.
A.29	Kate	I was reflecting on my own professional experience in ACT, where I work for CRAFT ACT and project manage the Design Canberra festival annual 3 week festival. Most of our members are craft-based makers, not lots of designers. But our major outreach activity to create new audiences for people to make money from their practice, and also the ANU School of Art has just expanded their title and programme to be the School of Art and Design and I think there has been a big explosion in design festivals and designs weeks around the globe. So perhaps that isn't a market we have played in traditionally but there's a lot of buzz about it and people are happy to spend money on high end design and bespoke design. I see that as an opportunity for us. I just met with ChengDu Design Week organisers – they are looking at ways of expanding their programme and having Australian designs exhibit. There's also Beijing Design Week etc.
A.30	Elaine	Is going to the GAS conference in Murano and is taking on board the international conversations that lead to things over time. I will have my Ausglass hat on and open up new communications to new people and remind people we are still around. In terms of strategic that comes in a more concrete form, I would be happy to follow up or people or connect with people you know so if there's someone you think she should connect with then please let her know.
A.31	Kate	Within the membership there is a wealth of knowledge, like Gerry King and Richard Whitely, who are making frequent international trips and have great contacts. Perhaps it's not a matter of us going out as individual to create new relationships but piggy-backing from the people that they already know.
A.32	Greg	So you Kate, as the President, should get in contact with the president of GAS to say we have this person coming over.
A.33	Kate	We've been in contact with the GAS Board to let them know who is going. And NZSAG people are going as well so they'll be pushing the CoLab NZ conference too.

A.34	Greg	It would be good to send over people from the conference to GAS to build the newsletters.
A.35	Peter	On a different matter, the Ausglass Constitution is over 10 years old and a lot of new rules have come out so we're in the process of updating and keeping it up to date with the new template that is across the not-for-profit sector. Later in the year we'll be distributing the revised draft constitution to the membership so we'd appreciate you looking over it. We are getting some legal advice on the ausglass fund at the moment
Half an hour is up and no additional people have arrived. The AGM is run and the broad conversation is taken up again directly after the meeting has finished.		
A.36	Brenda Page	100% agree with opening up and making Ausglass more approachable. It needs to go back to grass roots – and inclusive all artists, from students and emerging artists to the likes of Gerry King. And with regard to memberships, it's difficult to encourage people to join half way through a year as the membership year is set. Particularly if they don't need the benefits of the insurance. Pro rata memberships would be useful.
A.37	Peter	We have such a great rate with insurance because they can bulk admin, and that is to do with the standard membership year for everyone. We received a query just last week about this.
A.38	Greg	We used to make it that if you have joined within 5 months we carried it over to the next year.
A.39	Kate	So does the insurance company still cover the person?
A.40	Greg	We didn't have the insurance then. So you'd need to address that with your insurance people.
A.41	Peter	Or we can untie the two.
A.42	Myra	I thought they were separate because they are separate billing.
A.43	Peter	Then we need to take into account what are member benefits. They say people like feeling part of a community, or news coming to us. We need to find out what other benefits people are looking for – like reciprocal memberships – but we are aware and talking about the website but there are queries like "should we have a members' wall". If we're promoting Australian glass then we need a benefit – like you need to be a member to have a gallery page, or apply for the Vicki Torr prize. We can compile a list of what's of value to members. What are the things that are really going to be significant across the span of their career. We were talking about student artists this morning and why would students join.
A.44	Brenda	I think the design side is spot on. You have to collaborate. You need to form networks and that is exactly where the progression should be. Shows you are proactive and shows you have your finger on the pulse and doesn't lock people into being a glass artist but rather "creative". And shows that glass is more than "glass".
A.45	Elaine	Do you think there's a role for architect in that?
A.46	Brenda	Yes – mosaics, stained glass, glass bricks. There are individual artists who have the edge on that and are the go-to people and the emerging people who have credibility through Ausglass. It's what Ausglass should be about. Aa networking group.
A.47	Peter	I'd like to engage some of those mid-career artists who have fallen away. Because things aren't useful for them anymore – insurance etc. And mentoring would be useful for all parties.
A.48	Silvana	You're all aware that we've set up GAWA (Glass Artists of Western Australian) so we could more easily organise pop-ups and exhibitions, there's no fee or anything. Do the other states do anything similar? We don't feel that we're in conflict with Ausglass. We're not sure how we should fit in with Ausglass.

A.49	Kate	I think GAWA is great, I don't see it in conflict. I think they can be mutually beneficial to each other. The comparison in Canberra is that we have Capital Glass Facebook page. If there's a member in the region saying "I'm doing a Bullseye order" or "I'm having a bbq" or "I'm organising an exhibition". It's not run by Ausglass. It's been creating organically. But from our perspective we do want to make sure that Ausglass stays relevant and people don't say "we don't need Ausglass anymore" then we're not doing our job. Then you need to tell us how to be more relevant.
A.50	Peter	I don't think Ausglass is about control or controlling the identity of activities of the sector. The sector is creative and creates its own things and Ausglass just needs to support it.
A.51	Silvana	Thanks for the donation to the GAWA exhibition. But we're not sure about what else you can do to support us.
A.52	Elaine	A big commitment for any state that takes it on is the conference and it needs to be taken on by a group of artists that are keen to take it on and it might be something that you might like to consider.
A.53	Brenda	We discussed this but thought that we were too soon created to be of any use so perhaps the one after we would be keen on. We are kiln form specialists and stained glass artists. Not blowers here. So we're different to the contemporary glass over east, that's our niche.
A.54	Greg	Last time we had the conference in WA it was apparently one of the best and we almost sent Ausglass broke.
A.55	Jill	In the design categories they expanded the member to associates, to producers and industries. Anyone who could design. Perhaps we could design a category of membership.
A.56	Peter	There are rules that go around it – there is no voting – unless the association nominates a member.
A.57	Kate	That's something that we could target.
A.58	Elaine	In terms of WA not having a strong hot glass component, I think that would be problematic if every single conference didn't have one but every so often, but it would be fine.
A.59	Greg	ECU in Mt Lawley has the hot shop. They do glass but as a second year unit. Denise Pepper is involved. And because the conference is in January there's no Uni on.
A.60	Elaine	It might mean a Perth conference that the locations would have to be more spread out. And we've talked about a travelling hot shop. But it's important not to stop the conference potential because there isn't a hot glass shop.
A.61	Brenda	It's more that because we're spread out it would be difficult. So you could have trip down to Margaret River, and to Pemberton for casting and the city stuff and Joondalup. So there are people who have got it in all different types of areas. You get the bonus of interacting with both city and rural areas.