A photograph of a ceramic exhibition. In the foreground, a large vessel on the left depicts a detailed interior scene with windows, doors, and a tiled floor. To its right, another vessel shows a textured, organic form. In the background, a wall features numerous small, intricate drawings of ceramic objects.

The AUSTRALIAN **CERAMICS** Association

**ANNUAL REPORT
2023**



The Australian Ceramics Association acknowledges the Traditional Custodians of Country throughout Australia and First Nations peoples connections to land, sea and community.

We recognise that sovereignty was never ceded and that we are on stolen land. We pay our respects to Elders, past, present and emerging, and to all Aboriginal and Torres Strait Islanders who engage with the Association, our events and programs.

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SIXTY exhibition installation view, Araluen Arts Centre



ABOUT TACA

OUR COMMUNITY

The Australian Ceramics Association (TACA) works within a generous grass-roots ceramics community, drawing our membership from all states and territories. Foremost to our Strategic Plan are our members, our aim being to provide services for the benefit of their ceramics practice and to create connections between them and the broader arts community.

Membership is open to everyone interested in Australian ceramics, including professional ceramicists and potters, hobbyists, teachers, students, curators, collectors, writers and enthusiasts.

We aim to connect with established ceramic groups such as societies, clubs, study groups and associations and to those who exhibit ceramics such as galleries, artist-run spaces, retail shops, online stores and public institutions.

We value and support those who provide services and opportunities to ceramic practitioners, such as suppliers, competition organisers, artist residencies, workshops, classes and tertiary ceramics education.

We advocate for and on behalf of our members, and our community, to strengthen ceramics in Australia.

We reach out to the broader public to inspire, inform and connect people with Australian ceramics. We work to spread the excitement and passion of ceramics throughout Australia so that everyone has the opportunity to recognise, experience and value ceramics in their daily lives.

This is our community.

VISION

To be Australia's highly respected peak body for ceramics in Australia.

PURPOSE

TACA's constitution defines our purpose to advance culture in the area of ceramics by:

- Fostering a lively, engaged ceramics community throughout Australia
- Publishing The Journal of Australian Ceramics
- Supporting ceramic artists in their studio practice
- Providing opportunities for members of the Australian public to recognise experience and value ceramics in their daily lives
- Advocating for and promoting excellence in ceramics education in all sectors

VALUES

TACA strives for excellence by:

- Connecting community
- Adopting and using the highest ethical standards
- Honouring the history and heritage of Australian ceramics practice
- Responding to and embracing change within the field

ANNUAL REPORT 2023

The AUSTRALIAN CERAMICS Association

OUR TEAM



BOARD OF DIRECTORS

Cathy Franzi (until Jan 2023), ACT
Kate Jones, President, Naarm / VIC
Mike Hall, Treasurer, Carigal land / NSW
Jackie Gasson, Kabi Kabi and Jinibara land / QLD
Vicki Grima EO, Editor & Board Secretary (until February 2023), Eora, Dharawal and Dharug land / NSW
Janetta Kerr-Grant (until October 2022), Naarm / VIC
Hannah Kothe (from May 2023), Eastern Arrernte: Mparntwe / NT
NT Alfred Lowe (from May 2023), Kaurna Yerta / SA
Diamando Koutsellis, Gadigal land / NSW
Debbie Pryor (until October 2022. Became CEO and Secretary Feb 2023), Ngankiparinga / SA

TEAM

The Australian Ceramics Association

Vicki Grima, Executive Officer & JAC Editor (until Feb 2023), Gadigal land / NSW
Debbie Pryor, Chief Executive Officer (from Feb 2023), Ngankiparinga / SA
Georgie Avis, Administration Assistant, Gadigal land / NSW
Jessie Bancroft, Administration Assistant (on maternity leave), Gadigal land / NSW
Mirjana Dobson, Administration Assistant (maternity leave cover), Kaurna Yerta / SA
Montessa Maack, Project Support Officer, Gundungurra - Wodi Wodi lands / NSW

Journal of Australian Ceramics

Montessa Maack, Co-Editor & Production, Gundungurra - Wodi Wodi lands / NSW
Bridie Moran, Co-Editor, Mulubinba / NSW
Jen Currie, Proofreader (content), Gadigal land / NSW
Carol Fraczek, Marketing & Promotions, Yugambeh Country / QLD
Astrid Wehling, Graphic Designer, Dharawal land / NSW

Finance

Greg Bartels, Halo Tax + Accounting, Gadigal land / NSW
Nikki Gibson, Silver Cloud Services, Bookkeeping, Carigal land / NSW

Platforms

Ian Hobbs, Websites, Gadigal land / NSW

Top, L to R: TACA Team, Montessa Maack
Georgie Avis, Jessie Bancroft, Debbie Pryor
Middle, L to R: JAC Team, Bridie Moran
Montessa Maack (and Russell), Astrid Wehling
Bottom: Mirjana Dobson, TACA



THANKS TO OUR ADVERTISERS

ALL FIRED UP	LIVING CLAY AUSTRALIA
ART UNLIMITED	LOTHAR WILKENS KILNS
ARTSPACE MACKAY	MAKERS GALLERY BRISBANE
ASIAN HIGHLANDS POTTERY	NORTHCOTE POTTERY
DISCOVERY TOURS	OXCLAY T/A: WALKERS/FEENEYS
AUSTRALIAN DESIGN CENTRE	PERC TUCKER/TOWNSVILLE
AUSTRALIAN OXYTROL SYSTEMS	PETER FINCH
BELA POTTERY	PUG MILL
BENDIGO POTTERY – CLAD, BUNDANON	SABBIA GALLERY
CERAMIC ARTS QLD	SHIMPO
CERAMIC STUDY GROUP	SKEPSI GALLERY
DECAL SPECIALISTS	SLOW CLAY
DOCUMENTS DYNAMIX	STURT GALLERY & STUDIOS
GREENAWAY PERFORATORS	SUNCOAST CLAYWORKERS
EIDSVOLT	THE LIDGARD GROUP PTY LTD
FIRED UP KILNS	T/A CERAMIX AUSTRALIA
GAYA	TOWNSVILLE CITY COUNCIL
GREG PIPER PHOTOGRAPHY	PERC TUCKER
INTERDEC	VENCO
JANE ANNOIS POTTERY EXPO	WILKENS KILNS
KEANE	
KERRIE LOWE GALLERY	

venco
www.venco.com.au

Slow Clay
Centre

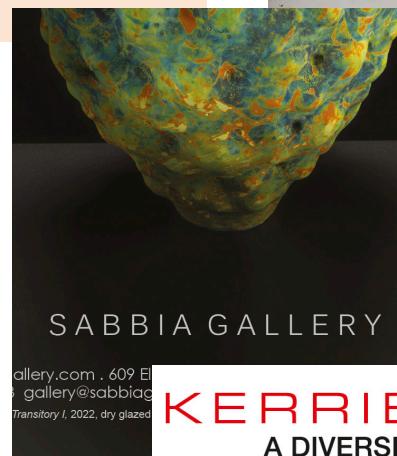
MAKERS GALLERY

36 185

 FIRED up KILNS
Kilns to create hand
ceramics you can af

CERAMIX AU

DISTRIBUTORS OF NIDEC



KERRIE LOWE GALLERY
A DIVERSE RANGE

20
22
biennial
NORTH QUEENSLAND
ceramic awards



Bev Hogg

ROHDE

skepsi
GALLERY
www.skepsigallery.com.au



STURT
STURT
STURT

CHIEF EXECUTIVE OFFICER'S REPORT BY DEBBIE PRYOR

The Australian Ceramics Triennale, Mpwarnte, Alice Springs started the 2022-2023 financial year triumphantly. The conference celebrated ceramics through a broad inclusive community, putting First Nation lens first set the scene for the following 12 months. A focus on openness and connection steered the conference, and this focus has been maintained in the association while we undertook leadership and team transitions. TACA's role in providing services to members and the wider ceramics community remained strong. We have long been a place for sharing knowledge, building communities and providing professional development opportunities for makers working with clay.

My sincere thanks to you all for a warm welcome to The Australian Ceramics Association. TACA staff, contractors and Board of Directors, outgoing EO and JAC Editor Vicki Grima and the ceramics community have all been incredibly supportive and enthusiastic towards me in the newly formed Chief Executive Officer position.

MEMBERSHIP & MEMBER SERVICES

The Association's greatest promotion comes by word of mouth, from our current members. Thanks to this support, in the 12 months up to 30 June 2023 the Association had 1553 members. Thank you to our members for your support and sharing the benefit of our services.

60% of TACA members protect their practice by nominating the insurance option, 36% are standard members, 3% are student members, with the remaining 1% being overseas or life members. 75% join to connect with the ceramics community, with our insurance package also being a motivation for membership.

Supporting First Nations practice remains important to us and we continued to offer 5 Indigenous ceramics communities with free membership and Journal subscriptions.

Universities, TAFEs and many national community groups are also supported through free membership and Journal subscriptions gifted as prizes and awards.



Membership and insurance have declined since our short lapse in providers, this continues to be a risk for the organisation as the landscape for both membership and insurance changes and competition increases.

Members join The Australian Ceramics Association for a variety of reasons, primarily for insurance and to support the association that services the ceramics community.

Membership benefits include:

- A one-year print subscription to The Journal of Australian Ceramics
- Liability insurance up to \$20M option
- Touch Clay Weekly & free listings in TCW
- An artist page on the Australian Ceramics Directory
- Eligibility to apply for TACA's national biennial exhibitions
- Discounted Australian Ceramics Open Studios registration

Membership to The Australian Ceramics Association allows the organisation to not only support members, but contribute to the national ceramics sector:

- Support ceramic artists in their studio practice
- Foster a lively, engaged ceramics community throughout Australia
- Advocate for excellence in ceramics education and training
- Publish The Journal of Australian Ceramics
- Present a space for all ceramicists to share their practice and stay in-the-know with the community via Touch Clay Weekly
- Connect inter/national ceramicists through education, presentations and workshops with the Australian Ceramics Triennale
- Provide insurance to makers
- Provide professional advice and support to ceramicists across Australia
- Foster the connection between ceramicists and the national gallery and retail sectors
- Give visibility to Australian ceramicists on Instagram (70k+ followers)
- Facilitate community discussion on the Facebook Australian Ceramics Forum (9k+ participants)

LIFE MEMBERS

The Life Membership award is an important way to draw attention to the work or careers of those who have made a significant contribution in the field of ceramics. Nominations were called for and at the 2022 Annual General Meeting four new Life Members were accepted. Les Blakebrough, Kevin Boyd, Greg Daly, Judith Inkamala joined current Life Members: Sue Buckle, Trisha Dean, Janet DeBoos, Pippin Drysdale, Neville French, Patsy Hely, Owen Rye and Leonard Smith.

Naomi Hobson, installation view *Earth:Country*, curated by Lisa Waup at Tangentyere Artists for the Australian Ceramics Triennale



TOUCH CLAY WEEKLY

Touch Clay Weekly is the Associations primary opportunity to connect with members, share ceramics news from exhibitions and prizes to short interviews with makers. Our recent community survey indicated that 90% of members value/highly value Touch Clay Weekly. With one respondent claiming, 'it gets me out of bed Monday morning!'

The richness of TCW is due to individuals providing us with information to share, and we greatly value the position of providing information about our community to our members. TCW continues to be a motivator for members to renew and boasts an average of over 60% weekly open rate (higher than the national average of newsletter open rates). Georgie does an incredible job working with me to collate information, check copy and dive deep into national prizes and awards to deliver the Opportunities section.

INSURANCE

TACA's insurance carrier discontinued our policy suddenly in 2022, leaving us without an insurance offering to members. The association researched multiple insurer options, securing AON as the associations provider. Membership suffered a drop during this short time without insurance.

ONLINE MASTERCLASSES

The online Masterclasses program concluded in the previous financial year, in March 2022, and boasts an incredible line-up of skilled and generous makers sharing their processes. The series continues to be available for purchase online:

- Handbuilding Large Forms** with Avital Sheffer
- Sophisticated Surfaces** with Shannon Garson
- Terra Sigillata Bonanza** with Pru Morrison
- Whimsical Handbuilt Creatures** with Clairy Laurence
- Crafting Wares for the Table** with Sophie Moran
- Flamboyant Form, Opulent Surface** with David Ray
- Porcelain Jewellery – Colour, Pattern & Gold** with Ruby Pilven
- Talking Kilns and Firing** with Pie Bolton
- Bringing Creatures to Life** with Alison Smiles
- Make a Handbuilt Hexagon Teapot** with Jeff Mincham
- Scratching the Surface: Sgraffito and Image Making** with Gerry Wedd
- The Intimate Object: How to Make a Cup** with Philip Hart

AUSTRALIAN CERAMICS

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[JOURNAL](#)
[MEMBERS' PORTAL](#)
[MEMBER I](#)
[TOUCH CLAY WEEKLY](#)
[OPPORTUNITIES](#)
[OPEN STUDIOS](#)
[DIRECTORY LISTING](#)
[TOOLS FOR PRACTICE](#)
[ONLINE MASTERCLASSES](#)

members.australianceramics.com/

[HOME](#) [ABOUT US](#) [MEMBERSHIP](#) [INSURANCE](#) [JOURNAL](#) [MEMBERS' PORTAL](#)



June 2023

26 June [HERE](#) Five Questions With: Susan Frost

19 June [HERE](#)

12 June [HERE](#) Five Questions With: Simon Reece

5 June [HERE](#)



May 2023

29 May [HERE](#) Five Questions With: Alfred Lowe

22 May [HERE](#) Five Questions With: Lucille Sciallano

15 May [HERE](#) Five Questions With: Alison Smiles

8 May [HERE](#) Five Questions With: Kylie Johnson

1 May [HERE](#) Five Questions With: Gerry Wedd



April 2023

24 April [HERE](#) Five Questions With: Jess Dybing

17 April [HERE](#) Five Questions With: Ruby Yu-Lu Yeh

10 April [HERE](#) Five Questions With: Kate Jones

3 April [HERE](#) Five Questions With: Jackie Gasson

ANNUAL REPORT 2023

The AUSTRALIAN CERAMICS Association

OPEN STUDIOS

210 studios took part in the 10th annual Australian Ceramics Open Studios on the 12 & 13 November 2022, the largest gathering to date! Participation was spread nationally; ACT 2.34%, NSW 40.38%, NT 1%, QLD 11.7%, SA 1.4%, TAS 6.10%, VIC 35.7%, and WA 3.28%.

Registrants were provided support through zoom sessions in the lead-up to the event to assist in the preparation of opening their studio doors to the public. Paid promotions were placed online and in print, with a media release distributed to more than 1600 media outlets. A social media plan was undertaken to feature as many studios as possible, and comprehensive maps featuring 14 ACOS locations were also distributed online.

156 participants responded to the post-event survey, and we thank the respondents for their valued feedback, as this enables us to build on the success of the event each year. Results revealed that 58% of events took place in capital cities, 36% regional towns and 10% remote locations. 46% of individuals or multiples harnessed the makers within their local community and were connected by a local trail map. Saturday tended to be the busiest day for most, 68% said they would participate in 2023 and that November was the best time of year for the event. 31% had 21-50 visitors and 26% recorded 51-100.

1 Muddle Ceramics Workshop with students working Small Fires Studio, TAS 2 Asobimasu Clay, VIC; photo: Elise Scott 3 Bruce McWhinney, NSW; photo: Vicki Grima 4 Bruna Rodwell, NSW; photo: Vicki Grima 5 Carys Martin Ceramics, QLD 6 Ruby Pilven, VIC 7 Work by Aurelie Remetter of Caravane ceramics and Trudy Gould Ceramics at Ceravane Ceramics, NSW; photo: Trudy Gould 8 Maryke Henderson, ACT



The opportunity to sell work direct is a benefit for many who open their studios, the majority of participants (29%) recorded an income between \$1000-\$3000; 25% at \$500-\$1000; 14% \$3000-\$6000; 13% at 100-\$500 and 4.5% at \$6000-\$10,000.

Participants noted the audiences attending Australian Ceramics Open Studios are much more curious and engaged than attendees to other events, and many noted in their feedback how far visitors travelled to attend their studio. Open Studios is a group effort, from all of the participants to staff and contractors to make a vibrant and far-reaching national event.



TOOLS FOR PRACTICE

T4P was inaugurated in February 2022 with the aim to support practitioners in our ceramics community by sharing the learnt experience and knowledge of makers with one-another. This live speaker series allows members and non-members alike to participate in conversation. The free online Tools for Practice series is available exclusively to members on 'play-back' through the new Members Portal.

The October/November 2022 Tools for Practice topics and panellists included:

Making connections, networking, entering competitions, sources of income, where and how will you sell.

Moderated by Amy Kennedy. Speakers: Alby Holder (Small Fires), Chrystie Longworth (Cobalt & Kin) & Kenny Pittock

Studio Sustainability. Moderated by Jane Sawyer (Slow Clay). Speakers: Cinda Manins, Claire Ellis & Kate Hill

Galleries, Pricing & Selling. Speakers: Kylie Johnson (paper boat press), Brett Stone (Utopia), Chela Edmunds (Takeawai) & Hayden Youlley

Photography & Social Media. Moderators Vicki Grima and Kylie Gusset. Speakers: Christina Lowry, Nicolette Johnson & Peter Whyte

Keeping your Practice going. Moderated by Natalie Velthuizen. Speakers: Gerry Wedd, Honor Freeman & Hayden Youlley

Writing about your work: why and how. Moderated by Robyn Phelan. Speakers: Dee Taylor-Graham (Waldie's), Kenny Pittock & Amy Kennedy

Thanks and appreciation to Montessa and Vicki, who project managed the October/November series. Audiences sat consistently around the 100 mark aside from the Photography session which rose to 140 attendees. The series was funded by TACA, with a budget of nearly \$4,000.

INSTAGRAM & FACEBOOK

Instagram and Facebook continue to hold prominence as effective tools for connection between inter/national ceramicists and highlight the diversity of makers and processes within our community.

Facebook mirrors much of our Instagram activity to a different demographic, reaching 17.7k followers. The Facebook Forum

has 9.9k members and continues to rise in popularity and is a trusted source for sharing top tips and problem solving across a wider range of skill sets and experiences.

94% of community survey respondents value/highly value both platforms.

OFFICE SYSTEMS & STAFFING

With the appointment of a CEO located in South Australia, both office systems and office culture undertook a substantial change in early 2023. The team positively embraced new technologies and new ways of communicating across the country. I am deeply thankful to Georgie Avis, Jessie Bancroft and Montessa Maack for embracing and truly making changes together as a team. I also make particular mention of Bookkeeper Nikki Gibson who has welcomed new digital processes and provided invaluable intel and support in the second half of the financial year. Jessie undertook maternity leave early June, and while she welcomed her first child, we welcomed Adelaide ceramicist Mirjana Dobson to the team. Mirjana brings a wealth of service-based experience to the association. Both Mirjana and I have been welcomed and our interstate experiences valued, and in turn, we have been endlessly grateful for the knowledge and generosity of the team. This decentralisation and openness to experiences from other locations speaks to the core of the organisation, as Australian Ceramics aims to reflect the diversity of practice from around the nation.

As a result of remote operations across regional NSW, Sydney and Adelaide the office has adopted a digital/remote model and updated many systems and processes to reflect this. Many of these new processes extended to our contractors, Board, and community and I appreciate the time and care everyone has taken during this transition period.

During this time we have been implementing a new Members Portal and database system. As with most tech, this has been a larger and more complicated task than imagined by all and I am incredibly fortunate to work with a team that displays such tenacity and precision in problem solving. Once fully integrated the membership database system will service members and staff through greater website access for members and back-end database operations for staff.

TRIENNALE

The Australian Ceramics Triennale in Mparntwe, Alice Springs presented 5 days of ceramics, culture and conversation.

Hosted across 19-23 July 2022 by Central Craft's organising committee; Bron Field, Mel Drew, Mel Robson and Roni Judge. The conference provided a First Nations focus to over 600 attendees.

The conference began each day with an immersive experience of Arrernte culture, including First Nations led conversation about place, people and language (including a Arrernte language lesson presented by Children's Ground). Twin keynote addresses launched the speaker sessions and a mix of presentations, panel discussions, workshops and demonstrations exploring the themes of Archetype, Alchemy and Anarchy filled each day.

By night, we poured into galleries and venues to see nearly twenty exhibitions at Araluen Art Gallery, Tangentyere Artists Studio, Bath House Studios, Iltja Ntjarra Many Hands Art Gallery, Olive Pink Botanical Garden, Central Australian Aviation Museum, Raft Artspace, MakeSpace Studio,

The Roastery, and Watch This Space's Opening Ceremony on Tuesday 19 July at Araluen Cultural Precinct with local performers and exhibitions SIXTY: The Journal of Ceramic's 60th Anniversary 1962-2022; Clay on Country – Showcasing Central Australian Artists; Central Craft – Northern Territory Artists and Mono no aware – Aviation Museum

Three incredible MCs – Coby Edgar, Hannah Presley and Lisa Waup, hosted us through three days of discussions, presentations and workshops from over 100 presenters. Breakout sessions featured 14 Masterclasses and special events. The conference attracted over 600 attendees, 84% (507) from interstate, 13-7% (83) from Alice Springs, 1.1% (7) from NT and 1.1% from overseas.

The Program outlining the speakers and sessions topics, as well as workshops and masterclasses can be viewed [HERE](#). Recordings from the majority of sessions can be watched [HERE](#).

Fremantle, WA were announced as the 2025 Australian Ceramics Triennale hosts.

Images depicting the Apmere Mparntwe Australian Ceramics Triennale exhibitors, speakers and participants



"People wonder what it is
 that's so special here and it's because
 everything comes here.
 And we connect to it, we're a part of it.
 Our Country is our home, and we know all
 the Sites and all the features, our rocks, our trees,
 our hills. We come up with our Country.
 We come up with it and feel it so strongly."

Doris Stuart Kngwarraye
 Apmere-ke-Artweye – Mparntwe
 (Alice Springs)

PARTNER PROJECTS

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

This valued program partnership with the Australian Design Centre celebrates the achievements and importance of the Journal of Australian Ceramics.

Launched at the Australian Design Centre in March 2021, the exhibition has since toured to Araluen Arts Centre, Cairns Art Gallery, Cowra Regional Gallery, JamFactory, SA. The tour concludes at Grafton Art Gallery in 2026.

Featuring: Glenn Barkley / Alison Milyika Carroll

Kirsten Coelho / Greg Daly / Pippin Drysdale / Dan Elborne

Penny Evans / Honor Freeman / Susan Frost / Shannon Garson

Patsy Hely / Jeffery Mincham / Damon Moon / David Ray

Ben Richardson / Tania Rollond / Owen Rye / Jane Sawyer

Yul Scarf / Vipoo Srivilasa / Kenji Uranishi / Gerry Wedd

WRITERS RESEARCH PROJECT

Launched in March 2022, the Writers Research Project provides the opportunity to three writers interested in ceramics, or ceramicists interested in writing to publish research.

We thank project partners Powerhouse Museum and the Chau Chak Wing Museum, with whom two new works were produced.

Laura Dortsman (VIC) researched gender representation in the field of ceramics in Australia, in her piece titled 'Towards equity in Australian Ceramics' in issue Vol 61 No 3. Research was undertaken at The Museum of Applied Arts and Sciences (Powerhouse Museum), Sydney.

Hannah Kothe (NT) produced the piece 'A singular artist' for issue Vol 62 No 1, investigating the life and work of modernist Marea Gazzard (1928-2013). Hannah conducted her research through the University of Sydney Art Collection at the Chau Chak Wing Museum.

MANLY ART GALLERY AND MUSEUM

Partnerships are essential to Australian Ceramics. As a national organisation partnerships allow us to reach and service our expansive community. Australian Ceramics and Manly Art Gallery & Museum first started collaborating in 1991, and we continue to work together to present contemporary ceramics through our member exhibitions. Through a national call-out process 13 ceramicists were confirmed for TABLED. TABLED presents tableware designed and made by potters in collaboration with a chef, cook or an artisan food producer. The exhibition uses the terrain of the tabletop as the platform to discuss the age-old relationship between food and pots.



TABLED

19 APRIL – 9 JUNE 2024 MAG&M

Kris Coad with **Rhett D'Costa**

Kirsty Collins with **Nathan Quinell, Sabeeha Abdo & Craig Shanahan**

Paul Davis with **Ito-en** and **Minako Asai** of MinnieSweets

Janet DeBoos with **The Wee Jasper Distillery**

Claire Ellis with **Simone Jude** at Seasonal Simone

Malcolm Greenwood with **Lennox Hastie** of Firedoor and Gildas

Georgina Yen Qin Lee with **Raymond Tan** of Raya

Vanessa Lucas & Emma Jimson with **Annie Smithers** of duFermier

Jeremy Simons (Slip Ceramics) with **Emma Knowles**

Leia Sherblom (GRIT ceramics) with **Ben Devlin & Yen Trinh** of PIPIT

Timna Taylor with **Palisa Anderson**

Clare Unger with **Anu Haran** at Flour Shop

Accompanying the exhibition will another members exhibition titled HELD, featuring 90 small artworks by TACA members – with the call out process taking place mid 2023.

ANNUAL REPORT 2023

The AUSTRALIAN CERAMICS Association

THE JOURNAL OF AUSTRALIAN CERAMICS

First and foremost, I extend my gratitude to Vicki Grima for holding the Editor position of The Journal of Australian Ceramics for 17 years. With this longevity came a level of care and connection that contributed enormously to the Journal, and the ceramics sector.

Across 2022, Vicki nurtured then-Editorial Assistants Bridie Moran and Montessa Maack into their current Co-Editor roles, and Montessa also took on the role of Production Manager for the Journal.

Outgoing proofreader Suzanne Dean contributed to the Journal for 17 years, and we acknowledge and thank her for the tenacity the role requires. Incoming Proofreader Jen Currie, Polished Proofreading began with Vol 62 No 1, April 2023. Astrid Wehling and Carol Fraczek have been assets to the publication and the team, providing graphic design and advertising for the Journal for collectively nearly 40 years! Newstyle continues to provide exemplary printing services.

The Editorial Advisory Group provided quarterly feedback from the community and suggestions for upcoming articles and reviews. As its first year comes to a close, the Co-Editors and CEO are devising a model to broaden the group and open accessibility to more of our readership.

The Co-Editors experienced a high level of unsolicited submissions for 622 & 623 – the most in Bridie's memory over the last five years. It is exciting and encouraging to have community engaged and enthusiastic about the JAC ...

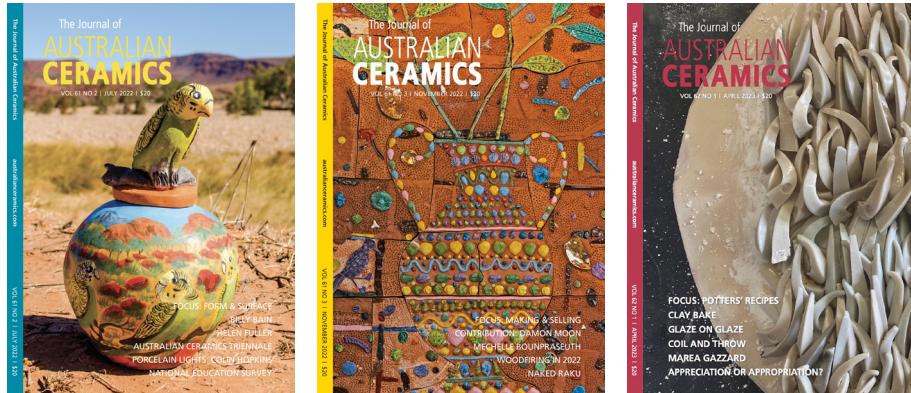
The Co-Editors greatly enjoyed putting 62/2 together. We are settling in as a team and are enthusiastic about the future, and building momentum and strength

**Bridie Moran and Montessa Maack
JAC Co-Editors**



95% of survey respondents said JAC was valued/highly valued:

"It is a wide ranging journal – interesting topics, excellent photos, intimate and broad. I enjoy it and use it a lot with my studio participants for inspiration and showing them how wide the ceramics world is."



Volume 61 No 2 July 2022

FOCUS: FORM & SURFACE

In this mid-year issue, launched at the Australian Ceramics Triennale in Mparntwe (Alice Springs) features many First Nations ceramics communities, looking at the makers strong links to Country, making techniques and tjukurpa (stories) telling. This richness continues with Anne Brennan's writing on Helen Fuller's SAMTAG Museum of Art exhibition, through to the intricate illustrations of Geoffrey Mitchell, and our annual pictorial survey of graduating students. We cover ceramic penguin habitats in Tasmania and how to throw slabs to make porcelain light fittings with Colin Hopkins, then move on to hear from glaze guru Greg Daly on colour and fluxes, before wrapping up with thermocouples.

Volume 61 No 3, November 2022

FOCUS: MAKING & SELLING

The third and final issue for 2022 is all about MAKING & SELLING, the launch of the Journal was held at Studio Enti with guest speakers Naomi Taplin (Studio Enti), Kimwoochang and Ursula Burgoyne. In this edition Damon Moon looks at the place of Gwyn Hanssen Pigott in Australian ceramics, we move on to a recent survey of woodfiring, then on to cover the production side of things with Studio Enti, and a look back to the ceramic pipes of colonial Sydney. The Journal cover features Sydney's Ace Hotel which is full of ceramics, Mechelle Bounpraseuth who uses humour, scale and brilliant technical skill in her recent exhibition work, a report from Dianne Peach, after her judging of the North QLD ceramic awards, ceramic coins, porcelain moon jars, naked raku and how to get the most out of your kiln elements.

Volume 62 No 1 April 2023

First Co-Editors edition!

FOCUS: POTTERS' RECIPES

Co-Editors Montessa Maack and Bridie Moran's inaugural issue, and the first edition for 2023 is POTTERS' RECIPES. They have considered recipes in various ways – in glaze formulation, in the contents which fill our handmade vessels, as a bringing of things together, be they people, ingredients, objects, or ideas. Join us in pouring over our materials, both old and new, with Ilona Topolcsanyi, Claire Ellis, Rob Linigen and others. The making of meaning in investigated with Angie Tallestrand and Viv Cutbush, and the building of community with Yarrenyty Arltere artists and Kevin Boyd. This edition was launched online with speakers Jason Lim, Angie Tallestrand and Hannah Kothe, hosted by the Co-Editors.

PRESIDENT'S REPORT BY KATE JONES

Dear Members and Supporters of The Australian Ceramics Association,

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. Sovereignty was never ceded.

The past twelve months have been a period of significant change and growth for TACA. With the conclusion of the Australian Ceramics Triennale at Mparntwe (Alice Springs) in July 2022, Vicki Grima announced her intention to retire as Executive Director and Editor of the Journal of Australian Ceramics (JAC) after 17 years of leadership. Vicki's unwavering dedication and contribution to our organisation are immeasurable. We extend our heartfelt gratitude and wish Vicki the very best for the future.

Vicki's retirement led the board to reflect on TACA's strategic direction. We saw the transition to new leadership as an opportunity to decentralise our operations to serve our community better nationally. With our sights set on future growth and development, we decided to separate the roles of leading the association and editing the JAC, as well as reviewing other aspects of our employment practices.

With that in mind, we embarked on a search for a CEO. Debbie Pryor, then acting CEO at Guildhouse in South Australia and a TACA director, expressed an interest in the position. She resigned from the board, and we assessed her experience and qualities alongside four other short-listed candidates. In the

opinion of the five selectors, Debbie emerged as the strongest candidate. She assumed her position in February. Former president and Life Member Patsy Hely joined the interview panel to assist the board, for which we were most grateful.

Transitioning to a remote working model carries challenges and opportunities for TACA, and we are still finding our way. However, we are confident that establishing a framework that doesn't depend on a physical office will strengthen our community nationally.

Earlier this year, we put out a call for new board directors. We received an enthusiastic response and were delighted to welcome Alfred Lowe and Hannah Kothe. During this transition, the board have undertaken additional responsibilities and invested time in planning. I sincerely appreciate my fellow board members, including Hannah and Alfred, Jackie Gasson, Diamando Koutsellis, and especially treasurer Mike Hall, for their unwavering commitment, wisdom, and good humour during this period.

The Board's primary responsibility is to drive strategic planning while maintaining fiscal responsibility and good governance. We are currently working on the new strategic plan for 2024-2028, laying the groundwork for TACA's continued growth and impact, and we eagerly anticipate sharing this vision with our members.

We are immensely proud of the accomplishments of our members over the past year:

Lone White was awarded an Order of Australia Medal (OAM) in the General Division for service to the creative arts as a ceramicist. **John Dermer** was also awarded an OAM, and Hiroe Swen an AM.

Prue Venable was a Loewe Craft Prize finalist. **Yasmin Smith** was shortlisted to represent Australia at the Venice Biennale as well as being a Ramsay Art Prize finalist.

Kaz Davis won in the Ceramics category at the National Emerging Art Prize.

The Clunes Ceramic Award awarded **Mahala Hill** (first place), **Robert Barron** and **Garry Bish** (both Highly Commended) and **Pauline Mead** (People's Choice). Awards of excellence were presented to **Kate Dorrough**, **Holly Macdonald** and **Simon Reece**.

Anne Nginyangka Thompson won the Major Acquisitive Prize at Shepparton Art Museum's Indigenous Ceramic Award.

Sean Miller was awarded South-East Australian Aboriginal Artist Prize.

Jan Kesby was awarded the Pān Award 2022 'Potter of the Year'.

The life and career of **Milton Moon AM** (1926-2019), one of the most important Australian potters of the twentieth and early twenty-first centuries, was explored in *Milton Moon: Crafting Modernism*, a significant retrospective held at the Art Gallery of South Australia.



LOEWE FOUNDATION CRAFT PRIZE



3

1 **Sean Miller** with *Galibay on Country* in the Shepparton Art Museum's Indigenous Ceramics Award exhibition

2 Installation view of *Milton Moon:crafing modernism* at the Art Gallery of South Australia; photo: Saul Steed

3 **Prue Venable**, *Black Triangulated Form*, Finalist Loewe Foundation Craft Prize 2023

Recipients of prizes rewarded by TACA:

Ed Trost, Winner Wheel Thrown Pottery, Shorncliffe Pottery Club Members Exhibition

Joe Collings-Hall, People's Choice Award, Tasmanian Ceramics Association Members Exhibition

Kaz Davis, Winner Ceramics, National Emerging Art Prize

Anne Cawsey, Merit Award, Canberra Potters Members' Exhibition

Michael Sterling, Emerging Artist Award, Canberra Potters Members' Exhibition

Allison Coe, Graduate Achievement Award, TAFE Gymea Ceramic Design Studio

Amanda Wise, Graduate Achievement Award, TAFE Gymea Ceramic Design Studio

Lize Myburgh, BFA 1st year, RMIT

Mol Stamatellis, BFA 2nd year, RMIT

Adelle Gociev, The Australian Ceramics Association Prize

Scott Elk, The Australian Ceramics Association Prize

Angela Gerrard, Bachelor of Visual Arts, Federation University Australia

Mollie Bosworth, Cairns Potters Club Melting Pot Exhibition 2022

These achievements underscore our TACA community's remarkable talent and dedication at all levels, and we are thrilled to celebrate our members' successes.

As we reflect on the past year, we also remember and honour the members of our community who have left us.

These individuals made significant contributions to the world of ceramics in Australia, and their presence will be deeply missed:

Graham Oldroyd:

Graham Oldroyd taught at both East Sydney Technical College and TAFE NSW in senior positions before setting up a partnership with Phillip Lakeman under the name Lakeman Oldroyd Architectural Ceramics in 1988. By 1994 they moved themselves and the business to Bali, Indonesia, setting up the Pesamuan Ceramic Studio.

Les Blakebrough AM: A renowned Australian ceramic artist with a career spanning six decades, Les's work ranged from functional ceramics to delicate creations with Southern Ice Porcelain. He was a mentor, teacher, and advocate and left a

lasting legacy in the ceramics community. His pieces are held in major public collections worldwide. Les was awarded a Life Membership of TACA in 2022.

Greg Sugden: Greg and his partner Merrie Hamilton were known for their creative and collaborative contributions to ceramics. They were based in Canberra during the '80s and later in Braidwood before retiring to Surf Beach near Batemans Bay.

Noel Flood: An accomplished ceramic artist known for his functional and sculptural works. Noel also served as the President of the Victorian Ceramic Group (VCG) in 1973, leaving a lasting impact on the ceramic arts community.

Bronwyn Clarke: A dedicated and skilled potter based in Deep Bay, known for her open studio practice, involvement in the Huon Art Exhibitions Group, and contributions to the planning of the 2019 Australian Ceramics Triennale in Hobart. She leaves behind a significant legacy in the ceramics community in Southern Tasmania.

Alistair Whyte: An artist who left a remarkable legacy through his artwork and knowledge sharing. Alistair was known for passing on unique skills, such as tool-making and Japanese porcelain techniques, not widely taught in Australia.

Hedley Potts: A respected artist and educator who worked at Monash Gippsland and served as the convenor of Moorleigh Ceramics Cooperative. Hedley was known for sharing his passion and knowledge of ceramics through his teaching and had a significant presence in various educational institutions.

The loss of these individuals is deeply felt by their loved ones, colleagues, students, and the ceramics community. Our condolences go out to all who mourn their passing.

Finally, on behalf of the board and members, I want to thank our CEO, TACA's staff, contractors, partners and suppliers for helping us achieve our collective vision.

We thank you for your continued support and partnership.

FINANCIAL REPORT BY MIKE HALL

We recorded a loss of \$42,969 in 2022-23. This was because revenue (excluding interest income) remained little changed while expenses escalated. Revenue overall increased by less than 3%, while direct costs rose almost 15% and operating expenses 27%.

The deficit is only the second in the past ten years. During that time, members' equity — or the financial surplus we've generated as an association — grew to \$305,000 in the 2021-22 financial year from \$62,500 in 2014. Members equity in 2022-23 fell 14% to \$257,503.

Two major reasons account for the deficit this year:

- The unexpected cancellation of our group insurance policy, and
- Significant staffing transitions affecting the Association and Journal

INSURANCE

Sourcing and negotiating a replacement insurance policy meant that we lost revenue from this stream of income for several months. Some of our members understandably joined other organisations offering insurance. As a result, membership fees dropped by almost \$18,000 or more than 13%. Our new coverage gives TACA a significantly lower margin as well as reducing our overall income from providing this insurance.

EMPLOYMENT COSTS

The retirement of our former EO, Vicki Grima, in February necessitated some one-off expenses. The board reassessed the staffing needs of the association to set us up for future growth. That included hiring a full-time CEO with two co-editors focusing on the Journal and a review of employment arrangements to bring rates and practices more in line with industry standards.

THE JOURNAL

The Journal continues to perform well and make a significant financial contribution to the association. This year it contributed net income of \$48,000 to TACA (without including indirect costs such as rent), which is heartening for a niche arts publication in print. Advertising increased 13% and subscriptions by 5%.

OUTLOOK

The Board has focused its attention on ways to increase and diversify the association's revenue while ensuring expenses are held in check as far as possible. The Board's Finance and Governance Working Group meets monthly with our CEO to monitor progress. More generally, with higher interest rates eroding disposable income for many, significant revenue growth may prove challenging in the short-term.

I'd like to thank TACA's staff, Nikki Gibson of Silver Cloud Bookkeeping and Greg Bartels and his team at Halo Accounting for their diligence in ensuring our financial processes are sound, frequently updated and accurately maintained.

Financial Statements

The Australian Ceramics Association
ABN 14 001 535 502
For the year ended 30 June 2023

Prepared by Halo Tax and Accounting Pty Ltd

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- 5 Balance Sheet
- 6 Notes to the Financial Statements
- 8 Movements in Equity
- 9 Statement of Cash Flows - Direct Method
- 10 True and Fair Position
- 11 Reviewer's Report

Directors' Report

The Australian Ceramics Association For the year ended 30 June 2023

1. Directors' Report

Your Directors submit the financial report of The Australian Ceramics Association for the financial year ended 30 June 2023.

The Names of the Directors in office at the date of this report:

K. Jones (president)	D. Koutsellis
M. Hall	J. Gasson

Secretary: D. Pryor

Principal Activities

The Association is a not-for-profit organisation representing the interests of practising potters and ceramicists, students of ceramics and all those interested in Australian ceramics, and actively supports and promotes quality, specialist ceramics education nationally.

There were no significant changes in the nature of activities of the Association during the year.

Operating Result

The deficit for the financial year amounted to \$42,969

Going Concern

This financial report has been prepared on a going concern basis which contemplates continuity of normal business activities and the realisation of assets and settlement of liabilities in the ordinary course of business. The ability of Association to continue to operate as a going concern is dependent upon the ability of the Association to generate sufficient cashflows from operations to meet its liabilities. The members of the Association believe that the going concern assumption is appropriate.

Events Subsequent to Balance Date

There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, in the opinion of the Directors, to effect significantly the operations of the Association, the results of those operations, or the state of affairs of the Association in subsequent financial years.

Auditor

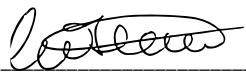
It devolves on the members to consider the appointment of auditors. As the Constitution does not require the appointment of an auditor it is considered that an auditor not be appointed for the coming year.

Member Benefits

No Director has received or become entitled to receive any benefit (other than a fixed salary as a part time employee of the Association) by reason of a contract made by the Association with a Director or with a firm of which he/she is a member, or with a company in which the Director has a substantial financial interest.

Dated this 12th day of September 2023

Signed in accordance with a resolution of the Directors:

Signed: 
Director: Mike Hall

Signed: 
Director: Kate Jones

Balance Sheet

The Australian Ceramics Association As at 30 June 2023

	NOTES	30 JUN 2023	30 JUN 2022
Assets			
Current Assets			
Community Solutions 911118		76,006	118,781
Cash Reserve Account 911126		91,493	90,571
Westpac Term Deposit 5526 - TACA		6,311	6,311
Westpac Term Deposit 5983		167,908	167,908
Prepayments		12,018	6,745
Trade Debtors		17,649	32,243
Triennale Funds			
Westpac Term Deposit 5526 - Triennale		48,174	48,141
Total Triennale Funds		48,174	48,141
Total Current Assets		419,559	470,700
Total Assets		419,559	470,700
Liabilities			
Current Liabilities			
Advertising in Advance		23,429	24,329
GST		4,640	6,927
Long Service Leave		1,971	5,999
Other Creditors		-	20
PAYG		7,897	4,311
Rounding		-	-
Subs in Advance Overseas		2,193	714
Subscriptions in Advance		56,602	68,932
Superannuation Payable		1,466	-
Trade Creditors		15,785	10,823
Triennale seeding fund		48,073	48,174
Total Current Liabilities		162,056	170,228
Total Liabilities		162,056	170,228
Net Assets		257,503	300,472
Equity			
Retained Earnings		257,503	300,472
Total Equity		257,503	300,472

The accompanying notes form part of these financial statements. These statements should be read in conjunction with the attached compilation report.

Notes to the Financial Statements

The Australian Ceramics Association For the year ended 30 June 2023

1. Statement of Significant Accounting Policies

The financial statements are special purpose financial statements prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Act New South Wales. The Board has determined that the Association is not a reporting entity.

The financial statements have been prepared on an accruals basis and are based on historic costs and do not take into account changing money values or, except where stated specifically, current valuations of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless stated otherwise, have been adopted in the preparation of these financial statements.

Income Tax

The Association is for income tax purposes a not-for-profit organisation promoting arts and crafts. Its income is therefore exempt from income tax.

Employee Provisions

Provision is made for the Association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee provisions have been measured at the amounts expected to be paid when the liability is settled.

Cash on Hand

Cash on hand includes cash on hand, deposits held at call with banks, and other short-term highly liquid investments with original maturities of three months or less.

Revenue and Other Income

Revenue is measured at the fair value of the consideration received or receivable after taking into account any trade discounts and volume rebates allowed. For this purpose, deferred consideration is not discounted to present values when recognising revenue.

Interest revenue is recognised using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

Grant and donation income is recognised when the entity obtains control over the funds, which is generally at the time of receipt.

If conditions are attached to the grant that must be satisfied before the Association is eligible to receive the contribution, recognition of the grant as revenue will be deferred until those conditions are satisfied.

Goods and Services Tax

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO). Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the assets and liabilities statement.

These notes should be read in conjunction with the attached compilation report.

	2023	2022
2. Receivables		
Current		
Trade Debtors	17,649	32,243
Total Current	17,649	32,243
Total Receivables	17,649	32,243
3. Payables		
Current		
Trade Creditors	15,785	10,823
Total Current	15,785	10,823
Total Payables	15,785	10,823
4. Triennale Seed Funding		
Westpac Term Deposit 5526 - Triennale	48,174	48,141
Total Triennale Seed Funding	48,174	48,141

These notes should be read in conjunction with the attached compilation report.

Movements in Equity

The Australian Ceramics Association
For the year ended 30 June 2023

	2023	2022
Equity		
Opening Balance	300,472	269,512
Increases		
Profit for the Period	(42,969)	30,960
Total Increases	(42,969)	30,960
Total Equity	257,503	300,472

Statement of Cash Flows - Direct Method

The Australian Ceramics Association
For the year ended 30 June 2023

	2023	2022
Operating Activities		
GST	(10,169)	(9,586)
Cash receipts from other operating activities	584,003	531,152
Cash payments from other operating activities	(603,599)	(498,551)
Net Cash Flows from Operating Activities	(29,765)	23,015
Investing Activities		
Other cash items from investing activities	39,852	(32,401)
Net Cash Flows from Investing Activities	39,852	(32,401)
Financing Activities		
Other cash items from financing activities	(10,087)	9,386
Net Cash Flows from Financing Activities	(10,087)	9,386
Net Cash Flows	-	-
Cash and Cash Equivalents		
Cash and cash equivalents at beginning of period	-	-
Cash and cash equivalents at end of period	-	-

True and Fair Position

The Australian Ceramics Association For the year ended 30 June 2023

Statement by Directors

1. In the opinion of the Directors of The Australian Ceramics Association
 - (a) the accompanying financial statements give a true and fair view of financial results and affairs of the association for the ended 30th June, 2023 with the basis of accounting described in Note 1
 - (b) as at the date of this statement, there are reasonable grounds to believe that the association will be able to pay its debts as and when they fall due.
2. The Association's financial statements have been properly prepared by a competent person.
3. In respect of the financial year ended 30th June, 2023 the Association has:
 - (a) kept such accounting records as to correctly record and explain the transactions and financial position of the Association.
 - (b) kept its accounting records in such a manner as to enable true and fair financial statements of the Association to be prepared from time to time.

Signed:

Dated: 12 / 9 / 2023

Signed:

Dated: 12 / 9 / 2023

Reviewer's Report

The Australian Ceramics Association For the year ended 30 June 2023

Independent Review Report to the members of the Association

I have reviewed the accompanying financial report, being a special purpose financial report of The Australian Ceramics Association which comprises the statement of financial position as at 30 June 2023, the statement of comprehensive income, the statement of changes in equity and statement of cash flows for the year ended on that date, notes comprising a summary of significant accounting policies and other explanatory information, and the responsible entities' declaration.

Directors Responsibility for the Financial Report

The Directors of the registered entity are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in the Notes to the financial report is appropriate to meet the requirements of the Association.

Reviewer's Responsibility

My responsibility is to express a conclusion on the financial report based on my review. A review of a financial report consists of making enquiries, primarily of persons responsible for financial and accounting matters, and applying analytical and other review procedures. A review is substantially less in scope than an audit conducted in accordance with Australian Auditing Standards and consequently does not enable me to obtain assurance that I would become aware of all significant matters that might be identified in an audit. Accordingly, I do not express an audit opinion.

Opinion

Based on my review, which is not an audit, nothing has come to my attention that causes me to believe that the financial report of The Australian Ceramics Association does not:

- (a) give a true and fair view of the registered entity's financial position as at 30 June 2023 and of its financial performance and cash flows for the year ended on that date; and
- (b) comply with Australian Accounting Standards to the extent described in Notes to the financial statements.

Basis of Accounting

Without modifying my conclusion, I draw attention to the Notes to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the responsible entities' financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose.

Reviewer's signature:

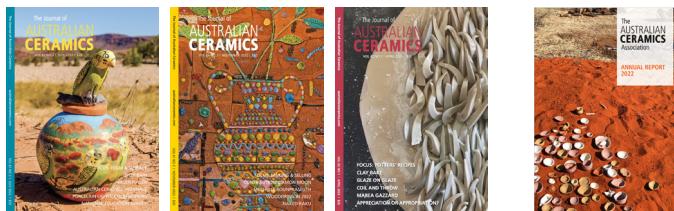


Gregory Bartels
Halo Tax + Accounting Pty Ltd
Suite 704, 9-13 Bronte Road
Bondi Junction NSW 2022

Dated: 12/9/2023

STATS AS AT 30 JUNE 2023

PUBLICATIONS



Cover images of 61/2, 61/3 and 62/1, Annual Report 2022

EVENTS



SOCIAL MEDIA REACH

(Instagram & facebook & facebook forum)

 &  **90K+**

MEMBERS

1553

SUBSCRIBERS

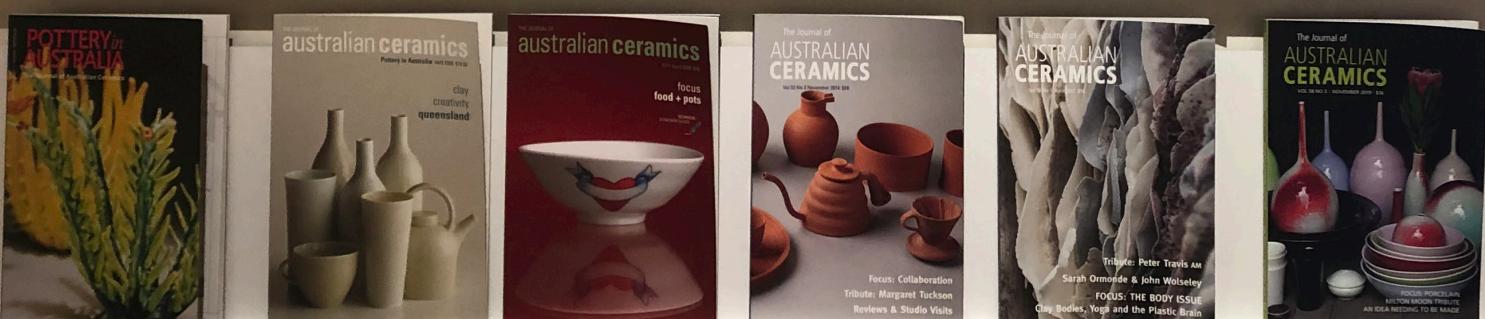
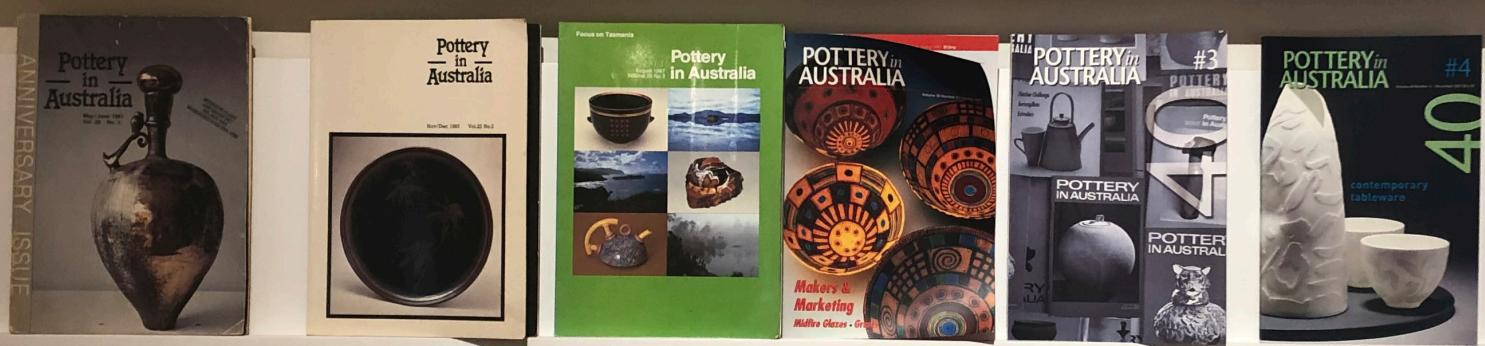
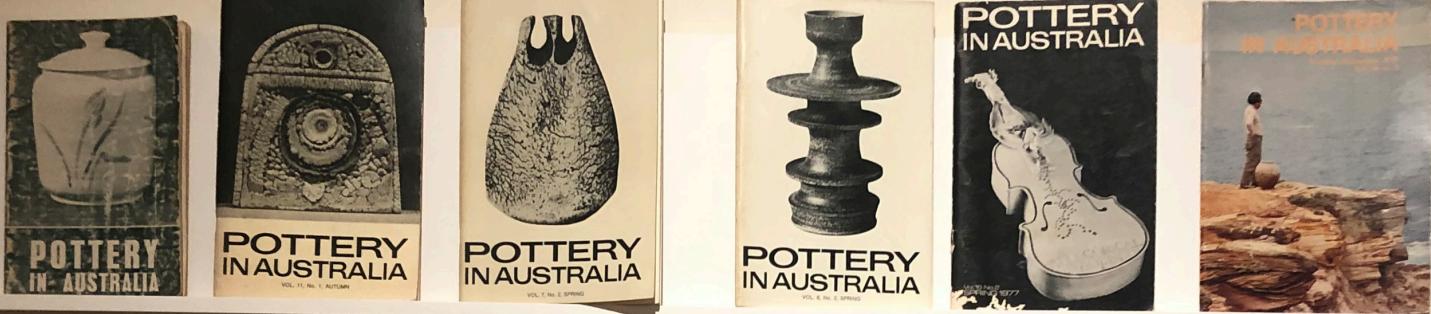
359

ADVERTISERS

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Installation view **SIXTY** exhibition at Jam Factory, SA





The AUSTRALIAN **CERAMICS** Association

PO Box 677 Alexandria NSW 1435 Australia
Square One Studios, 32 Bowden St, Alexandria NSW 2015

1300 720 124
mail@australianceramics.com

australianceramics.com
australianceramicscommunity.com
australianceramicstriennale.com

Front cover: **Clay on Country** installation at Araluen Arts Centre. **Mel Robson**, *Ingress Egress Regress 2*, 2022 (wall)
Ness Sim, *Solastalgia – Water is a Connected System*, 2022 (left); **Anne Mosey**, *Giles Street*, 2022 and Shed 1, 1986 (foreground L-R)
Back cover: Installation view **SIXTY** exhibition at Araluen Arts Centre, NT
Other images courtesy The Australian Ceramics Association; © The Australian Ceramics Association; published September 2023