



The
AUSTRALIAN
CERAMICS
Association

ANNUAL REPORT 2025

The Australian Ceramics Association acknowledges the Traditional Custodians of Country throughout Australia and First Nations People's connections to land, sea, and sky.

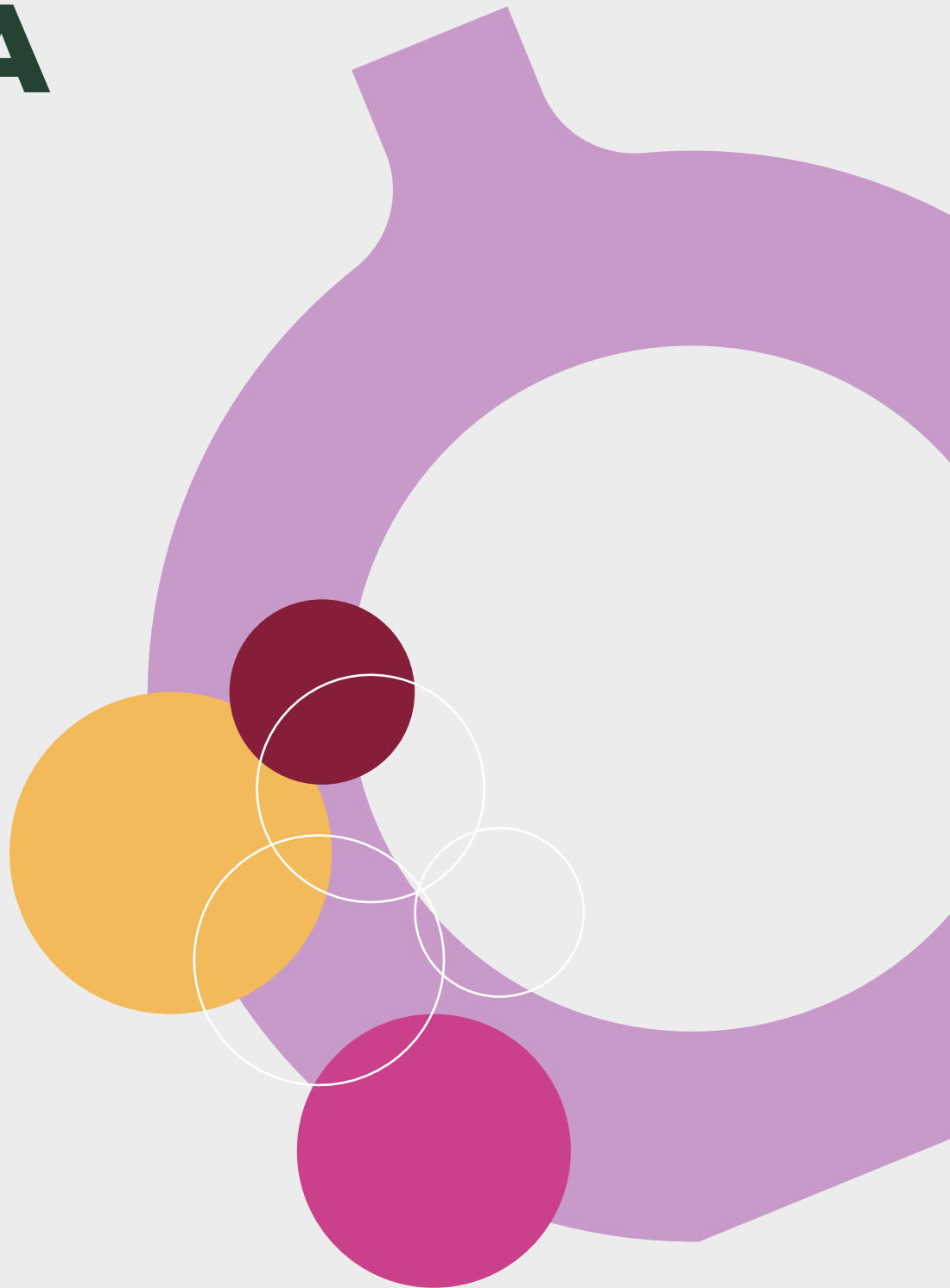
We recognise that Sovereignty was never ceded and that we are on stolen land. We pay our respects to Elders, past, present and emerging, and to all Aboriginal and Torres Strait Islanders who engage with the Association, our events and programs. Our collective business of this Annual General Report and meeting was generated respectfully on the unceded lands of the Gadigal People of the Eora Nation.

As we gather to listen and speak, we are doing so in the home of one of the longest continuous cultures of shared oral storytelling, material wisdom, and artmaking on this planet.

CONTENTS

- 3 ABOUT TACA
- 5 OUR TEAM
- 7 THANKS TO OUR ADVERTISERS
- 9 CHIEF EXECUTIVE OFFICER'S REPORT
- 19 PRESIDENT'S REPORT
- 21 FINANCIAL REPORT
- 23 FINANCIAL STATEMENTS

ABOUT TACA



The Australian Ceramics Association (TACA) traces its origins to 1956 when a passionate and dedicated group of potters created the Potters Society of New South Wales (based in Sydney), which became the Potters Society of Australia in 1967, and The Australian Ceramics Association from 2002. We currently have 1548 members, a small but dedicated team of employees and contractors, and a board of up to seven voluntary directors. TACA is a not-for-profit company limited by guarantee. The Australian Ceramics Association is registered as a charity with Australian Charities and Not for Profit Commission with Deductible Gift Recipient Status.

The Australian Ceramics Association works within a generous grassroots community of ceramic artists and potters, serving members in all states and territories. Membership is open to everyone interested in Australian ceramics, including professional ceramicists and potters, hobbyists, teachers, students, curators, collectors, writers and enthusiasts. We embrace diversity and include anyone working creatively with clay. We partner with those who provide services and opportunities to our members, such as suppliers, competition organisers, artist residencies, workshops, classes, and tertiary educators.

VISION

To celebrate ceramics in Australia in all its diversity. For practitioners at all experience levels to be inspired to engage with the medium and feel supported in achieving their creative ambitions and excelling in their careers.

PURPOSE

We bring together organisations, groups, and individuals to celebrate, promote and expand a diverse and vibrant community dedicated to Australian ceramics. We publish The Journal of Australian Ceramics three times per year, sharing contemporary conversations about ceramics practice. National event initiatives, such as the annual Open Studios and members' exhibitions, provide visibility for makers and connect ceramicists with broader audiences.

We offer discounted liability insurance, an essential requirement for teaching, selling and exhibiting.

We share information within and about our community of members in various ways, including social media platforms, online forums with over 109K followers, our online Directory, and the Touch Clay Weekly newsletter. Our Directory and Touch Clay Weekly share information to promote and celebrate ceramics, as well as inform the membership about opportunities, prizes, and grants in our field.

The Australian Ceramics Triennale is a flagship event coming to Fremantle, WA, in October 2025! It will unite a nation of makers over four days through keynote speakers, workshops, masterclasses, and exhibitions. The Triennale team are working hard and doing a wonderful job to make the event a memorable and meaningful one - thank you to Triennale team for your tireless passion.

TACA supports the Triennale with a legal entity within which to run, enabling organising committees in various states to have a legal structure under which to operate. TACA also provides a seed fund, support, advice, and mentorship throughout the project. We look forward to seeing the event come to life in October.

VALUES

Community-led

Sharing power, creating connections and uplifting the community

Respectful

Honouring histories, knowledge and diverse perspectives

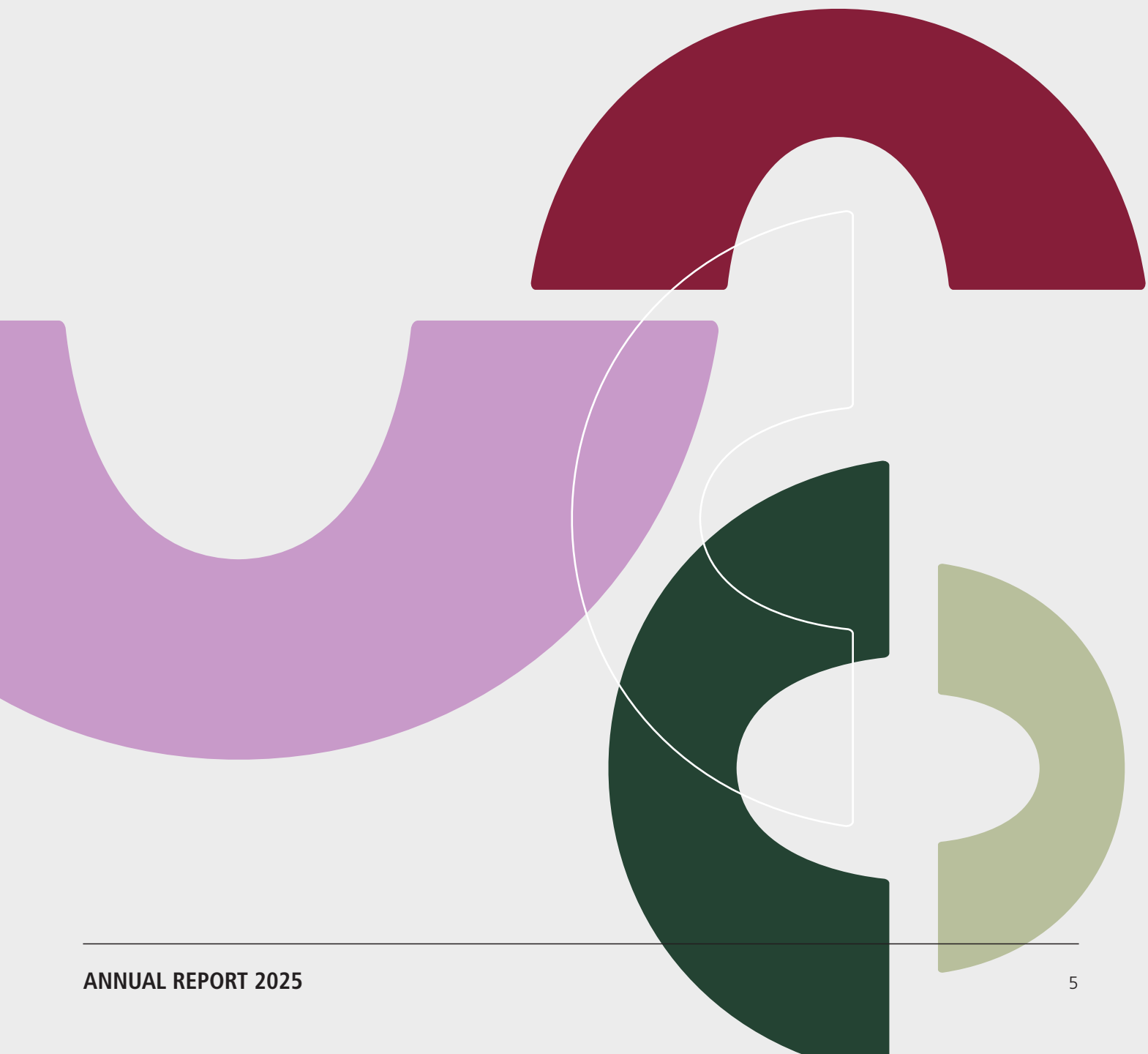
Inclusive

Embracing diversity of people and practice

Integrity

Committed to transparent, sustainable and fair practices

OUR TEAM

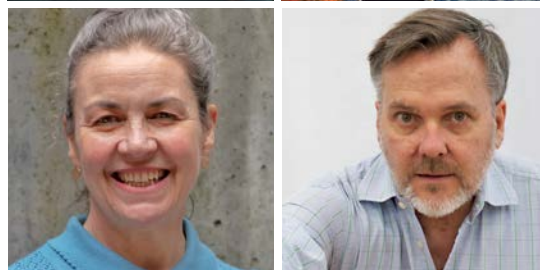




BOARD OF DIRECTORS

Jacqueline Gasson, President, Gubbi Gubbi and Jinibara land / QLD
Mark Ellis, Treasurer, Gubbi Gubbi land / QLD
Janice Keen, Naarm / VIC
Hannah Kothe, Kurna Country in Tarntanya / SA
Alfred Lowe, Kurna Yerta /SA
Robyn Phelan, Naarm / VIC
Brett Stone, Kamay / NSW

Diamando Koutsellis, Board Secretary
 Gadigal land / NSW



Top row:
 Jackie Gasson, Mark Ellis
 Janice Keen, Hannah Kothe
 Middle row:
 Alfred Lowe, Robyn Phelan
 Brett Stone
 Bottom row:
 Diamando Koutsellis

TEAM

THE AUSTRALIAN CERAMICS ASSOCIATION

Diamando Koutsellis, Chief Executive Officer
 Gadigal land / NSW
Georgie Avis, Communications Officer and Administrator
 Gadigal land / NSW
Jessie Bancroft, Administration Assistant, Gadigal land / NSW
Montessa Maack, Project Officer, Gundungurra and
 Wodi Wodi lands / NSW

JOURNAL OF AUSTRALIAN CERAMICS

Montessa Maack, Editor & Production, Gundungurra and
 Wodi Wodi lands / NSW
Ruby Yu-Lu Yeh, Assistant Editor Vol 63 No 3
 Turrbal land / QLD

Alison Smiles, Assistant Editor Vol 64 No 1
 Kurna Country / SA
Astrid Wehling, Graphic Designer, Dharawal land / NSW
Jen Currie, Proofreader, Dharawal land / NSW
Carol Fraczek, National Advertising Manager
 Yugambah Country / QLD

FINANCE

Damian Perera, Accountant, Gadigal land / NSW
Nikki Gibson, Bookkeeper, Carigal land / NSW

PLATFORMS

Ian Hobbs, Websites & Hosting, Gadigal land / NSW

Left to right: Jessie Bancroft, Diamando Koutsellis
 Georgie Avis, Montessa Maack



**THANK
YOU!**



ARTHOUSE DIRECT

BLACKWATTLE POTTERY
 SUPPLIES

BUNJIL PLACE GALLERY

CAIRNS POTTERY CLUB

CERAMIC ARTS QLD

CERAMIX AUSTRALIA

CLUNES CERAMIC AWARD

DECAL SPECIALISTS

DRIVING CREEK POTTERY

EASY BATS

FIRED UP KILNS

GALLERY LNL

GAYA

GEOTECHTURE 3D POTTERS

GRAFTON REGIONAL
 ART GALLERY

INTERDEC AUSTRALIA (RHODE)

KEANE CERAMICS

KILN CARE AUSTRALIAN

POTTERY SUPPLIES

KLYTIE PATE AWARD

LIVING CLAY AUSTRALIA

MAKERS GALLERY BRISBANE

MEET CERAMICS EQUIPMENT

MIRO MACKIEWICZ

OPULENT JOURNEYS

PERC TUCKER / TOWNSVILLE

PUG MILL

S & S FINE ART MATERIALS

SLOW CLAY

SUNCOAST CLAYWORKERS

SYDNEY CERAMICS MARKETS

TOP BATS

TOWNSVILLE CITY COUNCIL

VENCO

WALKER CERAMICS

WARRANTYTE POTTERY EXPO



CHIEF EXECUTIVE OFFICER'S REPORT



REPORT BY DIAMANDO KOUTSELLIS

Since joining as CEO, it has been essential to think about Australian ceramics as a whole and consider what we do, why we do it, and what we aim to achieve. If you want to manifest a vision, it is essential to consider the values that underpin your decisions and how you can bring people on board to share their skills and knowledge in achieving the vision, while all working together to make it happen. As a team, we have chosen three key words to align with our values: elevate, educate, and connect. Everything we do is underpinned by these notions, enabling us to continue steering this organisation and supporting our community.

The organisation is entering a new phase, largely thanks to the team who have taken on new roles and responsibilities. Their fresh perspectives and innovative ideas, combined with the successful restructuring of our positions in response to the digital transformation, have set the stage for this year of transformation.

We have much to be proud of, from developing new partnerships for projects to nurturing our existing alliances, and moving the financials to surplus after two years of deficits. In a cost-of-living crisis and inflation boom, reduced incomes and increased expenses have significantly impacted our organisation.

The cost-of-living crisis has had a significant impact on the entire arts and crafts industry. The incomes of artists, potters, and all those involved in the arts are under substantial

financial pressure. Artists and craftspeople typically have precarious incomes, relying on sales, exhibitions, and teaching streams. With the increase in costs, the lowest-paid industries are finding it challenging to continue the important work that enhances cultural life. Nevertheless, we continue to move forward, adapt and recreate, and this wave of challenges will pass.

I see the role of the organisation as assisting in alleviating these challenges, working to create more opportunities to exhibit, educate ourselves, develop small businesses and connect with other makers and the broader community. TACA aims to continue serving our community of creators and the broader ceramics community, to create opportunities that enhance Australian ceramics and everyone connected to our industry.

My sincere thanks to all our members, staff, contractors, Board of Directors, Journal contributors, advertisers, and stockists, who have supported TACA over the past 12 months to ensure the viability, sustainability, and future of our organisation. Together, we celebrate and share the expression of Australian ceramics.

Guy Ringwood demonstrating at ES Ceramics as part of the JAC launch in Adelaide on 3 May



MEMBERSHIP, MEMBER SERVICES AND JOURNAL SUBSCRIPTIONS

Our Association's success is in large part attributed to the invaluable support of our members. At TACA, we are committed to supporting our membership. In the 12 months leading up to 30 June 2025, we were proud to have 1,548 members. 58% of our members choose to protect their practice by nominating the insurance option, 33% are standard members, 4% are student members, and 4% are organisations, with less than 1% being overseas or life members. While this number – 1,548 – reflects a decrease of 107 memberships from the previous year, it's essential to note that each member, whether they are one of the 512 standard, 900 standard with insurance, 69 students, or 67 organisations, plays a crucial role in the sustainability of our organisation.

The combined impact of rising insurance costs and cost-of-living pressures has significantly affected our standard with insurance membership offering, resulting in a decrease of 94 standard with insurance memberships since the same time last year.

On 30 June 2025, The Journal of Australian Ceramics had 225 1-year print subscriptions and 159 2-year 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

On 31 July 2024, our members came together to vote on changes to our constitution to enable us to apply for Tax Deductible Gift Recipient Status. The members voted to update our constitution to include the following changes:

57 Winding up

(c) If the Company is wound up or if the endorsement (if any) of the Company as a deductible gift recipient is revoked, any surplus assets of The Australian Ceramics Gift Fund remaining after the payment of liabilities attributable to it, shall be transferred to a charity with a similar charitable purpose to which income tax-deductible gifts can be made.

59 Gift Fund

59.1 The company will maintain a Gift Fund called The Australian Ceramics Gift Fund

- Which will be used only for the principal purpose of the Company;
- All gifts and deductible contributions of money or property for that purpose are made to it;
- Any money received because of such gifts or deductible contributions is credited to it: and
- It does not receive any other money or property.

On 5 August 2024, we achieved a significant milestone by becoming a Tax Deductible Gift Recipient, enabling donations, and we are now registered with the Australian Charities and Not-for-Profits Commission.

Members can donate \$10, \$20, or \$50 on their renewal invoices and membership application forms as an optional add-on. We also have a dedicated website page for donations. The donations from the 24/25 year culminated in 146 donations totalling \$1,923 including a large donation of \$500 from a non member.

I sincerely thank all who donated, and those who voted on the constitution changes, enabling us to look into the future with new possibilities.

Blak Manta ceramics studio, Adelaide, 2024
Photo: Cara O'Dowd, courtesy APY Art Centre Collective
Featured in The Journal of Australian Ceramics Vol 64 No 1, April 2025

DIGITAL TRANSFORMATION

Our team's successful transition from manual processes to the digital transformation has been a significant achievement for TACA. This transformation has brought us up to speed with the latest technologies, administration, and communication systems. Notably, membership invoicing and portal access are now fully operational, along with streamlined event registrations and communication processes. As we move forward, we plan to populate the portal with more information, further enhancing the membership experience.

THE JOURNAL OF AUSTRALIAN CERAMICS (JAC)

The Journal of Australian Ceramics has achieved significant milestones this year, reaching into every corner of the country. This success is a testament to the dedication of our editor, Montessa Maack. Montessa has steered the vision of the Journal with a genuine community-focused approach. Her perseverance, grit, pursuit of articles, and receptiveness to ideas are reflected in the quality of our publication.

Montessa's initiative this year to involve a diverse group of Assistant Editors from different parts of Australia has enriched the Journal pages and the entire process. We are fortunate to have Ruby Yu-Lu Yeh from Queensland and Alison Smiles from South Australia working on this year's publications. Their innovative ideas and hard work have significantly contributed to our Journal, with the benefits of broadening our reach and range of perspectives and experiences.

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 a conversation to discuss current issues in our field, explore article ideas and identify potential contributors. Every twelve months the Editorial Advisory Group rotates to allow new people to share their insights.

The editorial team has reached out to our community via our social media channels and asked community members questions for possible inclusion in the Journal. Are you raising kids and making pots? How do you feel about gallery representation? Are you a student? Are you an educator? Some of these questions culminated in articles that explored how our practice in the contemporary world faces the challenges of our times and lives.

The writers and contributors of the Journal come from across the country with diverse backgrounds and experiences, and have explored 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.

The Journal of Australian Ceramics Vol 63 No 2, July 2024

FOCUS: Material Education

From the Editor Montessa Maack:

The materials that we work with hold a huge amount of meaning, but they also ask many questions. Our theme for this issue of The Journal of Australian Ceramics is MATERIAL EDUCATION, and our contributors have contemplated earnestness and value, materials, people, communication, and much more. We dive into education through embodiment, place, and technique, consider legacy and responsibility, trace our materials back in time and location, and look into algorithm changes. This issue also includes our national education survey. The question of who has access to ceramic education, where, and how, lingers. Accessibility and what we want for the future are important questions of our time.



The Journal of Australian Ceramics
Vol 63 No 3, November 2024

FOCUS: Make it Material

From the Editors Montessa Maack and Ruby Yu-Lu Yeh:
This issue of The Journal of Australian Ceramics: MAKE IT MATERIAL brings into focus a theme that resonates deeply with many of us: balancing the demanding aspects of living and art-making. This exploration extends beyond the studio as we ponder: How do we make a living through art? How do we forge a career? What is meaningful work and how do we contribute positively to the world around us? Making something happen is hard work, as is making something better, and actually making some positive change is often beset with complexity. Our interdependence is undeniable, and complicated, and possibly magnificent. Reconsidering and reimagining our field and our future is wide open with possibility; it is exciting. So, what is the nature of our desire?

The Journal of Australian Ceramics
Vol 64 No 1, April 2025

FOCUS: Industry and Story

From the Editors Montessa Maack & Alison Smiles:
Often when we discover a story behind a favourite artwork, it provides a conduit between us and the person or people behind the object. In this issue we have stories of resilience, travel, career achievements, and inquiry into the complex layered existence of clay in the material human world, as well as instances of the past reaching us here in the present. In bringing this issue together alongside all our contributors and considering the presence of story, things seem to move in ellipses – we set out, we return to things, and we start out anew. Sometimes things repeat, but not quite exactly. Slowly knowledge is built through time and between us all.



JAC launch Adelaide

On Saturday 3 May 2025, The Journal of Australian Ceramics team gathered at the APY Collective Art Centre in Adelaide to launch the April Edition. There is something about in-person events that connects us, allowing us to talk, brainstorm ideas, and build community.

We began with Alfred Lowe and Blak Manta artists, who showed us through the studio space. We then walked to ES Ceramics, where Guy Ringwood presented us with a throwing demonstration.

We then headed to the Wheatsheaf Hotel for a panel discussion about Industry and Story. Panellists Guy Ringwood (SA), Dee Taylor-Graham (TAS), Alison Smiles (SA), and Jo Crawford (SA) were joined by facilitators Jane Orme (QLD), Matt Russell (WA), and JAC Editor, Montessa Maack (NSW).

Jane Orme recorded the talk, and later released it on the Birds of Clay Podcast (run by Jane Orme and Aurora Elwell). We were pleased to be able to share the recorded panel discussion with our members and the broader ceramics community.

Digital JAC

We partner with Exact Editions in London, United Kingdom, which sells and streams our digital Journal. The searchable digital tool provides access to over 63 years of publication, serving as a rich source of information that offers insights into historical and contemporary Australian ceramics, including technical information, trends, and the invaluable contributions of our community – writers and makers – over the past six decades.

Several esteemed institutions have recognised the value of our digital Journal and have purchased subscriptions for their library systems. We are proud to have TAFE NSW, the Powerhouse Museum, and Manchester Metropolitan University in the United Kingdom, along with our first high school, Emanuel School, offering specialised institutional digital access to the Journal for their students, teachers, and academics.

The digital Journal is seeing an increase in both Australian and overseas subscribers, with a growing number opting for annual and quarterly subscriptions. In 2024/2025, we recorded 42 annual sales and 156 quarterly sales to the general public. 63% of sales are from Australia, and 37% are from overseas, including countries such as Argentina, Brazil, Canada, Ireland, Israel, Italy, New Zealand, Portugal, Serbia, South Africa, Spain, the United Kingdom and the United States.

australianceramics.com/digital

PARTNERSHIPS

Following the success of our 2024 exhibition HELD at Manly Art Gallery and Museum, which featured small-scale works from a large number of our members, we have now embarked on a new iteration of this idea. Noosa Regional Gallery has come on board to host our next small-works members' exhibition, and the exhibition is titled Continuum. Preparations are underway for Continuum which will open in July 2026.

We are also working with our longstanding partners, Manly Museum and Art Gallery, towards our 2027 exhibitions. A call-out for a curator for this major exhibition is underway, and a small-scale exhibition will accompany. These exhibition opportunities, showcasing our membership, provide an opportunity to display the work of artists and potters in public galleries, supporting practice, and elevating ceramics by educating the public.

AUSTRALIAN CERAMICS OPEN STUDIOS 2024

The 12th annual Australian Ceramics Open Studios was held on Saturday 8 & Sunday 9 November 2024. A total of 189 studios from across the country, each with a unique artistic style and practice, took part. This year, we allowed members to choose between Saturday, Sunday or both days, and 40 participants decided to open for one day only. Participating studio numbers and locations were: ACT 7, NSW 77, QLD 21, SA 6, TAS 11, VIC 55, and WA 10.

We transformed ACOS this year with a new registration and directory hosted on membes, and broad promotions, including our first appearance onTV news on Channel 9 NBN Coffs Harbour. The news clip reached from the central coast north of Sydney to the border of Queensland. This year's promotions focused on broader markets (arts, homewares, media outlets, homewares associations, interior design associations, councils, what's on in Sydney, Brisbane, and weekend edition newspapers). TACA promoted the event extensively on Instagram, with every participant promoted on our Instagram account, and the event was also promoted and shared widely by others via social media.

Get the Word Out was broadened to include arts, business, small business, community, education and training, entertainment, food and beverage, lifestyle cooking and home, local news and stories, and seniors' interests, culminating in 1827 contacts who received the media release.

Art Almanac published an article in the November 24 edition along with a half-page paid advertisement.

1 Toni Warburton, NSW; 2 Celestine Airey, VIC; 3 Junie Margrie, NSW; 4 Small Fires, TAS; 5 Danny Cox, VIC; 6 Glenn England, VIC; 7 Victoria Keesing, NSW



On 7 August 2024, we hosted a Q&A session with Ruby Pilven and Minna Graham to support those participating in Open Studios. Ruby and Minna shared practical tips on selling, pricing, displays, communicating your practice, and how to make the Open Studio event successful, providing invaluable insights for all participants. This session underscored the educational value of the event, enriching the experience for all involved.

Susannah Larritt (VIC) compiled 15 maps, and registrants were offered posters and postcards with a QR code linked to the digital directory.

Following the event, we received feedback from 41 participants through the ACOS survey. We appreciate your input, as it helps us enhance the event's successes and learn from areas that need improvement for next year's participants.

The survey revealed a diverse range of participants, with 29% reporting an income of \$1000 - \$3000, 27% \$500 - \$1000, 17% \$3000 - \$6000, 12% \$100 - \$500, 4% less than \$100, 4% \$6000 - \$10,000, and 3% More than \$10,000.

What makes Open Studios such a great event is the opportunity to sell work, promote classes, share insights into ceramic processes, run demonstrations and workshops, connect with the community, and reach a broader audience.

Jacqueline Garcia in her studio, a participant in the ACOS event





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.

Filmed in the artist's studios, masterclasses provide a rare insight into artists' techniques. Each masterclass comprises three 30-minute lessons, each with practical downloadable instruction sheets and a project to work on at your own pace.

Masterclasses also provide the featured artist with a royalty payment on each masterclass sold.

The masterclass series is available for purchase online at australianceramics.com/masterclasses and include:

- 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

1. **Jayanto Tan** with *Tea Ceremony in the celestial garden*
 Cement Fondu Project Space, Paddington NSW; photo: Jessica Maurer
 2. **Kelly Austin**, *Convergence*; photo: courtesy artist
- Both featured in The Journal of Australian Ceramics Vol 64 No 1 April 2025

TOUCH CLAY WEEKLY

Our Touch Clay weekly newsletter is delivered to our members' inboxes on Monday mornings. Georgie Avis diligently collates this newsletter every week to spread news about all things clay. The newsletter covers TACA news, exhibitions, events, classes and workshops, podcasts, articles to read, opportunities, prizes and awards, positions vacant, as well as our books and items for sale categories.

Georgie has redesigned and updated the newsletter format. The newsletter now shares information on exhibitions throughout the shows, highlighting openings through to the final weeks of each exhibition.

Our members can now view their state's exhibitions with direct links, making it easier to access detailed information about exhibitions in their area.

The newsletter is uploaded to the members' portal for future reference, along with a standalone opportunities page – big thanks to Georgie for keeping our membership informed and connected to all things clay.



TRIENNALE

The Australian Ceramics Association (TACA) has always 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.

TACA manages the seed fund, financially maintains the Triennale website, the legal requirements and insurance policies, along with calling for Expressions of Interest for future events. TACA then works with the Organising Committee to ensure a stable foundation as the events progress and move on every three years. TACA supports the community organisers of the Triennale through the Board of the ACT Ltd, offering support, advice and mentorship.

The Australian Ceramics Triennale: Wedge is coming to **Fremantle, Western Australia**, from **2–5 October 2025**. The Ceramic Arts Association of Western Australia (CAAWA) is diligently curating and developing the exciting program. This fantastic group is working hard to create a thought-provoking

and community-building experience. It's no small task to organise an event of this scale and the dedicated team is committed to making this a truly inspiring and informative experience for all.

There are more than 30 demonstrators and 60 presenters booked for the four-day event, including established and emerging practitioners.

Each day will be themed with international keynote speakers:

Day 1: History and Civilisation

Keynote speaker Paul Greenhalgh

Day 2: Metaphor and Symbol

Keynote speaker Beth Cavener

Day 3: Sustainability and Wellbeing

Keynote speaker Wendy Gers

Day 4: Chemistry and Alchemy

Keynote speaker Matt Katz

We hope to see you in Fremantle in October!



INSTAGRAM

Instagram is our most prominent social media platform, with 75.3K followers. It is where we share and promote Australian ceramics, as well as what we are up to at TACA. Our followers are from across the globe:



Australia 33.6%
United States 11.8%
United Kingdom 3.9%
Argentina 3.6%
Turkey 3.4%
France 2.6%
Rest of World 41.1%



READERS
Female 79.2%
Male 20.7%
Non-Binary 0.1%

AUSTRALIAN CERAMICS FACEBOOK FORUM

The Australian Ceramics Forum on Facebook has over 14.8K members. The forum serves as a hub for people interested in ceramics. It's a place to connect with others and post questions about technical inquiries related to all things ceramics, from kilns to clays and glaze technology. Our group members share information and resolve technical problems together.

We are immensely grateful to Ilona Topolcsanyi and James McAplin, who generously volunteer their time to assist in moderating the forum.

AUSTRALIAN CERAMICS FACEBOOK

The Australian Ceramics Association Facebook page, with 19.3K followers, is your go-to platform for staying informed and engaged with TACA. We aim to promote our events, Journal, publications, and programs, and keep you updated on what is happening at TACA.



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

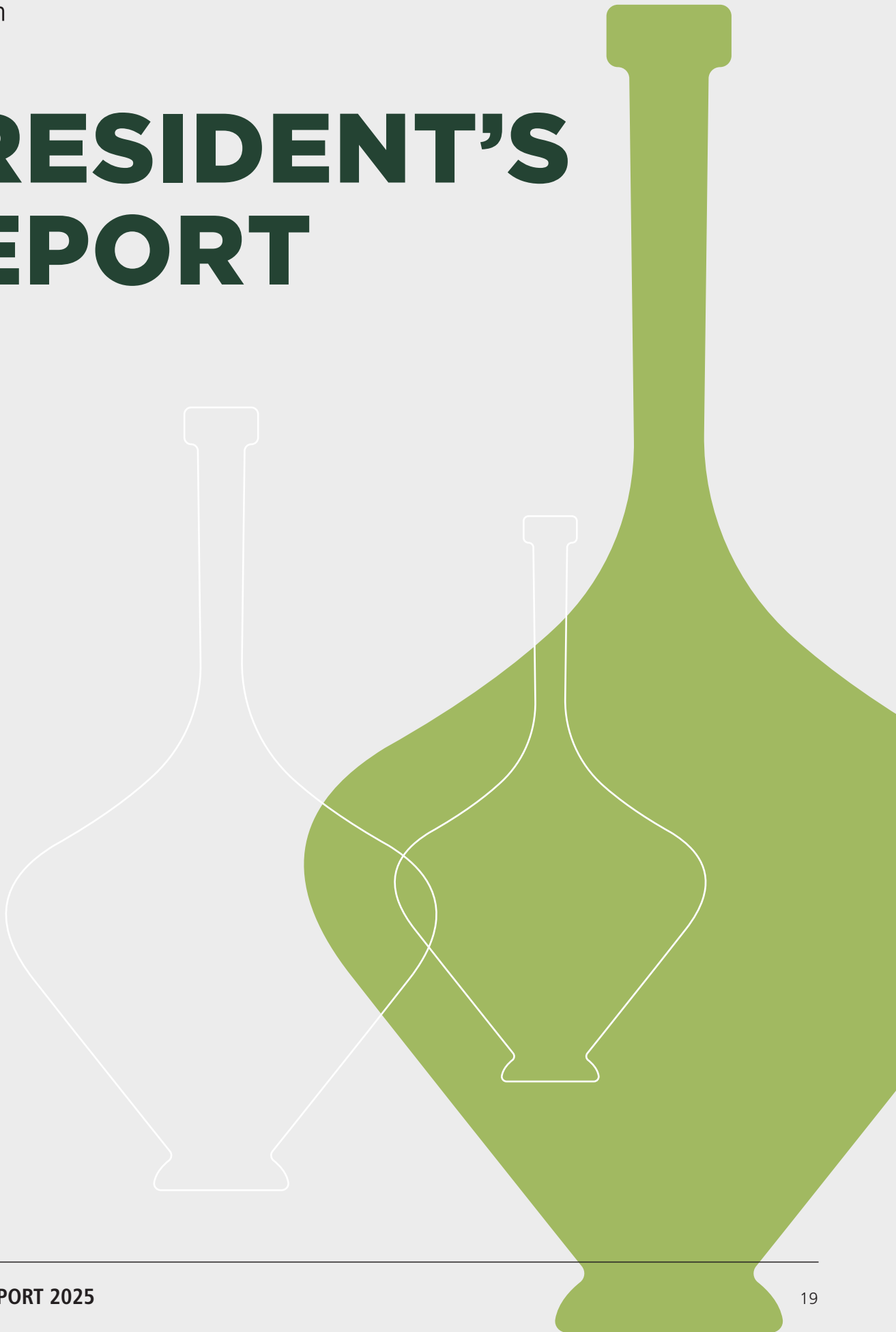
- Design Tasmania, TAS**
31 May - 22 July 2024
- Tamworth Regional Gallery, NSW**
9 August - 29 September 2024
- Blue Mountains Cultural Centre, NSW**
12 October - 24 November 2024
- Hazelhurst Arts Centre, NSW**
29 November 2024 - 25 January 2025
- Yarrila Arts and Museum, NSW**
15 February - 30 March 2025
- Canberra Potters, Watson Arts Centre, ACT**
9 May - 8 June 2025



SIXTY
 The Journal of
 Australian Ceramics
 60th Anniversary
 1962—2022

An ADC On Tour national touring exhibition

PRESIDENT'S REPORT



Dear Members, Friends and Supporters of The Australian Ceramics Association,

I acknowledge the Gubbi Gubbi people on whose land I live and work, and I pay respect to the elders past and present. Last year we said goodbye to Kate Jones who had worked tirelessly for many years as president/board director. Her work ethic and reputation were big shoes to fill, however with the very able assistance of Diamando Koutsellis I have been able to learn a lot. The board and I are very grateful to her for all the enthusiasm and energy she brings to TACA. Her forward thinking is leading us into a very exciting future. Diamando and her staff have formed a wonderful team that are working hard to make TACA sustainable. Financially we have turned a corner and our new treasurer Mark Ellis has brought a fountain of knowledge as well as some good ideas to make it easy for everybody to understand, thank you Mark.

There will always be challenges with an organisation such as ours, but with the help and support of members from all states and regions we can continue to grow, foster and promote our passion for all things clay. I would like to thank not only the TACA team but the board members who give their time freely, Robyn Phelan, Alfie Lowe, Janice Keen, Brett Stone and retiring member Hannah Kothe.

The coming year offers much to be excited about, and I look forward to meeting members from all over the country when we come together as a community at many events.

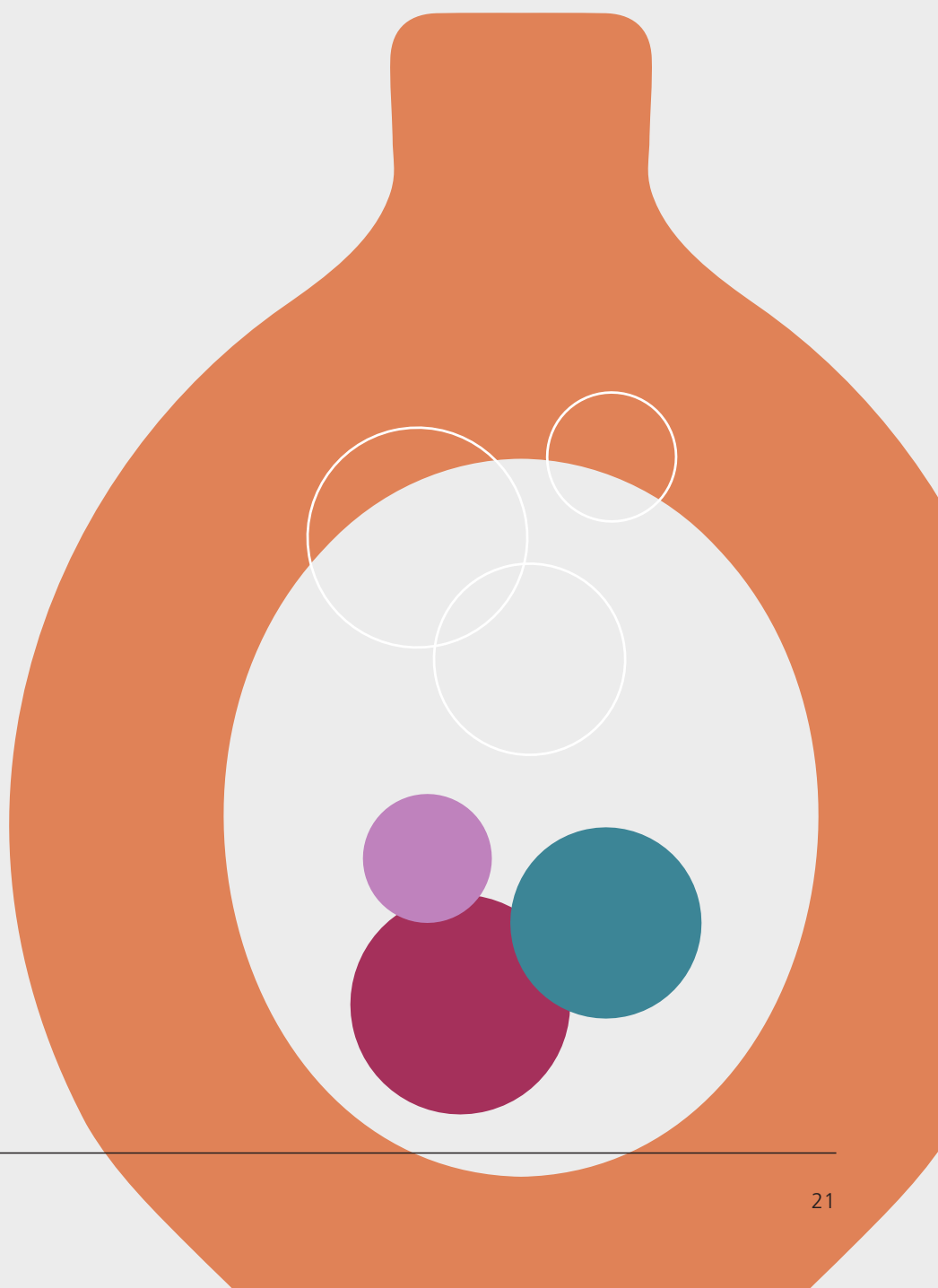
Jackie Gasson



2024/25 SNAPSHOTS

1 Wheaty Panel: Montessa Maack, Jane Orme, Guy Ringwood, Dee Taylor-Graham Alison Smiles Jo Crawford, Matt Russell; 2 Guy Ringwood demonstrating at ES Ceramics; 3 Gus Clutterbuck Jan Baljagil Gunjaka Griffith Peggy Griffith and Dora in front of Tree of knowledge, 2024, The Ian Potter Centre, NGV Australia, Melbourne; 4 Uncle Vic and Anthony, Coomaditchie United Aboriginal Corporation; 5 Kate Stevens, ACOS participant; 6 APY presentation, Adelaide 2025
 1, 2, 6 JAC launch in Adelaide, 3 May
 3, 4 The Journal of Australian Ceramics Vol 63 No 3, November 2024

FINANCIAL REPORT



TREASURERS REPORT BY MARK ELLIS

OVERALL PERFORMANCE

We recorded a surplus of \$23,054 in the 24-25 financial year, which is a welcome turnaround from the loss of \$24,544 in prior financial year and slightly ahead of our budgeted surplus. Members' equity increased to \$249,624, which is back to about what it was two years ago in dollar terms (less in real terms due to inflation). That represents roughly 12 months of operating expenses, is in line with the recommendation of our accountant, and provides confidence in the viability of TACA.

Achievement of a surplus follows two years of losses attributable to several factors, chiefly the unanticipated loss of our member policy insurer in 2022. The turnaround in fortunes is attributable to the work done by the last two Treasurers, Mike Hall and Janice Keen, our CEO Diamando Koutsellis, and other members of the Board and the TACA staff during that difficult period. It is also a testament to the continued support of our members.

Trading income has grown steadily over the last three years from \$526k in 22-23 to \$609k in the 24-25, driven chiefly by a recovery in revenue from members with insurance, and from increased subscription revenue from the Journal. As is to be expected the costs associated with providing members insurance and producing the Journal have also increased substantially over that period, by \$47k.

Operating expenses have declined over the last 3 financial years by \$27k, during a period when as we all know costs generally have been increasing at a significant rate. We must credit to our CEO and her team for achieving this outcome. Overall cost management has allowed the Board to agree to maintain membership fees and the Journal subscriptions at the current rates.

TACA's financial position has improved markedly, with a recovery in income, controlled operating expenses, and a return to surplus. The main risks are rising cost of sales (especially insurance) and reliance on a few large income streams. Continued focus on activities that meet the needs of the TACA members, expense management and income diversification will see the organisation remain relevant and viable.

THE JOURNAL

The Journal and associated advertising continue to make a significant and valuable financial and reputational contribution to TACA.

MEMBERSHIP

Membership numbers have declined about 7% over the financial year. The decline of 107 members followed an increase of 102 in the previous year. Anecdotally the reduction is chiefly attributable to the direct and indirect impact of cost of living pressures. The Board are focused on engagement with our membership to understand how TACA can remain relevant to your needs, and also hope that reductions in interest rates, the rate of inflation and improvements in other economic indicators make the coming year easier for our members and potential members, and that this is reflected in membership numbers in coming months.

OUTLOOK

The Board was very focused on managing towards a stable and balanced budget for 2024-25. That has been achieved along with changes to the organisational structure to support that as a sustainable position.

The Board recognises that cost of living pressures affect our members. We are focused on delivering value to all Members and appreciate their financial and practical support.

I would also like to thank TACA's staff, Nikki Gibson of Silver Cloud Bookkeeping and Damian Perera and his the team at Halo Accounting for their diligence in ensuring our financial processes are sound and accurate.

Financial Statements

The Australian Ceramics Association

ABN 14 001 535 502

For the year ended 30 June 2025

Prepared by Halo Tax and Accounting Pty Ltd

Contents

3	Directors' Report
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	Independent Review

Directors' Report

The Australian Ceramics Association For the year ended 30 June 2025

1. Directors' Report

Your Directors submit the financial report of The Australian Ceramics Association for the financial year ended 30 June 2025.

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

J. Gasson (President)	M. Ellis (Treasurer)
J. Keen	H. Kothe
A. Lowe	R. Phelan
B. Stone	D. Koutsellis (Secretary)

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 profit for the financial year amounted to \$23,054.

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 27th day of August 2025

Signed in accordance with a resolution of the Directors:

Signed: J.P. Gasson
Director: JACKIE GASSON

Signed: [Signature]
Director: MARK ELLIS

Balance Sheet

The Australian Ceramics Association As at 30 June 2025

	NOTES	30 JUNE 2025	30 JUNE 2024
Assets			
Current Assets			
Bank Accounts	2	154,424	140,068
Prepayments		7,342	10,833
Triennale Funds	3	48,174	48,174
Term Deposits	4	167,908	167,908
Trade Debtors		2,701	29,251
Total Current Assets		380,549	396,234
Total Assets		380,549	396,234
Liabilities			
Current Liabilities			
GST		(1,479)	6,192
Integrated Client Account - ATO		6,192	7,819
PAYG Withholdings Payable		-	3,972
Trade and Other Payables	6	63,269	90,134
Provisions	7	12,857	9,229
Total Current Liabilities		80,840	117,346
Non-Current Liabilities			
Provisions	7	2,264	4,245
Triennale seeding fund		47,821	48,073
Total Non-Current Liabilities		50,085	52,318
Total Liabilities		130,925	169,664
Net Assets		249,624	226,570
Equity			
Retained Earnings		249,624	226,570
Total Equity		249,624	226,570

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 2025

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.

	2025	2024
2. Bank Accounts		
Community Solutions 911118	56,808	45,639
Cash Reserve Account 911126	97,616	94,429
Total Bank Accounts	154,424	140,068
	2025	2024
3. Triennale Seed Funding		
Westpac Term Deposit 5526 - Triennale	48,174	48,174
Total Triennale Seed Funding	48,174	48,174
	2025	2024
4. Term Deposits		
Westpac Term Deposit 5983	167,908	167,908
Total Term Deposits	167,908	167,908
	2025	2024
5. ATO BAS Payable		
GST	175	7,845
GST Adjustment Payable	(1,654)	(1,654)
Integrated Client Account - ATO	6,192	7,819
PAYG Withholdings Payable	-	3,972
Total ATO BAS Payable	4,713	17,983
	2025	2024
6. Trade and Other Payables		
Current		
Advertising in Advance	53	23,131
Subscriptions in Advance Overseas	4,595	4,108
Subscriptions in Advance	44,068	55,549
Superannuation Payable	2,788	1,082
Triennale seeding fund	47,821	48,073
Trade Creditors	11,766	6,264
Total Current	111,090	138,207
Total Trade and Other Payables	111,090	138,207
	2025	2024
7. Provisions		
Annual Leave Liability	(12,857)	(9,229)
Long Service Leave liability	(2,264)	(4,245)
Total Provisions	(15,121)	(13,474)

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 2025

	2025	2024
Equity		
Opening Balance	226,570	251,114
Increases	23,054	(24,544)
Total Equity	249,624	226,570

Statement of Cash Flows - Direct Method

The Australian Ceramics Association For the year ended 30 June 2025

	2025	2024
Operating Activities		
Receipts from customers	656,828	635,706
Payments to suppliers and employees	(519,744)	(561,570)
Interest received	10,902	10,765
GST	(10,417)	(8,612)
Cash receipts from other operating activities	(13,380)	(7,350)
Cash payments from other operating activities	(115,036)	(109,311)
Net Cash Flows from Operating Activities	9,154	(40,371)
Investing Activities		
Other cash items from investing activities	3,489	(2,073)
Net Cash Flows from Investing Activities	3,489	(2,073)
Financing Activities		
Other cash items from financing activities	1,713	15,013
Net Cash Flows from Financing Activities	1,713	15,013
Net Cash Flows	14,356	(27,430)
Cash and Cash Equivalents		
Cash and cash equivalents at beginning of period	140,068	167,498
Net change in cash for period	14,356	(27,430)
Cash and cash equivalents at end of period	154,424	140,068

True and Fair Position

The Australian Ceramics Association For the year ended 30 June 2025

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, 2025 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, 2025 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: 21 / 8 / 25

Signed: 

Dated: 21 / 8 / 25

Independent Review

The Australian Ceramics Association For the year ended 30 June 2025

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 2025, 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 responsible persons 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 Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act). The responsible persons' responsibility also includes such internal control that the responsible entities determine is necessary to enable the preparation of a financial report in order to give a true and fair view free from material misstatement, whether due to fraud or error.

Reviewer's Responsibility

My responsibility is to express a conclusion after conducting a review in accordance with Auditing Standard on Review Engagements ASRE 2415 Review of a Financial Report: Company Limited by Guarantee or an Entity Reporting under the ACNC Act or Other Applicable Legislation or Regulation. Its purpose is to state whether anything has come to my attention that causes me to believe that the financial report does not satisfy the requirements of Division 60 of the ACNC Act including: giving a true and fair view of the registered entity's financial position as at 30 June 2025 and its performance for the year while complying with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Regulation 2013 (ACNC Regulation). ASRE 2415 requires that I meet ethical requirements relevant to the review of the financial report.

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. Consequently, I am not able to ensure I would become aware of all significant matters that might be identified in an audit. Accordingly, I do not express an audit opinion.

Opinion

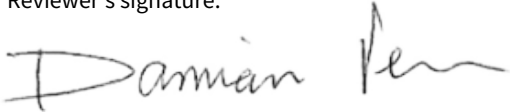
Based on my review, which is not an audit, nothing has come to my attention that causes me to believe that the financial report of The Australian Ceramics Association company does not satisfy the requirements of Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 including:

- (a) giving a true and fair view of the registered entity's financial position as at 30 June 2025 and of its financial performance and cash flows for the year ended on that date; and
- (b) complying with Australian Accounting Standards, and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

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:

A handwritten signature in black ink that reads "Damian Perera".

Damian Perera
Halo Tax + Accounting Pty Ltd
Suite 4.03, Level 4, 4-6 Bligh Street
Sydney NSW 2000

Dated: 27th August 2025



Banatjarl Strongbala Wumin Grup, some members at the studio, 2024; photo: Waylan Murphy

The AUSTRALIAN CERAMICS Association

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

1300 720 124
mail@australianceramics.com

australianceramics.com
australianceramicscommunity.com
australianceramicstriennale.com

© The Australian Ceramics Association, September 2025