



The
AUSTRALIAN
CERAMICS
Association

ANNUAL REPORT 2026

The Australian Ceramics Association acknowledges the Traditional Owners 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.

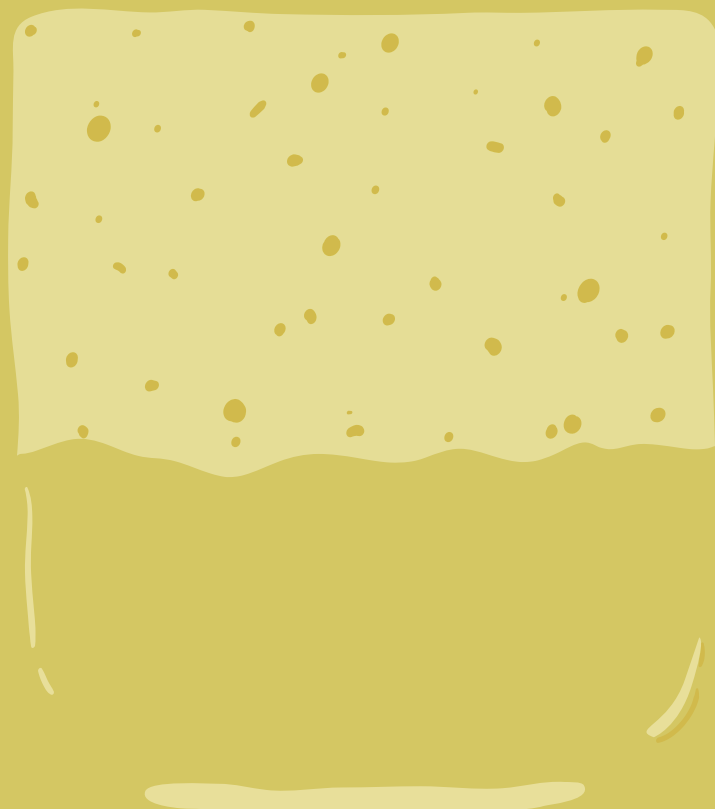
Our collective business of this Annual General Report and meeting was generated respectfully on the unceded lands of the Gadigal People of the Eora Nation.

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.

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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 have 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

To publish The Journal of Australian Ceramics, which shares contemporary conversations, ceramics knowledge and practice, serving as a valuable record and resource.

To bring together organisations, groups, and individuals to celebrate, promote and expand a diverse and vibrant community dedicated to Australian ceramics.

We do this by delivering programs, events and services to our membership and the general public. National event initiatives, such as the annual Open Studios and Members' Exhibitions, provide visibility for makers and connect ceramicists with broader audiences. Journal Launch events provide opportunities to connect in person and discuss shared experiences.

Liability Insurance is available to members as an essential requirement for teaching, selling, markets, exhibiting, and promoting.

We host lively social media accounts on Instagram and Facebook, with over 115k followers connecting with each other, discovering new artists and sharing knowledge on the Australian Ceramics Forum.

Our Touch Clay Weekly newsletter is relied upon by members to stay in touch with ceramics exhibitions, events and workshops happening around Australia. Valuable articles are shared and member contributions are encouraged. Our online Opportunities page is a ceramics-focused list of current exhibition call-outs, prizes, grants, and residencies in our field. The Connect newsletter is an open subscription that informs the broader public about TACA's program, projects and exhibitions.

The Australian Ceramics Triennale is a national ceramics conference that began in 1978. It moves around Australia every three years, co-ordinated and run by a local ceramics community in the chosen location. In October 2025, the 17th Australian Ceramics Triennale, WEDGE, was held in Fremantle, WA. It united a nation of makers over four days through keynote speakers, workshops, masterclasses, and exhibitions. The next Australian Ceramics Triennale will be held in Newcastle, NSW in 2028.

VALUES

Community-led

Sharing power, creating connections
and uplifting the community

Respectful

Honouring histories, knowledge and
diverse perspectives

Inclusive

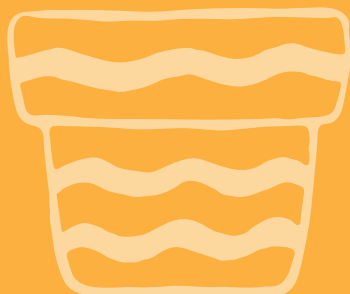
Embracing the diversity of people and
practice

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

Amelia Black, Naarm / VIC

Alfred Lowe, Kurna Yerta /SA

Robyn Phelan, (until April 2026) Naarm / VIC

Brett Stone, Kamay / NSW

Diamando Koutsellis, Secretary
Gadigal land / NSW

Top row

Jackie Gasson, Mark Ellis
Janice Keen

Middle row

Amelia Black, Alfred Lowe
Robyn Phelan

Bottom row

Brett Stone
Diamando Koutsellis

TEAM – THE AUSTRALIAN CERAMICS ASSOCIATION

Diamando Koutsellis, Chief Executive Officer, Gadigal land / NSW

Georgie Avis, Communications and Marketing Coordinator and Administrator, Gadigal land / NSW

Jessie Bancroft, (December 2025 – Maternity Leave) Administration Assistant, Gadigal land / NSW

Ruby Yu-Lu Yeh, Newsletter Coordinator (from January 2026) Nipaluna / TAS

Golnaz Rabiei, Administration Assistant (from February 2026 – Maternity Leave replacement) Gadigal land / NSW

Montessa Maack, Project Officer, Gundungurra and Wodi Wodi lands / NSW

TEAM – JOURNAL OF AUSTRALIAN CERAMICS

Montessa Maack, Editor & Production, Gundungurra and Wodi Wodi lands / NSW

Jane Orme, Assistant Editor Vol 64 No 2, Wakka Wakka and Yuggera Ugarapul Country / QLD

Dee Taylor - Graham, Assistant Editor Vol 64 No 3, Nipaluna / TAS

Alison Smiles, Assistant Editor Vol 65 No 1, Kurna Country / SA

Astrid Wehling, Graphic Designer, Dharawal land / NSW

Jen Currie, Proofreader, Dharawal land / NSW

Carol Fraczek, National Advertising Manager, Yugambeh Country / QLD

TEAM – FINANCE

Damian Perera, Accountant, Gadigal land / NSW

Nikki Gibson, Bookkeeper, Carigal land / NSW

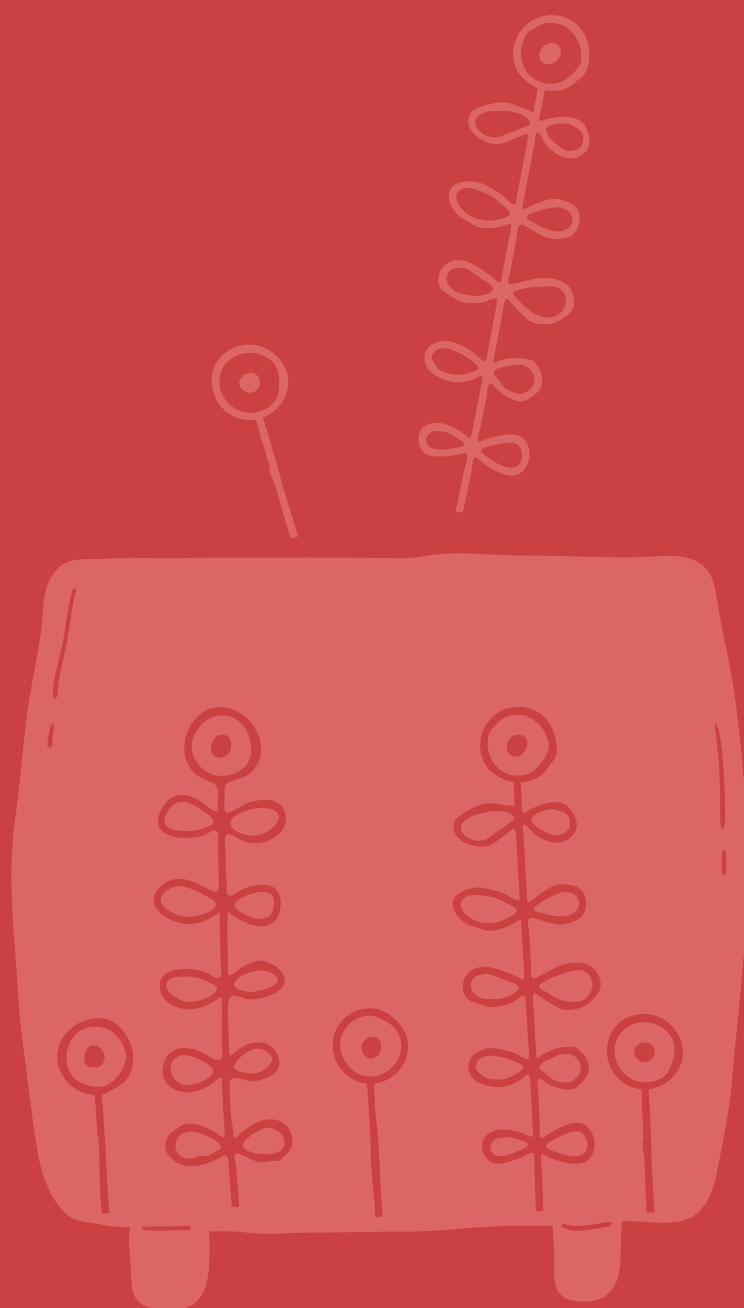
PLATFORMS

Ian Hobbs, Websites & Hosting, Gadigal land / NSW

Left to right:
Dee Taylor-Graham, Jane Orme
Alison Smiles, Montessa Maack
Ruby Yu-Lu Yeh



THANK YOU!



ARTSPACE MACKAY

GAYA

PERC TUCKER / TOWNSVILLE

BLACKWATTLE POTTERY
SUPPLIES

HIGHLANDS POTTERY
DISCOVERY TOURS

PUG MILL

BUNDANON

INTERDEC AUSTRALIA
(RHODE)

ROCHE GALLERY

CERAMIX AUSTRALIA

KEANE CERAMICS

RONA GREEN CERAMICS

CHRYSANTHOS

KILN CARE AUSTRALIAN
POTTERY SUPPLIES

SLOW CLAY

CLUNES CERAMIC AWARD

KOCEF

S & S FINE ART MATERIALS

DECAL SPECIALISTS

MAKERS GALLERY BRISBANE

TOP BATS

DECO POT POTTERY SUPPLIES

MEET CERAMICS EQUIPMENT

TOWNSVILLE CITY COUNCIL

DRIVING CREEK POTTERY

MONSALVAT CERAMICS
FESTIVAL

VENCO

ENZA

OPULENT JOURNEYS

WALKER CERAMICS

FIRED UP KILNS

WARRANTYTE POTTERY
EXPO

GALLERY LNL



CHIEF EXECUTIVE OFFICER'S REPORT

REPORT BY CEO DIAMANDO KOUTSELLIS

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

Most significantly, 2026 marks the 70th year of the Association, a remarkable milestone in Australian ceramics history. We reflect on all those who've supported ceramic artists, potters, makers and the broader industry over seven decades. It is something we can proudly celebrate together. Such an achievement is not possible without the support of our members, staff, editorial team, board directors, advertisers, educational institutions, and galleries. This anniversary has provided an opportunity to remember our heritage while looking ahead to new ideas and partnerships that will shape the future.

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

CREATING GREATER VISIBILITY FOR OUR MEMBERS

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

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

We invited members to share their professional Instagram pages through our Member Portal, while offering guidance on photography and professional presentation of their work.

The response has been encouraging, with more than half of our members sharing their Instagram page with us.

TACA currently reaches approximately 76,100 followers on Instagram and 19,000 followers on Facebook, providing an important platform through which our members can gain greater visibility.

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

EXHIBITIONS

Another important area of development has been partnering with public galleries and regional cultural institutions like Noosa Regional Gallery, to create meaningful exhibition opportunities for ceramic artists and potters. By creating and supporting exhibitions within these public galleries, we elevate the profile of our members and provide greater recognition for contemporary Australian ceramics.

These opportunities also allow our members to reach new audiences and demonstrate the breadth, diversity and relevance of contemporary ceramics within the wider Australian arts landscape. New partnerships are in the pipeline over the coming years and months. Exhibiting the work of our members in regional public galleries creates new pathways for artists in the public gallery circuit.

NOOSA REGIONAL GALLERY QLD

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

Continuum explores the ways contemporary ceramicists, artists and potters share knowledge, exchange skills and work alongside one another to uncover the technical and aesthetic possibilities of clay. From around Australia, 90 small-scale works by TACA members wind through the exhibition space on a continuous shelf, representing the mastery, variety, and skill of Australian ceramics.

The exhibition concept considers ceramics as an interconnected field of knowledge and material exploration, not as a series of isolated practices, it recognises that every ceramic work carries traces of what has come before, while also becoming part of what follows. Knowledge is passed on, adapted and transformed, techniques are repeated and reinvented and

individual practices developed. This exhibition reveals ceramics as a living continuum, one in which knowledge is continually exchanged, challenged and renewed.

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

Through the online promotion, each work is presented alongside information on pricing and links to where the work can be purchased at Noosa Regional Gallery. We are creating a direct pathway between artists and potential audiences and collectors. Artist statements accompany the works, providing insight into each artist's ideas, processes and approach to their practice. This digital presentation allows us to continue supporting our members beyond the physical exhibition, extending the life and reach of the exhibition while connecting the work of Australian ceramic artists with audiences nationally and internationally.

CONTINUUM WHEELTHROWN PRIZE

Congratulations to Phil Greed, winner of the Continuum Wheelthrown Prize. The \$1,000 prize was generously donated by the Gwyn Hanssen Pigott family in recognition of excellence in wheelthrown ceramics. The award was judged by TACA Board Director Brett Stone.

We congratulate Phil on this achievement and thank the Gwyn Hanssen Pigott family for their generous support.

EXHIBITING CONTINUUM ARTISTS

Cathy Allen, Alterfact Studio, Jane Annois, Luke Atkinson, Mollie Bosworth, John Brighenti, Janine Brody, Cate Brown, Fiona Carter, Laura Cope, Michelle Cox, John Daly, Gemma Davis, Kaz Davis, Johanna De Maine, Peta Dennis, Amanda Digby, Cathy Do, Lea Durie, Glenn England, Ann Ferguson, Carol Forster, Cathy Franz, Simone Fraser, Neville French, Shannon Garson, Sara Gonzalez, Phil Greed, Rona Green, Vicki Grima, Szilvia, Gyorgy, Felicity Hall, Wendy Hatfield-Witt, Aelish Healy, Trevor Heldt, Stephanie Henricks, Gillian Hodes, Marianne Huhn, Belinda Krumm, Catherine Lane, Simone Linder-Patton, Rob Linigen, Simon Locke, Samantha Mackie, Katherine Mahoney, Gillian Martin, Denise McDonald, Moraig McKenna, Michelle Merrifield, Lilach Mileikowski, Stacey Morrison, Allison Mueller, Jenny Mulcahy, Danny Murphy, Melissa Murphy-Vella, Marlize Myburgh, Nandita Nadkarni, Kim Nolan, Caroline North, Alyssa Nuttall, Lina Ocolisan, Beste Ogan, Emma J V Parker, Beverley Paskin, Meg Patey, Julie Pennington, Lucy Be Phillips, Ruby Pilven, Christopher Plumridge, Kim Power, Marlyn Radley, Simon Reece, Kiriko Satsuma, Fleur Schell, Danielle Segal, Avital Sheffer, Neridah Stockley, Harlinah Teoh, Madeleine Thornton-Smith, Susan Trimble, Tatsuya Tsutsui, Margaret Turton, Steph Wallace, Sam Ward, Larissa Warren, Sandy Weekes, Edward Whitelock, Danica Wichtermann, Katrina Woodland, Zi Xin / Sylvia.



- 1 Continuum Ad
- 2 Continuum exhibition
- Noosa Regional Gallery
- 3 Phil Greed
- Diamando Koutsellis
- Brett Stone
- 4 Diamando Koutsellis
- opening speech

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

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

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

Visitors to Manly Art Gallery & Museum will be able to delve into ceramic research, experiments and findings, gaining insight into the questions artists ask, the processes they undertake and the discoveries that emerge through working with clay.

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

SUCCESSFUL BODIES OF EVIDENCE: EXPERIMENTATION IN CONTEMPORARY AUSTRALIAN CERAMICS ARTISTS

Chantelle Baistow NSW
Pie Bolton VIC
Greg Daly NSW
Jackie Masters WA
Beth O'Sullivan ACT
Robyn Phelan VIC with Emily Parsons-Lord VIC
Nani Puspasari VIC
Ilona Topolcsanyi VIC
Larissa Warren QLD
Mads Wainwright ACT

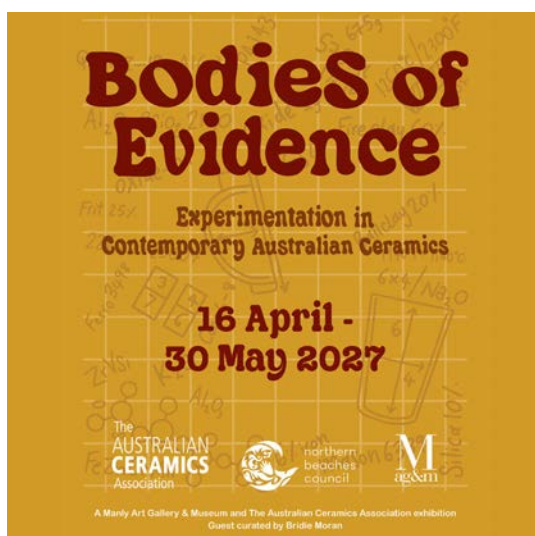
ABSENCE / PRESENCE

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

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

The exhibition will consider the relationship between material, maker and viewer, and between past and present. Through the compact scale and tactile immediacy of the works, audiences will be invited to come closer and become aware of bodily action in its many forms.

Each work will be limited to 15cm in depth and width and 30cm in height, creating a focused exhibition of small-scale ceramic works while allowing 80 TACA members the opportunity to participate.



RESPONSE TO EXHIBITION OPPORTUNITIES

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

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

LOOKING AHEAD

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

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

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

As we celebrate this significant 70th anniversary, we can be proud of the organisation we have built together and excited about what lies ahead.

Together, we elevate, educate, and connect Australian ceramics.

MEMBERSHIP AND JOURNAL SUBSCRIPTIONS

Our Association's success is in large part attributed to the invaluable support of our members. In the 12 months leading up to 30 June 2026, we were proud to have 1541 members 56% of our members choose to protect their practice by nominating the insurance option, 34% are standard members,

4% are student members, and 4% are organisations, with less than 1% being overseas or life members. We have stabilised our membership numbers this year but there has been a decrease of 33 members opting for no insurance. There has been a growth in standard memberships by 10. It's essential to note that each member, whether they are one of the 527 standard members, 867 standard plus insurance, 3 New Zealand members, 67 students, 60 organisations, or 12 life members, plays a crucial role in the sustainability of our organisation.

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

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

TAX DEDUCTIBLE GIFT RECIPIENT STATUS

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

THE JOURNAL OF AUSTRALIAN CERAMICS (JAC)

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

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

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

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

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

**THE JOURNAL OF AUSTRALIAN CERAMICS VOL 64 NO 2
JULY 2025**

FOCUS: COMMUNITY & FUTURE

Editor: Montessa Maack

Assistant Editor: Jane Orme

It has been surprisingly heartening to spend the last few months talking with so many people about education, community, and the future. It seems we are all busy thinking about these things – and busy doing – with care and hard work. This is particularly so in education.

As a global community, we are facing hard times, and creating can feel fraught with tension. Yet, it is so important that we continue to tell the stories. Community is a word that is easy to throw around, and add to it the concept of future, and you have something that feels expansive but slippery. But we may be seeing community, the future, and education in new and positive ways. We felt a shift in the pages of this Journal, and how the issue came together.

Our self-knowledge, our growth, do not magically arrive via criticism of others; and it feels like something is shifting. We may be seeing community, the future, and education in new and positive ways. Fewer skirmishes, less stasis, and more appetite. We felt it in the pages of this Journal, and how this issue came together.

A section of this issue of the Journal is also devoted to the coming Triennale in Walyalup (Fremantle) in October 2025. The Triennale is a hefty and meaningful labour of love (and dogged perseverance); it provides us with a significant chance to build our community and reflect on practice.

Featured in JAC 642: Jess Lyons, Anne Sherman, Driving Creek Pottery, Johanna Park, Glenn Cooke, Dee Taylor-Graham, Kerameikos: The Potters' Quarter, Harvey School, Good Clay, Kim Lyons Pottery, Claire Blake, Ray Cavill, Jennifer Hillhouse, Melissa Murphy-Vella, Robyn Phelan, Caroline North, Angela Reiher, Arun Sharma, vale Kunmanara (Rupert) Jack & vale Willi Michalski



Triennale contributions in JAC 642: Bernard Kerr, Matt Russell, Jude Van Der Merwe, Carola Akindele-Obe, Anjani Khanna, Falguni Bhatt, Janet DeBoos, Sakshi Agarwal, Peter Anderson, Sandra Black, Linda Bloomfield, Beth Cavener, Srinia Chowdhury, Ian Clare, Cate Cosi, Greg Crowe, Minna Graham, Grace Han, Graham Hay, Emma Jimson, Shraddha Joshi, Ruth Ju-Shih Li, Jann Kesby, Bela Kotai, Robyn Lees, Amelia Lynch, Jane Jermyn, Steven Low Thia Kwang, Jacqui Sosnowski, Warrick Palmateer, Robyn Phelan, Fleur Schell, Fergus Stewart, Mary Wallace, Patty Wouters & Adil Writer

**THE JOURNAL OF AUSTRALIAN CERAMICS VOL 64 NO 3
NOVEMBER 2025**

FOCUS: TOOLS & TRADITIONS

Editor: Montessa Maack

Assistant Editor: Dee Taylor-Graham

Our theme for this issue of the Journal – TOOLS & TRADITIONS – feels both timeless and particular. Like many things that are timeless, familiarity can make them almost invisible. How can thinking or rethinking through these things help us care for a better future? As usual, when unpacking any theme in a single issue of the Journal, we can only really start to scratch the surface; there is so much more to be considered beyond these pages.

Why are we making things? What stories are we sharing? Where, and with whom? Some traditions sing very recognisable songs, others hum along to different tunes. We are free to reconsider our stories at any time, change, move backwards, stay still, or sing differently.

Featured in JAC 643: Toni Warburton, Jan Howlin, Ceramic Sculpture, Gwyn Hanssen Pigott, Gabby Testaferatta Olivier, Lily Trnovsky, Alison Smiles, Margaret Dodd, Georgia Harvey, Tool Making, Wilya Janta, Ankita Kumari, Charmain Hearder, Emily Kerr, Laura Cope, Angela Bakker, Rebecca Vandyk-Hamilton, Kate Rich on Nepotism, Tanya Lee, Vash Tusovshshik, Janet Wu, Olivia Hamilton, Elizabeth Hersey, Jan Guy, Kat Shapiro Wood, Dee Taylor-Graham, Amelia Black, Jane Orme, and the Australian Ceramics Triennale in Review

**THE JOURNAL OF AUSTRALIAN CERAMICS VOL 65 NO 1
APRIL 2026**

FOCUS: HEALTH & GROWTH

Editor: Montessa Maack

Assistant Editor: Alison Smiles

What does a healthy ceramics community look like? How is it that this magical material shifts our thinking, heals our bodies, and creates social connection in such a universal manner? What are the considerations we should be prioritising to develop a positive and culturally respectful practice? Is it time (or perhaps it is well beyond time) to be questioning the power structures within clay culture? What are the realities of people working in the discipline of ceramics today, and how do they feel about the varied hierarchies and the significant hurdles involved in developing skill, technical knowledge, and creative thinking?

In these pages, we hear from ingenious makers who have quite literally rebuilt their world from the remnants of angry bushfires, and others who are working in therapeutic practice with clay, or growing and healing within community. We see inside practices that are holding space for big questions about existing alongside difficulty and crisis, and the startling and moving work that results. We hope you enjoy reading these stories of health-focused care and creative growth. Thank you to everyone who has contributed to this Journal for everything you do to bring these stories to life.

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.

Contributors to JAC 651: Yuhana Nashmi, Liane Fenwick, Samantha Mackie, Malcolm Greenwood, Tina Wheatley, Oriana Julie, Sarah Muir-Smith, Chantelle Baistow, Scott Elk, Louise Boscacci, Giuseppe Matteo Pappalardo, Jane Orme, Pam Gray, Rod Dilkes, Ian Dowling, Duro Jovicic, Kenny Pittcock, Riti Malik, Gabrielle Powell, Daniel Lafferty, Sarah Christie, Robyn Phelan, Gillian Hodes, Maria Kraatz, Joanne Linsdell, Donna McDonald, pattie beerens, Wee Shiang Tay, Fiona Cuthbert O'Meara, Alexander Mamas, Gabriela Mello & Anne Kwasner

DIGITAL JOURNAL OF AUSTRALIAN CERAMICS

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

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

This growing international institutional reach provides significant benefits to Australian ceramics. The Journal creates a pathway for Australian ceramic artists, makers, educators and practitioners to be discovered by an international audience and to have their work, knowledge and contributions recognised within educational and cultural institutions overseas. When



artists and their work are featured in the Journal they are subsequently studied, referenced or encountered by students and academics. This extends the influence of Australian ceramics beyond our shores and contributes to a greater understanding and appreciation of the work we do here.

In 2025/2026, the digital journal recorded 41 annual sales and 155 quarterly sales to the general public. 75% of sales are from Australia, and 25% are from overseas, including countries: Argentina, Canada, Denmark, Italy, Israel, New Zealand, South Africa, Spain, the United Kingdom and the United States.

AUSTRALIAN CERAMICS OPEN STUDIOS 2025

The 13th annual Australian Ceramics Open Studios was held on Saturday 8 & Sunday 9 November 2025. A total of 165 studios from across the country, each with a unique artistic style and practice, took part. Participating studio numbers and locations were: ACT 4, NSW 77, QLD 17, SA 4, TAS 6, VIC 53, and WA 4.

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

1. Let's Get Promoting
2. The Directory is Live
3. Maps and Promo Packs
4. Media Release is Ready
5. Final Preparation
6. Visit a Local Studio – an invitation to the wider membership and community to support the event by visiting a participating studio.

Montessa facilitated an online Q & A with Minna Graham (VIC) and Laura Pascoe (QLD) on 22 July 2026. This was then shared to our participants for tips on what participants need to think about to make the event successful.

Ruby Yeh compiled 13 maps, and registrants were offered posters and postcards with a QR code linked to the digital directory.

Luke Ford participating in the 2025 Australian Ceramics Open Studios
Photo: courtesy Luke Ford; Instagram: @lukes_studio

MEDIA AND PROMOTION FOR OPEN STUDIOS

The 2025 media strategy focused on staggered and targeted media releases, with different releases tailored to specific audiences and categories. TACA used Get the Word Out, which provided a way to distribute multiple media releases.

Media coverage came from Green Magazine, providing significant exposure for Open Studios and participating ceramic artists. The Institute of Community Directors Journalist also interviewed TACA for an article about the program. We were interviewed by community radio distributed across all Australian Community Radio stations news.

OPEN STUDIOS SURVEY RESULTS

Following the event, we received feedback from 74 participants through the ACOS survey. The survey revealed a diverse range of participants, with

- 35% reporting an income of \$1000 – \$3000
- 15% \$3000 – \$6000
- 14% \$500 – \$1000
- 14% \$100 – \$500
- 8% less than \$100
- 2% \$6000 – \$10,000
- 5% more than \$10,000
- 3% didn't have work for sale
- 4% would rather not say





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 <https://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 Clairry 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

TOUCH CLAY WEEKLY

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

After three years of producing the newsletter, Georgie decided to step away from the role in December 2025. In January 2026, Ruby Yeh took on the newly created position of the Newsletter Coordinator. Under Ruby's coordination, the newsletter has expanded its editorial content, with more articles to read and the reinstatement of our '5 Questions' section, which provides members with an opportunity to share their experiences, perspectives and knowledge with the members.

Each edition features a broad range of content, including TACA news, exhibitions, events, classes and workshops, podcasts, articles and resources, opportunities, prizes and awards, positions vacant, as well as our books and items for sale.

A big thank you to Georgie for her three years of commitment to the newsletter, and to Ruby for taking it forward with fresh ideas, helping to keep our membership informed, engaged and connected.

FACEBOOK FORUM

The Facebook Forum has over 19,900 followers, providing a space where members and the broader ceramics community can seek advice and share knowledge on all things technical in ceramics. The exchange of experience, practical knowledge and sound advice supports us all in better understanding and navigating the many processes involved in working with clay. We are immensely grateful to Ilona Topolcsanyi and James McAplin, who generously volunteer their time to assist in moderating the forum.



AUSTRALIAN CERAMICS TRIENNALE

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

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.

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

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

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

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

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

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



Top row, left to right:
Welcome to Country Simon Forrest, Audience Wedge

Middle row, left to right:
Janet Deboos; Under Fire: Clay from the Western Edge
Fremantle Arts Centre; Wedge – Panel Discussion
Market Day Wedge

Bottom row, left to right:
Edge of the Wedge – Old Customs House
Audience Wedge; Paul Greenhalgh



**SIXTY - THE JOURNAL OF AUSTRALIAN CERAMICS
60TH ANNIVERSARY 1962 – 2022**

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

Toowoomba Regional Art Gallery, QLD

16 August – 12 October 2025

Grafton Art Gallery, NSW

6 December 2025 – 1 February 2026

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

Australian Design Centre, NSW

31 March – 25 May 2022

Araluen Arts Centre, NT

24 June - 14 August 2022

Cairns Art Gallery, QLD

15 October – 11 December 2022

Cowra Regional Gallery, NSW

11 February – 19 March 2023

JamFactory, SA

4 May – 9 July 2023

Gippsland Art Gallery, VIC

2 September – 19 November 2023

Ararat Gallery TAMA, VIC

2 December 2023 – 11 February 2024

Tasmanian Museum and Art Gallery, TAS

22 March – 19 May 2024

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

Toowoomba Regional Art Gallery, QLD

16 August – 12 October 2025

Grafton Art Gallery, NSW

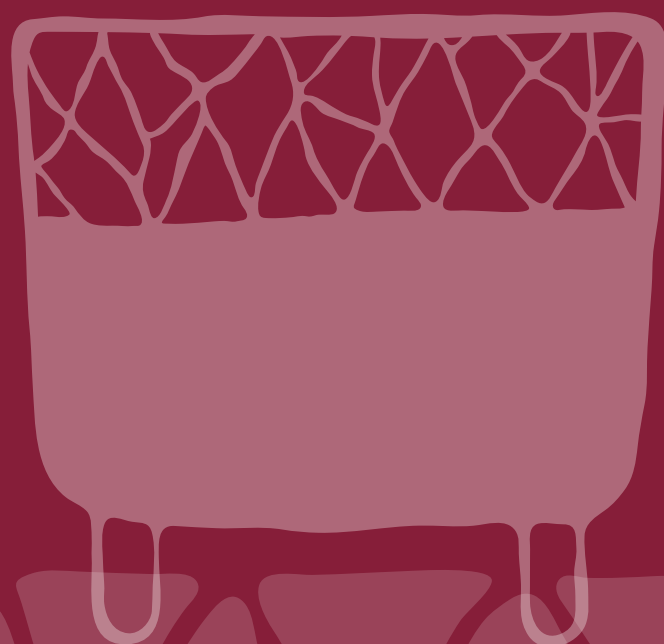
6 December 2025 – 1 February 2026



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

An ADC On Tour national touring exhibition

PRESIDENT'S REPORT



I acknowledge the Gubbi Gubbi nation on whose land I live and work. I honor the elders past, present and emerging.

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

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

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

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

This year, with the extra energetic work of our CEO, Diamando, our membership and financial situation are looking a whole lot better, thanks to a great TACA team and the assistance of our treasurer, Mark Ellis.

Our activities this year have been at extreme distances; recently the JAC launch and an exhibition were held in Noosa, both of which were most successful. I was personally able to attend the Noosa exhibition and was delighted to see such a diverse range of work beautifully presented to the public. Thanks to Noosa Regional Gallery for helping us to bring such a vibrant exhibition to the regions; many of the comments were about how good it was to see such an event outside the major cities. Thanks to Brett Stone for judging and Diamando for curating.

I look forward to meeting new board members this year and also talking to and generally catching up with many old and new members.

Jackie Gasson



Left: **Phil Greed**, *Calx_continuum*, 2025; wheelthrown ceramic, black midfire clay, gold lustre, coral; h.15cm, w.15cm, d.17cm; Winner of the non-acquisitive Wheelthrown Prize at the opening of *Continuum*, judged by TACA Board Director Brett Stone; photo by Brendan Ray

Above: *Continuum*, Noosa Regional Gallery

FINANCIAL REPORT

A stylized, light blue graphic of a car's front end, including the grille with five circular headlights and the bumper, is positioned on the left side of the page. To the right of the car, there are three overlapping circles of varying sizes, also in a light blue color. The background is a solid teal color.

TREASURER'S REPORT BY MARK ELLIS

OVERALL PERFORMANCE

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

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

THE JOURNAL

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

MEMBERSHIP

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

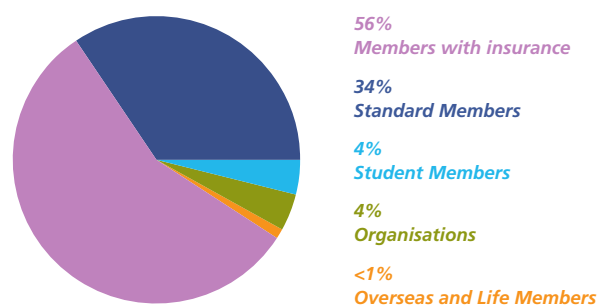
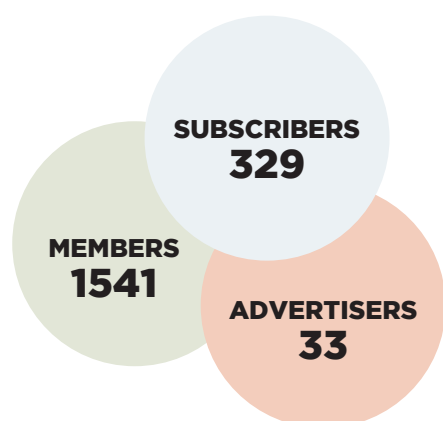
FINANCIAL POSITION

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

OUTLOOK

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

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



Financial Statements

The Australian Ceramics Association
ABN 14 001 535 502
For the year ended 30 June 2026

Prepared by Halo Tax and Accounting Pty Ltd

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6	Notes to the Financial Statements
9	Movements in Equity
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11	True and Fair Position
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Directors' Report

The Australian Ceramics Association For the year ended 30 June 2026

Directors' Report

Your Directors submit the financial report of The Australian Ceramics Association for the financial year ended 30 June 2026.

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

J. Gasson (President)	M. Ellis (Treasurer)
J. Keen	A. Black
A. Lowe	D. Koutsellis (Secretary)
B. Stone	

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 \$16,597.00

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 the 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 affect 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

Since the end of the previous financial year 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 is a member, or with a company in which the director has a substantial financial interest.

Dated this FIRST day of SEPTEMBER 2026

Signed in accordance with a resolution of the Directors:

Signed: J.P. Gasson
Director: PRESIDENT
JACKIE GASSON OAM

Signed: [Signature]
Director: TREASURER
MARK ELLIS

Balance Sheet

The Australian Ceramics Association As at 30 June 2026

	NOTES	30 JUNE 2026	30 JUNE 2025
Assets			
Current Assets			
Cash and Cash Equivalents	2	64,181	154,424
Trade and Other Receivables	4	6,749	10,043
Total Current Assets		70,931	164,467
Non-Current Assets			
Term Deposits	3	315,832	216,082
Total Non-Current Assets		315,832	216,082
Total Assets		386,763	380,549
Liabilities			
Current Liabilities			
Trade and Other Payables	5	30,202	32,124
Deferred Income	7	40,376	48,715
Total Current Liabilities		70,578	80,840
Non-Current Liabilities			
Loans	6	44,924	47,821
Other Non-Current Liabilities	8	5,040	2,264
Total Non-Current Liabilities		49,964	50,085
Total Liabilities		120,542	130,925
Net Assets		266,220	249,624
Equity			
Retained Earnings		266,220	249,624
Total Equity		266,220	249,624

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 2026

1. Summary 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 NSW. The committee 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.

Accounts Receivable and Other Debtors

Accounts receivable and other debtors include amounts due from members as well as amounts receivable from donors. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

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.

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

All revenue is stated net of the amount of goods and services tax.

Goods and Services Tax (GST)

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.

Accounts Payable and Other Payables

Accounts payable and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the association during the reporting period that remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

	2026	2025
2. Cash on Hand		
Cash Reserve Account 911126	217	97,616
Community Solutions 911118	63,964	56,808
Total Cash on Hand	64,181	154,424
	2026	2025
3. Term Deposits		
Westpac Term Deposit 7404	103,000	-
Westpac Term Deposit 5983	167,908	167,908
Westpac Term Deposit 5526 - Triennale	44,924	48,174
Total Term Deposits	315,832	216,082
	2026	2025
4. Trade and Other Receivables		
Trade Receivables		
Trade Debtors	2,086	2,701
Total Trade Receivables	2,086	2,701
Prepayments		
Prepayments	4,663	7,342
Total Prepayments	4,663	7,342
Total Trade and Other Receivables	6,749	10,043
	2026	2025
5. Trade and Other Payables		

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

	2026	2025
Trade Payables		
Trade Creditors	12,172	1,088
Total Trade Payables	12,172	1,088
Other Payables		
Annual Leave Liability	10,901	12,857
GST	1,129	4,988
Integrated Client Account - ATO	6,000	6,192
PAYG Withholdings Payable	-	4,211
Superannuation Payable	-	2,788
Total Other Payables	18,030	31,036
Total Trade and Other Payables	30,202	32,124
	2026	2025
6. Loans		
Triennale seeding fund	44,924	47,821
Total Loans	44,924	47,821
	2026	2025
7. Deferred Income		
Advertising in Advance	-	53
Subscriptions in Advance	35,884	44,068
Subscriptions in Advance Overseas	4,492	4,595
Total Deferred Income	40,376	48,715
	2026	2025
8. Other Non-Current Liabilities		
Long Service Leave liability	5,040	2,264
Total Other Non-Current Liabilities	5,040	2,264

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 2026

	2026	2025
Equity		
Opening Balance	249,624	226,570
Increases		
Profit for the Period	16,597	23,054
Total Increases	16,597	23,054
Total Equity	266,220	249,624

Statement of Cash Flows - Direct Method

The Australian Ceramics Association For the year ended 30 June 2026

	2026	2025
Operating Activities		
Receipts from customers	658,747	656,828
Payments to suppliers and employees	(527,241)	(519,744)
Interest received	9,443	10,902
Cash receipts from other operating activities	(11,039)	(13,380)
Cash payments from other operating activities	(108,800)	(115,036)
Net Cash Flows from Operating Activities	21,109	19,571
Investing Activities		
Proceeds from sale of investments	3,250	-
Payment for investments	(103,000)	-
Other cash items from investing activities	3,941	3,489
Net Cash Flows from Investing Activities	(95,809)	3,489
Financing Activities		
Proceeds from borrowings	2,249	-
Repayment of borrowings	(5,146)	(251)
Other cash items from financing activities	(12,646)	(8,453)
Net Cash Flows from Financing Activities	(15,543)	(8,704)
Net Cash Flows	(90,242)	14,356
Cash and Cash Equivalents		
Cash and cash equivalents at beginning of period	154,424	140,068
Net change in cash for period	(90,242)	14,356
Cash and cash equivalents at end of period	64,181	154,424

True and Fair Position

The Australian Ceramics Association For the year ended 30 June 2026

Annual Statements Give True and Fair View of Financial Position and Performance of the Association

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 year ended 30 June 2026 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, 2026 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: 7 September 2026

Signed: 
Dated: 7th September 2026

Independent Review

The Australian Ceramics Association For the year ended 30 June 2026

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 2026 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.

Committee's Responsibility for the Financial Report

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

Reviewer's Responsibility

My responsibility is to express a conclusion on the financial report based on my review. I conducted my 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, in order to state whether, on the basis of the procedures described, 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 2026 and its performance for the year ended on that date; and complying with the Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Regulation 2013 (ACNC Regulation). ASRE 2415 requires that I comply with the 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 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 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 2026 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, appearing to read "Gregory Bartels".

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

Dated: 27/08/2026

Compilation Report

The Australian Ceramics Association For the year ended 30 June 2026

Compilation report to The Australian Ceramics Association.

We have compiled the accompanying special purpose financial statements of The Australian Ceramics Association, which comprise the asset and liabilities statement as at 30 June 2026, income and expenditure statement, the statement of cash flows, a summary of significant accounting policies and other explanatory notes. The specific purpose for which the special purpose financial statements have been prepared is set out in Note 1.

The Responsibility of the Committee Members

The committee of The Australian Ceramics Association are solely responsible for the information contained in the special purpose financial statements, the reliability, accuracy and completeness of the information and for the determination that the basis of accounting used is appropriate to meet their needs and for the purpose for which the financial statements were prepared.

Our Responsibility

On the basis of information provided by the committee we have compiled the accompanying special purpose financial statements in accordance with the basis of accounting as described in Note 1 to the financial statements and APES 315 *Compilation of Financial Information*.

We have applied our expertise in accounting and financial reporting to compile these financial statements in accordance with the basis of accounting described in Note 1 to the financial statements. We have complied with the relevant ethical requirements of APES 110 *Code of Ethics for Professional Accountants*.

Assurance Disclaimer

Since a compilation engagement is not an assurance engagement, we are not required to verify the reliability, accuracy or completeness of the information provided to us by management to compile these financial statements. Accordingly, we do not express an audit opinion or a review conclusion on these financial statements.

The special purpose financial statements were compiled exclusively for the benefit of the committee who are responsible for the reliability, accuracy and completeness of the information used to compile them. We do not accept responsibility for the contents of the special purpose financial statements.



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

Dated: 27/08/2026



Australian Ceramics Triennale 2025, *WEDGE*, Fremantle Arts Centre

The AUSTRALIAN CERAMICS Association

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

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australianceramicstriennale.com

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