

ANNUAL GENERAL MEETING MINUTES 2026

Wednesday 14 October 2026 7pm

Zoom LINK : <https://us02web.zoom.us/meeting/register/88RM2Q-sQnK2F-rX70Lx6w>

Chair: Jackie Gasson

Acknowledgement of Country

The meeting started at 7.03pm (Sydney time) Meeting recorded.

1. Present:

Jennifer Nekker, Rosie Button, Melissa Murphy-Vella, Emma Parker, Alfred Lowe, Stephanie James-Manttán, Jude Muduioa, Brett Stone, Cher Shackleton, Claire Blake, Marilyn Raw, Vicki Grima, Jackie Gasson, Mark Ellis, Amelia Black, Gomathi Suresh, Kate Dorrough, Robyn Phelan, Georgie Avis, Diamando Koutsellis, Montessa Maack.

Apologies: Barbara Campbell - Allen

2. [MINUTES](#) of the previous Annual General Meeting Wednesday 24 September 2025

The minutes of the 2025 AGM are available to the TACA members online. You can check out last year's minutes on our website: <https://australianceramics.com/assets/2025-taca-agm-minutes-1.pdf>

Motion: That the minutes of the previous Annual General Meeting on 24 September 2025 be accepted as an accurate record of that meeting, and that they be adopted.

Proposer: Mark Ellis and a seconder: Amelia Black: then POLL recorded 100% acceptance
Motion is passed.

3. Business arising from previous AGM 2025 minutes.

No business arising

4. Financial Statements for the financial year ended 30 June 2026 (tabled). <https://australianceramics.com/assets/j10-2627-annual-report-2026finaldigital-taca.pdf>

To receive, consider and adopt the audited financial statements for the financial year ended 30 June 2026.
Tabled: TACA's Financial Statements for the year ended 30 June 2026.

The Financial Statements have been available to TACA members online for the last two weeks, as part of the 2026 Annual Report.

Motion: That the financial statements for the financial year ended 30 June 2026 be accepted.

Proposer: Brett Stone and a seconder: Mark Ellis: then POLL recorded 100% acceptance.

Motion is passed.

5. Annual Report 2026 [LINK](#)

5.1 President: Jacqueline Gasson

Welcome, members, friends, staff, supporters and my fellow board members.

This past year has been a busy year for all of us, including me. Once over some serious health issues, I have been able to focus more on TACA board issues.

It is also appropriate for me to say that working with Diamando and her staff has made life not only interesting but educational on many levels. It goes without saying that, as a group of people coming from many different levels and areas, there is always going to be a difference of opinion on all sorts of issues. This year has been great, as the communication from all of us has resolved any issues and work has continued smoothly.

It was with regret that we saw Robyn Phelan leave the board to continue her personal journey, and with the same regret to see Alfie Lowe and Janice Keen who leave to continue on their creative paths; we all wish them well in their future activities. At the same time, we welcome Amelia Black to the board; she is a vibrant, active person who will bring a great deal of knowledge with her.

This year, with the extra energetic work of our CEO, Diamando, our membership and financial situation are looking a whole lot better, thanks to a great TACA team and the assistance of our treasurer, Mark Ellis. Our activities this year have been at extreme distances; recently the JAC launch and an exhibition were held in Noosa, both of which were most successful. I was personally able to attend the Noosa exhibition and was delighted to see such a diverse range of work beautifully presented to the public. Thanks to Noosa Regional Gallery for helping us to bring such a vibrant exhibition to the regions; many of the comments were about how good it was to see such an event outside the major cities. Thanks to Brett Stone for judging and Diamando for curating.

5.2 Treasurer: Mark Ellis

We recorded a surplus of \$16,597 in the 2025–26 financial year. This is our second consecutive surplus, although it is \$6,457 below the prior year result of \$23,054. Members' equity increased to \$266,220, equivalent to approximately 12.7 months of this year's operating expenses. This remains broadly consistent with the reserve level referenced in last year's report and provides confidence in TACA's ongoing financial capacity.

Trading income was steady year on year. Income of \$22,202 from the Australian Ceramics Triennale Company and stronger Journal advertising helped offset lower revenue from members' insurance, Journal subscriptions, membership fees, ACOS registrations and book sales. Triennale income occurs at three yearly intervals and is not guaranteed, so must not be relied upon in the current financial year to balance the books.

The Journal

The Journal remains central to TACA's purpose and financial model. Combined revenue from Journal advertising, digital income, stockists and subscriptions increased by 0.8% to \$200,320. However, direct publishing costs from advertising commissions through launches increased by 7.0%, mainly reflecting higher editorial, superannuation and printing costs. Protecting the Journal's quality while keeping its economics sustainable remains an important focus.

Membership

Membership-fee income declined by \$4,651, or 3.4%, and Members' insurance income fell by \$11,746, or 5.2%. Tracking of numbers for all membership categories by month shows TACA membership stabilising at a slightly higher level than earlier in the year which is positive.

Financial Position

TACA's balance sheet strengthened during the year. Total equity increased slightly to \$266,220. Current assets have declined significantly only because TACA have moved a greater portion of our reserves into Term Deposits to capitalize on higher interest rates. The TACA Balance Sheet remains solid.

Outlook

The Board's priority is to maintain sustainable, balanced operations while continuing to deliver value to members. The 2025–26 surplus represents a modest margin of approximately 2.7% of total income (including the Triennale income), so careful cost management remains important. Particular attention will be given to the insurance margin, membership and Journal subscription income, publishing costs, and ensuring that event-related income and obligations are managed. Continued focus on member relevance, selective income diversification and disciplined expense management will support TACA's long-term viability.

I thank TACA's CEO and staff, my fellow Board members, our members, and our bookkeeping and accounting advisers for their work and support throughout the year. Their diligence has enabled TACA to deliver another surplus while continuing to serve and promote Australia's ceramics community.

5.3 Chief Executive Officer: Diamando Koutsellis

The 2025/2026 year has been a year of change, development, opportunity and celebration for The Australian Ceramics Association (TACA). While nurturing our longstanding initiatives, we launched new programs, partnerships, and systems to directly benefit our members and the broader ceramics industry.

The Journal of Australian Ceramics is now in its 64th year and continues to go from strength to strength. The Journal remains an important place for stories, inquiry, conversations and the sharing of our practices, helping to instigate curiosity, encourage dialogue and deepen our understanding and the possibilities of the medium of ceramics.

Creating Greater Visibility for Our Members

A major focus this year was increasing member visibility both nationally and internationally by promoting their work. We understand that finding opportunities to exhibit, build audiences, and maintain a sustainable practice remains a key challenge for ceramic artists. TACA plays an important role in helping address these challenges by providing opportunities for members to exhibit, educate themselves, develop and grow small businesses, and connect with other makers and the broader community.

Over the past year, we have developed new internal systems to promote our members on digital platforms. This strategic approach to member promotion, allows us to regularly feature members' work with our online audience.

We invited members to share their professional Instagram pages through our Member Portal, while offering guidance on photography and professional presentation of their work. The response has been encouraging, with more than half of our members sharing their Instagram page with us.

TACA currently reaches approximately 76,300 followers on Instagram and 19,000 followers on Facebook, providing an important platform through which our members can gain greater visibility.

This year we developed a new Connect Newsletter. Through this newsletter, we share and promote projects, programs, members exhibitions, TACAs exhibitions and TACAs products and services. This platform is creating new ways to reach beyond our membership and introduce the broader public to Australian ceramics.

Exhibitions

Noosa Regional Gallery QLD

TACA worked with Noosa Regional Gallery on this year's Member Exhibition, Continuum, which opened on 18 July 2026 and continued to 13 September 2026.

From around Australia, 90 small-scale works by TACA members wind through the exhibition space on a continuous shelf, representing the mastery, variety, and skill of Australian ceramics.

We have also expanded the reach of this exhibition by developing an online presentation through TACA's Instagram profile. This approach allows us to promote the works beyond the traditional gallery setting and connect participating artists to national and international audiences.

Continuum Wheelthrown Prize

Congratulations to Phil Greed, winner of the Continuum Wheelthrown Prize. The \$1,000 prize was generously donated by the Gwyn Hanssen Pigott family in recognition of excellence in wheelthrown ceramics. The award was judged by TACA Board Director Brett Stone. We congratulate Phil on this achievement and thank the Gwyn Hanssen Pigott family for their generous support.

Manly Art Gallery and Museum

We have continued developing our long standing partnership with Manly Art Gallery and Museum for our upcoming 2027 exhibition. We are working towards Bodies of Evidence: Experimentation in Contemporary Australian Ceramics, curated by Bridie Moran, alongside the small sculpture exhibition Absence/Presence, which will provide exhibition opportunities for approximately 80 members.

Opening in April 2027, Bodies of Evidence will explore contemporary Australian ceramic practices that push the scientific boundaries of the medium. The exhibition brings together practitioners investigating scientific questions ranging from climate change to physics, and looks beyond the finished object to reveal the research, experimentation and discovery that underpin contemporary ceramic practice.

Alongside finished works, the exhibition will present the ephemera of experimentation including test tiles, process photographs and failed attempts inviting audiences into the often unseen processes through which ceramic ideas and possibilities are developed.

Importantly, this project celebrates ceramics as a field of research, inquiry and innovation, not simply as a finished object, but as a discipline in which experimentation, failure, discovery and knowledge-sharing are central to the creative process.

Successful Bodies of Evidence: Experimentation in Contemporary Australian Ceramics artists

Chantelle Baistow NSW

Pie Bolton VIC

Greg Daly NSW

Jackie Masters WA

Beth O'Sullivan ACT

Robyn Phelan VIC with Emily Parsons-Lord VIC
Nani Puspasari VIC
Ilona Topolcsanyi VIC
Larissa Warren QLD
Mads Wainwright ACT

Absence / Presence

Alongside Bodies of Evidence, we are also developing Absence / Presence, a small sculpture exhibition featuring 80 artworks by TACA members, a partnership with Manly Art Gallery and Museum.

Absence / Presence will reflect on the theme of memory and the ways in which ceramics can uniquely embody and hold memory. Clay carries deep geological time while also sensitively recording touch, gesture and impression. Within the material, absence and trace can resonate as powerfully as substance and form.

Response to Exhibition Opportunities

The response from our membership to these exhibition opportunities has been a strong indication of the value and appeal of the projects we are developing. Continuum received 234 applications, our Manly Art Gallery & Museum curator call-out attracted 12 curator submissions, and Bodies of Evidence: Experimentation in contemporary Australian Ceramics received 118 applications.

The quality and quantity of the submissions demonstrate the depth of talent within our membership, the appetite for meaningful exhibition opportunities, and the importance of TACA providing those opportunities. It reinforces our commitment to develop projects that enable new audiences to see members' work and to contribute to the broader cultural conversation around contemporary Australian ceramics.

Looking Ahead

As we celebrate 70 years of the Association, we look towards the future with enthusiasm and optimism. The foundations we have strengthened this year, from member promotion and digital engagement to gallery partnerships, exhibitions, new systems and relationships provide us with exciting opportunities for the future.

Membership and Journal Subscriptions

Our Association's success is in large part attributed to the invaluable support of our members. In the 12 months leading up to 30 June 2026, we were proud to have 1541 members 56% of our members choose to protect their practice by nominating the insurance option, 34% are standard members, 4% are student members, and 4% are organisations, with less than 1% being overseas or life members. We have stabilised our membership numbers this year but there has been a decrease of 33 members opting for no insurance. There has been a growth in standard memberships by 10. It's essential to note that each member, whether they are one of the 527 standard, 867 standard plus insurance, 3 New Zealand memberships, 67 students, or 60 organisations and 12 life members. This all plays a crucial role in the sustainability of our organisation.

On 30 June 2026, The Journal of Australian Ceramics had 175 1-year print subscriptions, 138 2-year print subscriptions and 16 Overseas print subscriptions.

Our dedication to supporting First Nations practice remains unwavering, and we are proud to continue offering five free memberships to First Nations groups that have a ceramics studio. We also extend our support to universities, TAFEs, and many national community groups through free memberships and journal subscriptions, as well as prizes and awards.

Tax Deductible Gift Recipient Status

The donations from the 25/26 year culminated in 63 donations totalling \$2887. I sincerely thank all who donated.

The Journal of Australian Ceramics (JAC)

We published three 160-page issues in the 25/26 financial year. The Journal of Australian Ceramics reflects the care, attention and intelligence Montessa Maack brings to her role as Editor, whose community focused approach continues to guide the vision and direction of the Journal. We are grateful to Jane Orme (QLD), Dee Taylor-Graham (TAS) and Alison Smiles (SA) for their contribution to this year's publications. The team all share personal attributes of inquiring minds, combined with knowledge, ideas and hard work. They are continually on the lookout for writers to broaden the range of perspectives represented in the Journal and strengthen its connection to ceramic communities.

The Editorial Advisory Group meets four times per year. At each meeting Montessa, along with the four Assistant Editors, myself, a TACA Board Director, and volunteers from our industry join in conversations to discuss current issues in our field, delving into article ideas and identifying potential contributors. Every twelve months the Editorial Advisory Group rotates to allow new people to share their insights.

The writers and contributors of the Journal come from across the country with diverse backgrounds and experiences and have played with ideas, thoughts, and practices that both inform and enrich our community.

Astrid Wehling's expertise, working alongside the editors, designs our Journal with such sophistication. Carol Fraczek is committed to growing our connections to the businesses that advertise in and support our publication. Jen Currie, our proofreader, ensures we publish our Journal without grammatical errors. Newstyle prints the Journal with incredible quality, and Jason Murray supports us with mailing it.

Thank you to all involved in our Journal, which speaks with, about, and for our vibrant and expanding ceramics industry.

Digital Journal of Australian Ceramics

We partner with Exact Editions in London, United Kingdom, which sells and streams our digital Journal. The searchable digital tool provides access to over 64 years of publication.

We are pleased to have established connections with institutions including New York City University in the United States, TAFE NSW, the Powerhouse Museum, and Manchester Metropolitan University in the United Kingdom along with Emanuel High School providing specialised institutional digital access for its students, teachers and academics.

This growing international institutional reach provides significant benefits to Australian ceramics. The Journal creates a pathway for Australian ceramic artists, makers, educators and practitioners to be discovered by an international audience and to have their work, knowledge and contributions recognised within educational and cultural institutions overseas. When artists and their work are featured in the Journal they are subsequently studied, referenced or encountered by students and academics. This extends the influence of Australian ceramics beyond our shores and contributes to a greater understanding and appreciation of the work we do here.

Australian Ceramics Open Studios 2025

The 13th annual Australian Ceramics Open Studios was held on Saturday 8 & Sunday 9 November 2025. A total of 165 studios from across the country, each with a unique artistic style and practice, took part.

Our focus for 2025 was improving communication with participating studios and making the process simpler and more accessible. Georgie redesigned the communications into a series of six concise, targeted stages, providing participants with relevant information to ensure open studios is an opportunity to learn and develop business skills:

Montessa facilitated an online Q & A with Minna Graham (VIC) and Laura Pascoe (QLD) on 22 July 2025. Ruby Yeh compiled 13 maps, and registrants were offered posters and postcards with a QR code linked to the digital directory.

Online Masterclasses

Our online masterclasses continue to sell to our membership and the public, proving to be a desirable choice for those interested in various topics that expand and develop practice. We have produced 12 specialist masterclasses in which established Australian potters and ceramic artists teach studio methods and practical techniques.

Touch Clay Weekly

Our Touch Clay Weekly newsletter is delivered to members' inboxes every Monday morning, keeping our community informed and connected with the latest news, opportunities and activities across the ceramics sector.

After three years of producing the newsletter, Georgie decided to step away from the role in December 2025. In January 2026, Ruby Yeh took on the newly created position of the Newsletter Coordinator.

Facebook Forum

The Facebook Forum has over 19,900 followers, providing a space where members and the broader ceramics community can seek advice and share knowledge on all things technical in ceramics. We are immensely grateful to Ilona Topolcsanyi and James McAplin, who generously volunteer their time to assist in moderating the forum.

Australian Ceramics Triennale

The Australian Ceramics Association (TACA) has advocated for and supported The Australian Ceramics Triennale, a not-for-profit, national conference held approximately every three years. The Triennale moves around Australia and is coordinated and run by the local ceramics community in that area.

One of the major highlights of the year was the 17th Australian Ceramics Triennale, Wedge, hosted by the Ceramics Arts Association Western Australia in Walyalup (Fremantle) from 2–5 October 2025.

Held across the Fremantle Arts Centre, John Curtin College of the Arts and numerous exhibition spaces throughout Fremantle, Wedge was an ambitious four-day celebration of all things clay.

The program explored four themes: History and Civilisation; Metaphor and Symbol; Sustainability and Well-Being; and Chemistry and Alchemy. With four international keynote speakers—Paul Greenhalgh, Matt Katz, Beth Cavener, Wendy Gers and approximately 60 presenters across the four days, the Triennale brought together an extraordinary range of voices, ideas, practices and perspectives from Australia and internationally.

Wedge demonstrated the strength and diversity of the Australian ceramics community and created opportunities for artists, makers, educators, students and audiences to come together, exchange ideas and celebrate our shared medium.

We extend our sincere thank you to the Ceramics Arts Association Western Australia for their energy and commitment in delivering such an ambitious and significant event for Australian ceramics.

Our next Triennale will take place in 2028 at Newcastle NSW. Preparations are on the way to make for an exciting and stimulating program.

Sixty - The Journal of Australian Ceramics 60th Anniversary 1962 - 2022

A touring exhibition funded with the support of Visions Australia, curated by Lisa Cahill and Anna Grigson. Our Sixty exhibition completed its tour of the country. This year it has reached the following galleries:

Toowoomba Regional Art Gallery, QLD 16 August – 12 October 2025

Grafton Art Gallery, NSW 6 December 2025 – 1 February 2026

Over the course of the four years Sixty - The Journal of Australian Ceramics 60th Anniversary 1962 - 2022 toured to 16 art centres across Australia from 2022 to 2026.

Our organisation is built on the creativity, generosity and commitment of its community. The strength of Australian ceramics comes from the artists, makers, educators, students, galleries, collectors, suppliers, supporters and organisations who contribute to this vibrant field.

My sincere thanks go to all our members, staff, contractors, Board of Directors, Journal contributors, advertisers and stockists who have supported TACA throughout the past 12 months. Your commitment, energy and belief in the importance of Australian ceramics ensures the viability, sustainability and future of our organisation.

6. Election of Directors

6.1 Transfer of Chair to Secretary Diamando Koutsellis for Election of Directors

Diamando:

In accordance with the Constitution, 1/3 of TACA Directors (we currently have 7), have to stand down every year.

Robyn Phelan retired from her Board position in April 2026 after 3 years. We thank Robyn for her generous contribution and passion, particularly to our exhibitions and events program.

Janice Keen is not re-nominating after 3 years as a Board Director, including 1 year as Treasurer. We thank Janice for her diligent efforts and commitment over this period.

Alfred Lowe is not re-nominating after 3 years as a Board Director, and we thank him for always bringing insightful ideas to aid TACA's health and relevance.

Jackie Gasson is standing down after 4 years on the Board and 2 years as President. Jackie has brought a voice to the regions and energy to Board discussions and we thank her for her commitment to TACA's progress. Thank you!

We therefore have 3 Directors remaining on the TACA Board for the 2026/2027 year:

Mark Ellis (QLD), Brett Stone (NSW), Amelia Black (VIC) Thank you!

There were 4 nominations for Directors received by the due date 30 September 2026:

Jude Muduioa (QLD): nominated by Belinda Krumm ; seconded by Jane Orme

Gomathi Suresh (VIC): nominated by Barbara Campbell-Allen ; seconded by Kris Coad
Kate Dorrough (NSW): nominated by Vicki Grima ; seconded by Barbara Campbell-Allen
Stephanie James-Manttan (SA): nominated by Larissa Warren; seconded by Nicci Parry-Jones

There is no need for a ballot, and we meet the requirements to have from 3 to 7 Directors on the Board, so could we have a motion put?

Motion: that the 4 nominated Directors Jude Muduioa, Gomathi Suresh, Kate Dorrough and Stephanie James-Manttan are elected to the TACA Board.

Proposer: Brett Stone and a seconder Amelia Black: POLL is 100% ACCEPTED

Congratulations Jude, Gomathi, Kate and Stephanie to the Board.

Diamando passes Chair back to Jackie Gasson

6.2 Appointment of Secretary

Motion: that CEO Diamando Koutsellis be appointed as Secretary.

Proposer: Amelia Black and seconder Vicki Grima: POLL is 100% ACCEPTED

Congratulations Diamando

7. General Business

No other business

7.1 2026/2027 Events

Bodies of Evidence: Experimentation in Contemporary Australian Ceramics

A Manly Art Gallery and Museum and The Australian Ceramics Association exhibition guest curator Bridie Moran

16 April - 30 May 2027

Absence / Presence

A Manly Art Gallery and Museum and The Australian Ceramics Association exhibition

16 April - 30 May 2027

Australian Ceramics Open Studios

13 & 14 November 2027

Meeting closed by Jackie Gasson at 7.40pm

Minutes taken by Brett Stone