

2022 ANNUAL GENERAL MEETING MINUTES

WEDNESDAY 28 SEPTEMBER 2022, 7PM

Held online via Zoom:

https://us02web.zoom.us/meeting/register/tZYude6urTwvE9xJcf6fE463YJW_gc4_H_G

CHAIR: KATE JONES

ACKNOWLEDGEMENT OF COUNTRY

There being more than 7 members present, Kate Jones declared a quorum and the meeting opened at 7.04pm.

1. Present: Kate Jones, Cathy Franzi, Diamando Koutsellis, Debbie Pryor, Mike Hall, Janetta Kerr-Grant, Vicki Grima, Montessa Maack, John Ungar, Jean McMaster, Reanne Brewin, Marilyn Raw, Jan Downes, Kevin Boyd, Jackie Gasson, Amanda Bromfield, Olivia Hamilton, Simone Linder-Patton, Kirsten Perry, Kylie Johnson, Claire Blake, Georgie Avis, Sandy Jacka, Romanda Newman, Debbie Jurblum, Maddy Ghosh, Jill Farrelly, Greg Daly, Barbara Campbell-Allen, Melinda Brouwer, Shannon Lewis, Sharyn O Grady, Anne Mossman, Helen Earl, Janet DeBoos, Sandra Bowkett, Kevin Boyd, Korina Konopka and Ilona Topolcsanyi.

Apologies: Cher Shackleton (WA), Lisa Cahill (NSW), Toni Warburton (NSW)

Members were notified that the POLL function on Zoom will be used when a motion is put. Members will then be able to vote for or against the motion. We will share the poll results after each vote.

2. Minutes of the previous Annual General Meeting 7 October 2021 (tabled).

The Minutes of the 2021 AGM have been available to TACA members online:

<https://australianceramics.com/assets/taca-agm-minutes-2021-with-financial-statement-attached.pdf>

Motion: that the Minutes of the previous Annual General Meeting 7 October 2021 be accepted as an accurate record of that meeting, and that they be adopted.

Proposed: Diamando Koutsellis; Seconded: Janetta Kerr-Grant; all in favour

3. Business arising from previous AGM 2021 minutes: None

4. Financial Statements for the financial year ended 30 June 2022 (tabled) [HERE](#), pages 15-26.

or <https://australianceramics.com/assets/annual-report-2022-taca-final-version-agm.pdf>

The Financial Statements have been available to TACA members online for the last 2 weeks, as part of the 2022 Annual Report ([HERE](#)).

MOTION: that the financial statements for the financial year ended 30 June 2022 be accepted.

Proposed: Mike Hall; Seconded: Janetta Kerr-Grant; all in favour

5. ANNUAL REPORTS (SEE TABLED: TACA ANNUAL REPORT 2022)

5.1 PRESIDENT'S REPORT BY KATE JONES

In the spirit of reconciliation, I would like to begin by acknowledging the Wurundjeri people of the Kulin nations on whose unceded lands I live and work. I pay my respects to their elders, past and present.

This year it has been a joy to meet up in person. TACA board spent valuable time together in Sydney in April 2022 when we held face-to-face meetings and discussions and saw the ADC partnership exhibition SIXTY launched. The opportunity to see ceramics in real life has been wonderful as well and the streams of exhibition announcements in Touch Clay Weekly remind me that our vibrant community is relishing this reengagement with the actual too.

In July 2022 the Australian Ceramics Triennale was held in Mparntwe and the attendance of so many of you, despite ongoing trials with travel and illness, is testament to the strength and enthusiasm of our community. The Triennale felt very special on so many levels. It was an opportunity to connect with old friends, and to meet new ones; there was a veritable feast of Australian ceramic work to view; new skills to be learnt; and new ideas to engage with. I particularly valued the chance to hear more about the practices of so many amazing artists, and to reconnect with the ancient heart of our country itself. I would like to take this opportunity to thank the organisers of this event once again, in particular Bron Field, Mel Robson and Mel Drew for the stellar job they did.

Despite the lifting of many restrictions, and the shift into a version of 'Covid normal', I recognise that this year has been another difficult one. The ongoing strain of dealing with the pandemic has been taxing; and the floods earlier this year in Northern NSW and South-Eastern Queensland were devastating for many. Our community once again pulled together to join in supporting fellow members who were affected by this disaster, but the losses are incalculable. As it was for those impacted by the fires, the floods and the ramifications for the future weigh heavy, and our thoughts are with those affected.

At this point I would also like to acknowledge the loss of many talented ceramicists this year, including:

- Robert Hughan, son of Harold, who was an important figure, particularly through his involvement with the Victorian Ceramic Group
- Janet Kovesi Watt, a West Australian teacher, potter and author, originally from the UK
- Madeleine Preston, a Sydney-based artist who worked in painting, sculpture, and installation
- Daniela Zimmermann, German born, Victorian-based sculptor
- Barry Blight, long-time Glebe resident; a teacher, mentor and friend to many
- Merran Esson, a much-loved member of our ceramic's community – an accomplished artist, Head of Ceramics at National Art School (2009-16), and a teacher for many decades. Merran was a valuable member of the International Academy of Ceramics, Geneva, and The Australian Ceramics Association.

The Australian Ceramics Association is a member-based organisation in the truest sense, our mission being to provide services and opportunities for connection within our community, and to promote the work of our members to the general public. I have been fortunate this year to work along-side Past President Cathy Franzi, Treasurer Mike Hall, Janetta Kerr-Grant, Debbie Pryor and Diamando Koutsellis. I feel honoured to be part of the group and I thank my fellow Board members for their dedication and goodwill which makes our work a pleasure.

The Board's role is to undertake strategic planning for the Association, maintaining fiscal responsibility and good governance. This year, 2022, is the final year of our current 3-year strategic plan and it has been a huge one. I would like to quickly run through a summary of our goals pertaining to this period, and a few of the ways we have been addressing them.

To foster and develop TACA services to members by facilitating the Open Studios event (ACOS).

Despite the inevitable interruptions and uncertainties that we have had to contend with when planning face to face events, the Open Studios event continues to be a highlight in our calendar, and we look forward to another successful weekend in November 2022. Members have the opportunity to connect with the wider community, promoting their work, and making sales that contribute to the sustainability of their practices.

To build a more diverse membership.

We, as a board, are always looking for ways to reach out to new sectors of the ceramics community. The Indigenous Communities membership initiative and the Graduate to Studio membership program are two of the ways that we do this, along with the rewarding of memberships in TAFE and University prizes around the country.

To review and maintain relevance of the content of The JAC to members, subscribers and readers.

We recognise the central importance of the Journal to our organisation – the ways in which it can represent more diverse ideas and reach out to wider readerships; its role in promoting and supporting the practices of our members; and its value as a tool for the sharing of knowledge. To this end we have been working to formulate a structure for an Editorial Advisory Group consisting of diverse voices from the community, to provide support and feedback to the editorial team of the JAC.

The Board sees this as a mechanism to broaden the reach of the JAC and ensure continued relevance, in this, its 60th year.

Explore partnerships and relationships to connect the general public with members and ceramics more broadly.

TACA's relationships with bodies such as the ADC (SIXTY touring exhibition), Manly Art Gallery & Museum (member exhibitions), and the various organising bodies of the Australian Ceramics Triennale mean that we can expand our reach and facilitate events that are beyond the scope of a relatively small organisation. We are continually making new connections with the goal of promoting ceramics in new places and in new ways, and our EO Vicki Grima maintains a strong network of affiliations.

Build and expand the ways in which TACA provides educational content.

Our online masterclasses continue to be popular with the third series being released this year.

The Zoom platform, whilst reminding us of times of enforced separation, has become an important tool, providing a nimble and cost-effective way to communicate with members. The ease of Zoom has allowed us to try out different ideas, such as the Eleveses meetups and the online Tools for Practice series is another example of the ways in which TACA is taking advantage of new ways to communicate and share knowledge.

Explore the use of innovative technology to activate TACA resources and develop new audiences.

We were very pleased this year to be able to offer a fully searchable archive of the JAC – an amazing resource containing sixty years of knowledge. We are also excited about the new membership platform that will be launched in the coming months. We see this new structure as a way to streamline membership processes, but just as importantly as a vehicle to make a range of resources available to members in the future.

Strengthen TACA's operations and governance, maintain surplus generated by The JAC and build TACA's sustainability.

TACA's financial position is healthy and the Board, led by Treasurer Mike Hall, is keen to see that our finances are put to work to provide services to members as intended. In order to do this in a responsible way, we have developed a Reserves Policy which helps to guarantee future sustainability whilst giving us clarity around the possibilities for expanding staff capacity and member services.

Early in 2023 the Board will meet to develop the next strategic plan. Leading up to this we will be reviewing and reflecting on the past three years to ensure that we continue to evolve and improve in response to the

needs of members. Our member survey is invaluable in this process, and we are grateful to all those (833 members, 53% of the total membership) who took the time to complete it. One new focus that the Board and members are excited about is the area of mentorships, and I think there will be exciting opportunities created in the next planning cycle. There is a lot to celebrate in what we have achieved over this time, and a lot to look forward to in the future.

I'd like to conclude by mentioning some of the amazing achievements of potters and ceramicists over the past year.

- Julie Bartholomew, NSW, was awarded the 2022 Eramboo Artist in Residence.
- Phaedra Davy, NSW, winner, Shelley Simpson Ceramics Prize
- Fiona Hiscock, VIC, winner, Muswellbrook Art Prize 2022 (ceramics)
- Nicolette Johnson, QLD, winner, 2021 \$7,000 Siliceous Award for Ceramic Excellence
- Deb McKay, SA, winner, Emerging Artist Prize, Waterhouse Natural Science Art Prize
- Lori Pensini, WA, winner, \$50,000 Kilgour Prize
- Angie Russi, VIC, winner, 2022 AUSTCS Ceramic Cup Competition
- Patricia Smart, NSW, winner National Emerging Art Prize 2021 (ceramics)
- Prue Venables, VIC, winner, The Ceramics Award, Victorian Craft Awards 2022

I'd like to congratulate the five new Life Members who were inducted at the 2021 AGM and thank them all for their contribution to our Australian ceramic community.

2021 TACA Life Members: Janet DeBoos, Pippin Drysdale, Neville French, Patsy Hely and Owen Rye.

And lastly, I thank our EO Vicki Grima and her staff, Montessa Maack, Georgie Avis and Jessie Bancroft who are always a pleasure to work with and who make all the things happen.

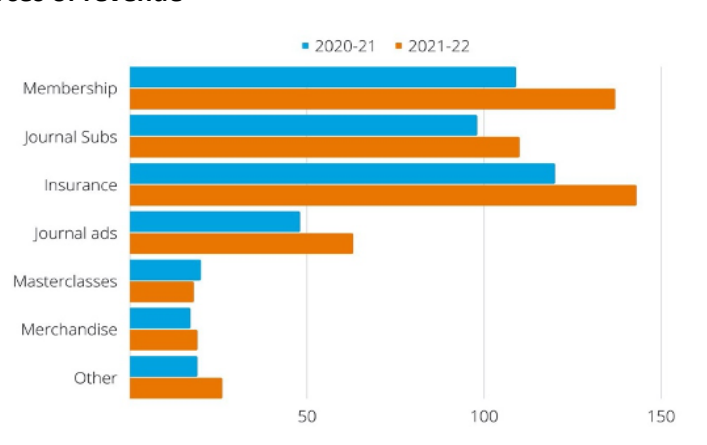
5.2 FINANCIAL REPORT BY MIKE HALL

The 2021-22 financial year has again been a year of growth and financial improvement for the Association.

REVENUE

TACA's total revenue was a little more than \$514,000 for the past financial year – exceeding half a million dollars for the first time – compared to \$436,000 in 2020-21. This 17% increase in overall revenue was driven by 25% growth in membership income, which in turn increased subscription revenue almost 12% for *The Journal of Australian Ceramics*. Advertising revenue for JAC bounced back, rising by more than 29% over the previous year, and income from the provision of liability insurance for more of our members rose by almost 20%.

Chart: TACA's main sources of revenue



SURPLUS

Revenue growth contributed to a surplus of over \$35,000 – just 10% below the previous year’s surplus – as we increased spending on new membership software, which we will be implementing in the next few months, and higher costs of wages and salaries as we step up new programs.

MEMBERS EQUITY

Members equity at 30 June amounted to \$305,000. This represents an accumulation of surpluses over several years (we’ve reported a surplus for at least the past seven years). It gives us the capacity to invest in new programs to benefit members. For a small not-for-profit arts organisation this is an enviable position to be in.

RESERVE FUND

TACA’s finances are healthy enough that the board has agreed to set aside a reserve of some \$185,000. This amount – roughly equivalent to double TACA’s current liabilities at the end of the financial year – is important to ensure that we have a good chance of maintaining a financially viable organisation in the face of any adversity. If unexpected events erode some of our income or lead to expenses that we didn’t anticipate, the reserve gives us the opportunity to recover. It also means, if we choose to, we can top up the reserve from time to time to do something more ambitious with it. This is a prudent step and draws on advice obtained from our accountant.

AVAILABLE FUNDS

The difference between the balance of members equity and our operating reserve, approximately \$120,000, is therefore available to the association to advance TACA’s purpose as set out in our constitution. The board is aware of this and after the AGM will turn its attention to the next strategic plan knowing that we have financial resources to fund new initiatives.

REVIEW

I’d like to thank the entire TACA team for their diligence when it comes to financial record keeping. The association is not obliged to have its accounts audited, but we are required to have them reviewed and I’d like to thank Greg Bartels and his team at Halo Tax and Accounting for reviewing the books and compiling the formal financial statements on the pages that follow.

5.3 EXECUTIVE OFFICER REPORT: VICKI GRIMA

Thank you to all members who have supported TACA during the last 12 months. It has been a busy, productive year, with services to members expanding in several areas. Our free online Tools for Practice Series aimed to offer guidance and assistance to enrich and sustain your ceramics practice. The delivery of our fully searchable, 60-year archive of The JAC to a worldwide market has been another high point. Our partnership with the Australian Design Centre also saw the opening of SIXTY: The Journal of Australian Ceramics 60th Anniversary 1962-2022, an ADC On Tour exhibition project to acknowledge our significant 60th anniversary of the print publication.

MEMBERSHIP

We welcomed 284 new members in the 12 months to 30 June 2022, with 43% coming to us by word of mouth, so, once again, thank you for your support in sharing the services we offer to others. The breakdown is close to our previous year – 65% of TACA members take the liability insurance option (up from 63%); 30% do not take insurance; 4% are student members, with the remaining 1% being overseas or life members.

75% of new members join to connect with the ceramic’s community, with our insurance package also being of great appeal.

We continue to support 5 indigenous ceramics communities with free membership, along with awards and prizes of memberships to universities, TAFEs and many community groups around Australia.

Our Graduate to Studio Membership Program (commenced in April 2021), supported 14 people

transitioning from study to studio practice with a free membership – 1 aged 18–24; 4 aged 25–34; 3 aged 35–44; 4 aged 45–54, 2 were 55+; 1 from RMIT, 4 from NAS, 5 from Northern Beaches TAFE, 3 from Lismore TAFE and 1 from Nambour TAFE.

OPEN STUDIOS

Our 9th annual Australian Ceramics Open Studios was held on 13 & 14 November 2021 with 180 studios taking part. There were a few cancellations due to COVID and sudden lockdowns. We held 2 Zoom discussions in the weeks leading up to the event to assist participants to prepare. The location of participating studios: ACT 8; NSW 70; NT 1; QLD 21; SA 6; TAS 9; VIC 61; and WA 8.

Susannah Larritt (VIC) compiled 14 regional ACOS maps, available by download. All studios received ACOS and COVID posters and TACA postcards. Instagram offered the best publicity for the participating studios, next was Facebook, then our regional maps, local radio interviews and local newspaper articles. Word of mouth is also very important.

The survey revealed 60% of studios were in capital cities, 40% were participating for the first time; and 63% were single artists in a single studio; 50% had 51–100 visitors and 30% 30–50. One of the best outcomes for ACOS participants is that the event generates sales of their work, in their own studio – 12% sold more than \$6K; 13% 3–6K; 31% 1–3K.

Feedback indicates this is a wonderful community day, with lots of like-minded people supporting their local makers, along with many traveling long distances to do specific regional trails. Sales, commissions and chats with visitors make this day a success for many TACA members.

ONLINE MASTERCLASSES

Series 3 of the Online Masterclasses was launched on 10 March 2022 featuring Melbourne artists Sophie Moran, Ruby Pilven, Pie Bolton and David Ray. We now have 12 online masterclasses available as “open access” featuring a broad range of ceramics practice and technical skills.

TOOLS FOR PRACTICE

In February 2022, TACA hosted the inaugural Australian Ceramics Tools for Practice, a series of six online panel discussions in which Australian ceramicists discussed topics related to establishing and/or enriching a professional ceramics practice. The series was free to attend with the aim to support emerging practitioners in our community by sharing the knowledge and experiences of established practitioners. The topics chosen were Setting up a Ceramics Studio, Mentorship, Communicating your Practice, Online and Offline, Pricing your Work, Having an Exhibition and Business Skills. Ensuing discussions were conversational, informative, insightful, and inspiring. Our panellists included Kirsten Coelho, Shannon Garson, Sandy Lockwood, Vipoo Srivilasa and Anna-Marie Wallace (Made Of Australia). We thank Holly Macdonald and Alana Wilson for their commitment to this first series, which saw us close to our maximum 100 capacity for several of the panels. The series was funded by TACA, with a budget of around \$7000.

OFFICE SYSTEMS

We have updated our accounting system and are now working on an update to our membership database and interface. When set up in the latter half of 2022, the new Membes system will offer TACA members a better member experience, improve our efficiency and be part of us growing our services to members.

STAFF

In the latter half of 2021, TACA office was once again dispersed to work from home. At the start of 2022, Montessa Maack left her administrative position and took up a newly created position – Project Support Officer assisting me as EO with the development, planning, co-ordination and delivery of projects managed by TACA – Mentorship Project; JAC Archive Project, Open Studios, Online Masterclasses and the Writers Research Project. Georgie Avis continues in her position as Admin Assistant and Social Media Promotion. We welcomed Jessie Bancroft to the Admin team early in 2022. These 3 wonderful, hard workers are the bedrock of keeping the office ticking along week-to-week. Thank you!

TRIENNALE

Although slightly outside the date limits for this Annual Report, it seems appropriate to mention this special event here. In the second half of July 2022, Central Craft, as the Triennale Organising Committee, successfully managed the 2022 Australian Ceramics Triennale in Mparntwe, Alice Springs. Bron Field, Mel Drew, Mel Robson, Roni Judge and the whole, all female, Organising Committee did an amazing job bringing us an exciting and stimulating event grounded solidly in this special place in the centre of Australia.

With plans disrupted repeatedly by COVID, the decision was made to not invite international artists due to the uncertainties with travel. Instead, the decision was to look towards the centre of the country, to stay local, and to learn from, and listen, to our First Nations artists. This was the strength of the event as it provided a timely opportunity for many First Nations voices to be heard, giving us all (in particular the non-indigenous in the audience) an opportunity to reflect on our history and culture.

Arrernte Traditional Owner and Elder Doris Stuart acknowledged Country rather than welcoming us to Country, with her speech addressing the ongoing expectations of Aboriginal people to welcome everyone to their Country, with a request that this needs to be reconsidered.

Presentations and conversations were fascinating yet at times, challenging and uncomfortable. This event suggested and reinforced ways for us to move forward in understanding more about how, at both individual and organisational levels, we (non-indigenous) have responsibilities to carry into the future.

Twelve exhibitions, with too many wonderful artists, works and themes to mention here, added a rich diversity to the program. The strength of the storytelling, the involvement of so many artists both First Nations and non-indigenous from Central Australia, and the positive reception by Triennale attendees gave the exhibition program a celebratory aspect.

Please refer to the archive of the event (accessible soon) on australianceramicstriennale.com.au.

PARTNER PROJECTS

SIXTY: THE JOURNAL OF AUSTRALIAN CERAMICS 60TH ANNIVERSARY 1962-2022 EXHIBITION

SIXTY opened at the Australian Design Centre, Sydney, on Thursday 31 March 2022, well-supported by artists who attended from interstate along with many from the Sydney arts community, AGNSW and Manly AG&M. Special floor talks were held with Lisa Cahill during the 2 months of the show. ADC have also put together an education kit they have developed for tour. An audio/visual presentation accompanies the SIXTY exhibition. Unfortunately, the accompanying book is yet to be published, but is hoped to be released later in 2022.

The touring has commenced with second stop Alice Springs then on to Cairns, Cowra and Adelaide in the next 12 months.

AUSTRALIAN CERAMICS WRITERS RESEARCH PROJECT

In March 2022, TACA launched a writers' research project, providing opportunity for three writers (individually) to spend one week at partner organisations around Australia researching a ceramics collection, an exhibition, a ceramic studio program and/or other ceramic areas of interest. The writer then produces a written piece of work for publication in The JAC.

13 applications were received, and the winners were Laura Dortmans (VIC), Hannah Kothe (NT) and Diana Tung (ACT). The institutions we have partnered with so far in 2022 are the Powerhouse Museum (Laura Dortmans' research) and the Chau Chak Wing Museum (Hannah Kothe's research).

Plans for TACA's 2024 exhibition are underway with Manly Art Gallery & Museum (MAG&M). This partnership started 31 years ago in 1991 and has evolved to now present a national TACA exhibition on a 4-yearly cycle.

In late May 2022, TACA took part in the Ceramics Congress, an international online event which this time had an Australian focus. TACA had an Expo Booth (offered free to NFPs) at which we promoted the new digital JAC archive, offering free access until mid-June 2022. I organised, then moderated, a panel discussion titled THE VESSEL on 29 May with guests Steve Williams (NSW), Dee Taylor-Graham (TAS) and Joan Partyka (WA).

JAC

In our 2021/ 2022 year, we published 3 160-page issues. Bridie Moran, Montessa Maack, Carol Fraczek, Astrid Wehling, and Suzanne Dean continued to work hard across all the tasks required to construct our print publication.

In July 2021, the price of a single copy rose from \$16 to \$20, the first price rise for 14 years.

In Vol 60 No 2, July 2021 we covered ceramics from the LOCAL perspective, then rounded up 2021 with Vol 60 No 3 and a focus on COLLECTING. To celebrate our 60th year in 2022, we commissioned Damon Moon to write 3 essays to address the 60 years of PIA/JAC publication. In the April 2022 issue Damon set the scene providing a snapshot of the time around which Pottery in Australia (PIA) was launched in the mid-1960s. The second in Moon's series of three, addressed the sense of renewal evident in handmade wares landing [back] on restaurant tables in the late '90s and early 2000s.

Our annual national pictorial survey In July 2022 featured the work of 76 students from tertiary institutions around Australia. While there were many more graduates than shown on our pages, our aim is always to capture a glimpse of the breadth and diversity of practice across the tertiary institutions around Australia and celebrate their contribution to the education of future makers.

I'm aware, as I hope you are too, that any individual issue of the JAC cannot reasonably meet the expectation of every reader, but we hope over the three issues published annually that we speak to our broad community of makers, both within the ceramics field and outside it, with an interesting and challenging diversity of topics and approaches. This, I believe, is our strength.

I'd like to express my thanks to the ceramics industry and other related businesses who have advertised in every issue of The JAC in the past 12 months – Walker Ceramics, Ceramix/Shimpo, Venco, Australian Oxytrol Systems, Fired Up Kilns, Sabbia Gallery, Makers Gallery, Slow Clay, Northcote Pottery, Rohde/Interdec, Pug Mill, Decal Specialists, Greg Piper, Ceramic Study Group and Kerrie Lowe Gallery. Their support makes it possible for the magazine to continue as a print publication. Thank you.

We thank TACA Life Member, Leonard Smith, for his assistance with The Journal archive project by donating his whole set of PIAs and JACs for destructive scanning. Exact Editions in the UK took on the task and a few months later on 1 May 2022 we launched a fully searchable, 60-year online archive. Access is available via a quarterly or annual subscription. The digital/online issue is also still offered via PressPad and Apple's App Store.

We held 2 JAC launches online using Zoom. On 6 August, we were joined by JAC 60/2 contributors – Doomadgee Potters in FNQ; Judith Roberts (VIC), Alicia Butt (SA), Steve Williams (NSW), and loads of more with around 60 people enjoying the discussion.

On 7 December 2021, we welcomed JAC 60/3 contributors Eva Czernis-Ryl (curator of Clay Dynasty, Powerhouse Museum Ultimo) and Grace Cochrane AM (independent curator and writer), and Roshni Senapati (artist), along with Kate Munnelly, Suzanne Davey and Bron Field.

The Journal launches are available to view post-launch on Vimeo; just search 'vimeo australian ceramics' or go to <https://vimeo.com/user10692533>.

The April 2022 issue was launched at the opening of SIXTY at the Australian Design Centre in late March, with a huge blue and gold cake cut to celebrate the occasion.

ONLINE ELEVENSES

This month-long series in August/September 2021 arose out of a desire to connect with TACA members and see how they were faring during prolonged lockdowns in Victoria and New South Wales. Having a guest to anchor each hour-long session provided a springboard for questions on general themes (rather than technical topics) and helped with the flow of conversation. Registrations built weekly to around 70 participants. We enjoyed speaking with people from every corner of Australia.

Our second website, australianceramicscommunity.com has 488 member listings under ARTISTS & MAKERS and is currently being populated with studio listings ready for the Open Studio event on 12 & 13 November 2022.

TOUCH CLAY WEEKLY

During the last year we emailed 49 issues of TOUCH CLAY WEEKLY to TACA members every Monday morning at 9am, with around 85,000 emails sent. It is one of our most appreciated members services is evidenced by the above industry standards we meet ... an average of 57% of members open TCW every week, following links to exhibitions, things to watch and read and opportunities they can follow.

Instagram remains our busiest online platform, with continual growth in followers and activity. On 31 December 2021, we sat at around 68K followers. Australia is our largest audience with 32%, and the US second at 11.5%. Age stats are 25-34 years: 21%; 35-44 years: 24% and 45-54 years: 23%. The recurring statistic we often see across our various audiences, of around 82% of the audience being female, is also seen on Instagram. Over a 12-month period we posted 634 images which were liked by 380,600 users. Instagram is a wonderful way for us to share work and stories from all sectors of the Australian ceramics community – established, emerging, regional, suburban, traditional, outsider, student, institutions, collectors, exhibitions, commentary, and the list goes on.

The Australian Ceramics Forum on Facebook as of 30 June 2022 had around 7,900 members who contributed around 100 posts each month.

Georgie Avis continues to work on Instagram and Facebook promotions, preparing some fun animations and stories to encourage engagement in all that we offer, most recently JAC DIGITAL, Open Studio participation and the new JAC 60/2.

Thanks also to Tracey Mitchell who continues to compile Ceramic Competitions Around the Globe on a regular basis for australianceramics.com. It's a much-visited post on our website.

TACA's Board of Directors are our most valued volunteers. Meeting every 2 months, mostly on Zoom, they contribute their knowledge and expertise in many areas. As Directors of the company, the governance of TACA is their prime concern. I doubt we will see a return to quite as many physical meetings as we used to enjoy, but Zoom has allowed for easier and more regular Working Group discussions along the way. A big thank you to all Directors!

Thank you also to Kate Jones in her new role as President. She has offered me wonderful support in my position as EO.

Thanks also to all the people in the amazing TACA team: TACA staff: Montessa, Georgie and jessie; and our contractors: Bridie, Carol, Astrid, Nikki, Greg, Suzanne, and Ian.

I feel like we have just had our busiest, most exciting and engaged year ever. In my 17th year as EO, that's saying something. Thank you!

6. ELECTION OF DIRECTORS

6.1 TRANSFER OF CHAIR TO SECRETARY VICKI GRIMA FOR ELECTION OF DIRECTORS

In accordance with the Constitution, 1/3 of TACA Directors (we currently have 6), must stand down every year.

Janetta Kerr-Grant is standing down after 3 years on the Board and is not renominating. Thank you Janetta for your commitment to TACA and for the knowledge and experience you have shared with the Board over the last 3 years. We will miss your input but hope you will stay connected with us and some of the projects you have worked on.

Debbie Pryor must step down after being invited onto the Board in 2021 but has re-nominated.

We therefore have 4 Directors remaining on TACA Board for the 2022/2023 year:
Kate Jones, Cathy Franzi, Mike Hall and Diamando Koutsellis. Thank you!

There were 2 nominations for Director received by the due date 13 September:
Jackie Gasson (QLD): nominated by Janet DeBoos; seconded by Ted Secombe
Debbie Pryor (SA): nominated by Marie Littlewood; seconded by Honor Freeman

There is no need for a ballot, and we meet the requirements to have from 3 to 7 Directors on the Board.

Motion: that the 2 nominated Directors, Jackie Gasson and Debbie Pryor are elected to TACA Board.

Proposed: Janet DeBoos; Seconded: Claire Blake; all in favour

Congratulations Debbie on your return to the Board and welcome to Jackie. It's wonderful to have a new Board Director, this time from QLD.

Transfer of Chair back to Cathy Franzi (in Kate Jones; absence)

6.2 APPOINTMENT OF SECRETARY

Motion: that Vicki Grima be appointed Board Secretary.

Proposed: Janetta Kerr-Grant; Seconded: Claire Blake; all in favour

7. GENERAL BUSINESS

7.1 LIFE MEMBERSHIP: PROPOSALS FROM TACA BOARD TO BE CONSIDERED.

Vote required: two thirds of the Members present and voting.

Janetta Kerr-Grant to present nominations on behalf of TACA Board:

TACA board awards Life Memberships to formally recognise and draw attention to the work or careers of ceramicists who have made a significant contribution in the field. This year the board agreed to propose four new life members, each of whom must receive the vote of at least two-thirds of members present and voting to be accepted.

They are for: Les Blakebrough, Kevin Boyd, Greg Daly and Judith Inkamala.

I will read a brief summary for each proposed life member, and then ask everyone to indicate whether they accept the board's recommendation by voting in the poll.

We will then share the poll to ascertain that we have met the 2/3rds majority requirement.

LES BLAKEBROUGH

Les Blakebrough is a leading Australian ceramic artist and has contributed to the field of ceramics through innovative practice, academic research, teaching and leadership throughout his six-decade

career. His work is held by all Australian state galleries, the Australian National Gallery and the Imperial Palace Collection, Tokyo. He has received numerous awards including a gold medal at the International Exhibition of Ceramic Art, Faenza, Italy. In 2005 he became the first artist to be honoured with a solo exhibition in the Living Treasures: Masters of Australian Craft series, curated by Object, Centre for Australian Craft and Design. He was Director of the Sturt Workshops, Mittagong, and taught ceramics for many years at the Tasmanian School of Art and was later Principal Research Fellow of the Ceramic Research Unit at the University of Tasmania. He has been the recipient of an Australia Council Fellowship and many Australian Research Council grants. In 2008 he was Senior Tasmanian of the Year, and he was made a Member of the Order of Australia (AM) in 2013.

The Motion is that Les Blakebrough be accepted as a Life Member.

Proposed: Cathy Franzi; Seconded: Helen Earl; 2/3 majority met.

KEVIN BOYD

Since Kevin Boyd's initial training in 1976 at Bendigo CAE (now LaTrobe University), he has been committed to sharing his craft, providing countless students with training and opportunities to express their interests in clay. Kevin enjoyed a rewarding career at TAFE and in secondary teaching, and after retiring from full-time teaching in his 70s, he has continued his generous sharing of knowledge and experience of making, finishing, decorating, kiln building and glaze development through workshops around Australia. His passion and enthusiasm still as genuine, fresh and contagious as when he was as a budding young student teacher. His personal ceramic practice has continued with participation in solo and group exhibitions. He is represented in public, corporate and private collections. Publications include Ceramic Form, by Peter Lane; and numerous articles in ceramic magazines.

The Motion is that Kevin Boyd be accepted as a Life Member.

Proposed: Reanne Brewin; Seconded: Jackie Gasson; 2/3 majority met.

GREG DALY

Greg has worked with ceramics for almost 60 years. He is one of Australia's best-known makers having held 100 solo exhibitions and been included in more than 250 national and international group exhibitions since 1975. His work is held in hundreds of private collections and 80 national and international art galleries and museums (including the National Gallery of Australia and the Victoria & Albert Museum). He's known for richly glazed surfaces evoking landscapes and light. His research and use of lustre glazing over more than a decade makes him one of the world's foremost authorities on the practice. His work is represented in 24 international book publications, and he has received 36 national and international awards. He has written three books on glazes and was President of Craft Australia from 1992-1995. Greg's career has included a strong commitment to teaching. He is a visiting fellow at the School of Art and Design at ANU.

The Motion is that Greg Daly be accepted as a Life Member.

Proposed: Amanda Bromfield; Seconded: Barbara Campbell-Allen; 2/3 majority met.

JUDITH INKAMALA

Judith Inkamala is a senior artist and director of Hermannsburg Potters Aboriginal Corporation in the Northern Territory. She has been working with clay for nearly 30 years and is a passionate and inspirational leader in her community. Her distinctive handpainted pots, with their sculptural lids, depict her lived history and connection to Arrente Country. She has taken part in over 100 group exhibitions both nationally and internationally and her work is widely collected, including being held in the Art Gallery of New South Wales, the National Gallery of Victoria and the National Gallery of Australia. She has been a finalist in the National Aboriginal and Torres Strait Islander Art Awards (NATSIAA) three times and this year she was awarded the 2022 Australia Council Award for Visual Art. Judith is strongly committed to sharing her cultural and ceramic knowledge with the younger generations of potters at Hermannsburg. Her

contribution to her community, her audiences and to Australian contemporary art is extensive and significant.

The Motion is that Judith Inkamala be accepted as a Life Member.

Proposed: Janet DeBoos; Seconded: Debbie Pryor; 2/3 majority met.

7.2 2022/2023 EVENTS

Our 10th national Open Studios weekend will take place on 12 & 13 November 2022 with 210 studios participating.

We hope to enjoy 3 Journal Launches during the next 12 months: with the first one in late November/early December 2022. Hopefully we can return to physical launches around the country, but if not we will stick with Zoom as that enables many from around Australia to join in.

Tools 4 Practice Series 2 will commence on Tuesday evenings, 6–7.30pm from 11 October through to 15 November 2022.

7.3 MEMBERSHIP FEES

Vicki Grima: There are no proposed changes to TACA membership fees at this point in time, although we do have an issue with the liability insurance component we offer as an optional addition to membership.

City Rural Insurance Brokers (CRIB – 17 years) has advised us that due to new compliance requirements, Vero Insurance is no longer able to support CRIB and TACA with the liability policy for TACA members after 30 September 2022 (2 days' time).

The team at CRIB is working hard to find a solution, as are we at TACA.

CRIB has encouraged us to contact other brokers and insurance companies, and this is being done on a daily basis.

CRIB is in current discussions with 3 different insurance companies, and we are waiting to hear back.

I have had discussions with several brokers and am following 1 or 2 hopeful leads.

I have also contacted Australian arts organisations (NAVA, Craft VIC and Craft ACT and Guildhouse) who offer similar policies and have followed up with them to get advice and in an attempt to find a solution.

Even if CRIB and/or TACA can negotiate a solution, we have been told it is unlikely any new policy could be active by 30 September.

So, we are currently in communication with TACA members whose memberships with insurance expire in October 2022, as at this point in time TACA cannot offer Group Liability Insurance Cover.

This was a sudden and unexpected decision from Vero. CRIB is extremely disappointed by Vero's decision and whilst they have tried to negotiate, Vero is not prepared to change the decision.

Meeting closed at 8.10pm.

Vicki Grima

Secretary

The Australian Ceramics Association