

The
AUSTRALIAN
CERAMICS
Association

ANNUAL REPORT 2024



**The Australian Ceramics Association
represents a membership who 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 Document and
Meeting was generated respectfully on the unceded lands of the
Gadigal People of the Eora Nation. As we gather to speak and
listen 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 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 over 1,650 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 (TACA) 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 focus on 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 ceramics education.

VISION

Ceramics in Australia is celebrated in all its diversity. Practitioners at all experience levels are inspired to engage with the medium and feel supported to achieve their creative ambitions and excel in their careers.

L-r: Barbara Campbell-Allen, Michelle Merrifield, Kate Combes, Pie Bolton, Susannah Spittle, Sam Ward, Nicole Lister, Sophie Horvat, Sandy Lockwood, Trisha Dean Nicci Parry-Jones, Yvette De Lacy, Jacqui Sosnowski, Gillian Hodes, Debbie Hill, Lene Lunde, Thannie Phan, Roshni Senapati; HELD 2024; photo: Greg Piper



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 a 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 many ways, including social media platforms and online forums with over 105k followers, our Artist Directory and the *Touch Clay Weekly* newsletter. Our Artist Directory and *Touch Clay Weekly* shares information to promote and celebrate ceramics, as well as informing the membership about opportunities, prizes and grants in our field.

Our 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. Since 1978, 16 locations across Australia have hosted the event, covering all states and territories. It was initially known as the National Ceramics Conference and later as the Australian Ceramics Triennale.

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





Top row:
 Kate Jones, Janice Keen, Jackie Gasson, Hannah Kothe
 Bottom row:
 Alfred Lowe, Robyn Phelan

BOARD OF DIRECTORS

- Kate Jones**, President, Naarm / VIC
- Janice Keen**, Treasurer, Carigal land / NSW
- Jackie Gasson**, Kabi Kabi and Jinibara land / QLD
- Hannah Kothe**, Eastern Arrente: Mparntwe / NT
- Alfred Lowe**, Kurna Yerta / SA
- Robyn Phelan**, Naarm / VIC

- Diamando Koutsellis**, Board Secretary (from February 2024), Gadigal land / NSW
- Debbie Pryor**, Board Secretary (until February 2024), Ngankiparinga / SA

TEAM

The Australian Ceramics Association

- Diamando Koutsellis**, Interim Chief Executive Officer (from February 2024) Gadigal land / NSW
- Debbie Pryor**, Chief Executive Officer (until February 2024), Ngankiparinga / SA
- Georgie Avis**, Communications Officer and Administrator Gadigal land / NSW
- Jessie Bancroft**, Administration Assistant, Gadigal land / NSW
- Mirjana Dobson**, Administration Assistant (maternity leave cover until May 2024), Kurna Yerta / SA
- Montessa Maack**, Project Officer, Gundungurra - Wodi Wodi lands / NSW

Journal of Australian Ceramics

- Montessa Maack**, Editor & Production Gundungurra - Wodi Wodi lands / NSW
- Bridie Moran**, Co-Editor (until November 2023) Mulubinba / NSW
- Astrid Wehling**, Graphic Designer, Dharawal land / NSW
- Jen Currie**, Proofreader, Gadigal land / NSW
- Carol Fraczek**, Advertising, Yugambah Country / QLD
- Finance**
- Greg Bartels**, Accountant, Gadigal land / NSW
- Nikki Gibson**, Bookkeeper, Carigal land / NSW
- Platforms**
- Ian Hobbs**, Websites & Hosting, Gadigal land / NSW

**THANK
YOU!**

ARTHOUSE GALLERY

ARTSPACE MACKAY

ASIA DISCOVERY TOURS

AUSTRALIAN DESIGN CENTRE

BLACKWATTLE POTTERY SUPPLIES

CERAMIC ARTS QLD

CERAMIX AUSTRALIA

THE CLAY BARN

CLUNES CERAMIC AWARD

DECAL SPECIALISTS

EASY BATS

EIDSVOLT

FIRED UP KILNS

GALLERY LOWE & LEE

GAYA

GEOTECHTURE 3D PRINTERS

GREG PIPER

INTERDEC AUSTRALIA (ROHDE)

JACQUI SOSNOWSKI

KEANE CERAMICS

KITTEC KILNS & BENTRUP
CONTROLLERS

LIVING CLAY AUSTRALIA

MAKERS GALLERY

MIRO MACKIEWICZ

NEO CERAMICS

OPULENT JOURNEYS

PUG MILL

SABBIA GALLERY

SHEPPARTON ART MUSEUM

SLOW CLAY CENTRE

SUNCOAST CLAYWORKERS

TOP BATS

VENCO

WALKER CERAMICS



CHIEF EXECUTIVE OFFICER'S REPORT

REPORT BY DIAMANDO KOUTSELLIS

This year has been a busy transitional year with a change of leadership. I commenced as Interim CEO in February 2024 after Debbie Pryor's departure. I want to thank her for her contribution to the organisation. I have been appointed CEO after the six month interim period and will continue to serve the community and ceramics more broadly.

Our two successful members' exhibitions, **TABLED** and **HELD**, at the Manly Art Gallery and Museum, were on show from 19 April to 9 June 2024. **TABLED** delved into the intricate relationship between food and functional ceramics, while **HELD** showcased the work of 90 artists.

Our members' dedication to the medium of ceramics is genuinely commendable. Investing extensive time and commitment to produce quality work is a testament to your patience, dedication, and curiosity. These qualities are integral to working with clay, and all the exhibitors showcased this in our recent exhibitions.

I want to thank our fantastic staff and contractors, the dream team, for their outstanding skills, expertise, and passion. Their work is not just a job but a significant contribution to the field of ceramics. I want to acknowledge the hard work done by TACA's Board of Directors during the last 12 months.

As volunteers drawn from our national membership, they have worked diligently to fulfil their responsibilities for TACA's governance, and their impact on the ceramics community is truly commendable. I especially thank President Kate Jones, whose commitment to the organisation has been astounding – she has volunteered her time for the past five years, two of those as President. Our partners, advertisers, and stakeholders work tirelessly to support Australian ceramics in all its forms, and their efforts are making a significant difference. Most importantly, I want to thank our members for your support, which is the driving force behind our collective achievements.

MEMBERSHIP AND MEMBER SERVICES

The Association's greatest promotion comes by word of mouth from our current members. In the 12 months up to 30 June 2023, the Association had 1655 members and an increase of 102 memberships from this time last year: 526 Standard, 994 Standard with Insurance, 76 students and 59 Organisations.

60% of TACA members protect their practice by nominating the insurance option, 32% are standard members, 4% are student members, and 3% are organisations, with less than 1% being overseas or life members.

Supporting First Nations practice remains important to us, and we continue to offer 5 Indigenous ceramics communities free membership and Journal subscriptions. Universities, TAFEs, and many national community groups are supported through free membership and journal subscriptions gifted as prizes and awards.

ADVERTISERS
34

SUBSCRIBERS
417

MEMBERS
1655

l-r: Jan Downes, Peta Berghofer, Jayanto Tan, Tina Wheatley, Shinhee Ma, Julie Excell, Andrey Liew; *HELD* 2024; photo: Greg Piper



THE JOURNAL OF AUSTRALIAN CERAMICS (JAC)

We published three 160-page issues in the 23/24 financial year. Our tactile members embrace the printed Journal. We have also been expanding our stockists to broaden our nationwide reach.

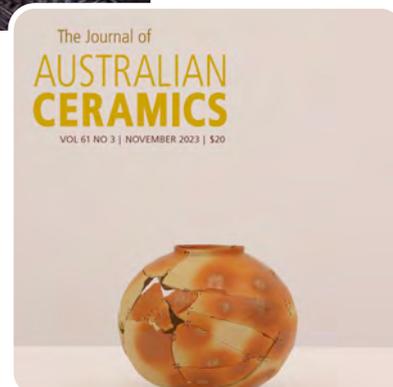
Our team's collaborative spirit was evident in creating the Journal over the last 12 months. In the July 2023 Vol 62/2 and November 2023 Vol 62/3 editions, Bridie Moran and Montessa Maack were Co-Editors, while Montessa also took on the production manager role. Astrid Wehling's design and expertise work alongside the editors to design our Journal with such sophistication. Carol Fraczek is committed to growing the businesses that advertise in our publication. Jen Currie, our proofreader, ensures we publish our Journal without grammatical errors. All play integral roles in bringing our publication to life. And of course the most crucial part of the publication are the many contributors who populate Journal pages with new work, big ideas and deep thinking to expand conversation in our field, strengthen connections in our community, and raise the profile of ceramic work made around the country.

Bridie departed her Editorship in December 2023 to take up the role of Curator at Newcastle Museum and complete her PhD project examining the history of policy for craft in Australia. Bridie has been a valuable asset to The Journal of Australian Ceramics team since 2017 and has contributed to 18 issues: 15 as Assistant Editor and three as Co-Editor. Montessa Maack became Editor from the April 2024 issue, Vol 63/1.

In February 2024 we called out for an Assistant Editor and were delighted to receive 43 high-standard applications. Our Editor, Montessa Maack, saw potential in having four assistant editors working with her on a single Journal edition each. This not only broadens our reach across the country but also gives opportunities to more talent and diverse perspectives across the field. The expansion of technologies and digital transformation, and our team's adaptability, has allowed us to spread further afield with remote work arrangements. Ruby Yeh from Queensland Metro, Alison Smiles from South Australia, Jane Orme from Regional Queensland, and Dee Taylor-Graham from Tasmania are the incoming Assistant Editors and have started the training process.

Our editorial advisory group meets every 2-3months, expanding our knowledge and connecting us with more practitioners and understanding of what is happening across Australia. I want to express my profound pride in all involved in producing a dynamic, energetic publication that speaks to a cross-section of ceramic makers and enthusiasts.

We continue to look at ways to support and enrich Journal contributions through commissioning, diversification, and rigour, and hope to see this continue to grow in the future.



The Journal of Australian Ceramics, Vol 62 No 2, July 2023
FOCUS: SO HOT RIGHT NOW

Co-Editors Montessa Maack and Bridie Moran say: There are so many ways in which new ceramic work is manifesting that it's hard to know where to look or what to think. Through this issue's theme – SO HOT RIGHT NOW – thinking about ceramics abounds: from Zane Edwards (as material), Dee Taylor-Graham (through criticism) and Julie Bartholomew (as activism). In these hot topics we see reflected not just changing ceramic practice, but the issues of our time reflected through clay. Current projects, studios, and exhibitions are also what make our ceramic community so hot right now. The Koorie Heritage Trust Blak Design Program, the exhibition Clay: Collected Ceramics, and many other articles in this issue are a roundabout way of looking at just how compelling ceramics practice is, and how we think about it in our highly mediated world. The July issue of The Journal of Australian Ceramics is also our education focus, where we profile some of the many new ideas emerging from ceramics courses around the country. This year's education survey is incredible, and interest in ceramics is booming.

The Journal of Australian Ceramics, Vol 62 No 3
November 2023

FOCUS: REMEDY & REPAIR

Co-Editors Montessa Maack and Bridie Moran say: The resonance of the theme REMEDY & REPAIR with the times we are living in feels both urgent and complex. In clay there is immense strength and inherent fragility, and our creative histories, making traditions, and futures seem very much to call for remedy and repair. In this issue Lauren Kalman's body of research leaves us both cradled and bruised, while Madeleine K. Snow dives into Kara Wood's practice, which keeps the importance of protest front of mind. We see provenance examined through acute questions on collecting practices; community and culture combined in clay with Grace Dlabik; and satisfying technical articles on marbled pottery from Beste Ogan, and kiln construction from Suvira McDonald.

The Journal of Australian Ceramics, Vol 63 No 1
April 2024

FOCUS: DOMESTIC MATERIAL

From the Editor Montessa Maack: The domestic can be a place of comfort, or conflict, or both. It is a place of thinking and attitude-forming, and, if we are fortunate, a place of rest. In trying to find a way through this issue's theme DOMESTIC MATERIAL, I am left dwelling on questions – what conversations are we having? What material furnishes the inner spaces of our hearts and minds? In this issue there is intimacy in exhibition themes and profiles, cultural memory in current tableware, the domesticity of furniture, and a kiln fired with a domestic waste product – vegetable oil.

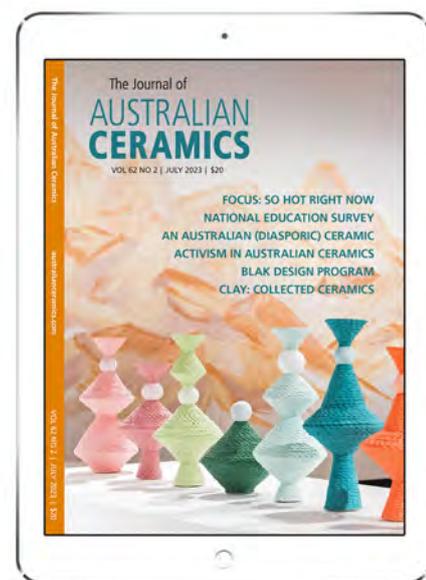
DIGITAL JAC

Our digital Journal – an initiative to digitally archive our stories, research, and technical information – is now accessible as a research tool, a way to source information that helps us navigate the complex, tricky medium of ceramics.

Investing in the digital JAC is part of our mission to inspire and support our members. This research tool means the stories and studies into Australian ceramics practices that have landed in the print version are now accessible through a search engine. It provides access to over 61 years of the Journal's publication, content which informs, inspires and teaches us about Australian ceramics.

We now have three institutions offering specialised institutional digital access to the Journal to students, teachers, and academics through their library systems: TAFE NSW, the Powerhouse Museum, and Manchester Metropolitan University in the United Kingdom.

Since we began the new promotion of the digital JAC on our website in March and through communication emails, sales have grown by 44% compared to last year. 63% are Australian sales, and 37% are from overseas. The countries include Argentina, France, Hong Kong, Ireland, New Zealand, Portugal, the United Kingdom, the United States, Serbia, South Africa, and Spain.



TABLED and HELD

19 April – 9 June 2024

Manly Art Gallery & Museum (MAG&M)

Part of our strategic plan is to share, celebrate, and elevate the profile, reputation, and value of ceramics in Australia. Our exhibitions help us to achieve this aim, they put us on the map and showcase the diverse approach to ceramics making of our membership. *TABLED* highlighted functional and production works, an important area of ceramic practice which many members focus on. With functionality comes food and the celebration of hand-made pots for practical use, a key idea of this exhibition. *HELD* showcased small works of 90 members, and achieved our aim of extending our members' opportunities further. The works were installed on one continuous shelf, emphasising an egalitarian approach to our exhibitions.

We booked out the opening night and had a high visitation with over 4600 visits during the exhibition. 11 out of the 13 *TABLED* artists sold works, and 44 out of the 90 *HELD* artists sold their artworks. Total sales were \$16,500, with 70% of the sale price going back to the artist and 30% split between MAG&M and TACA.

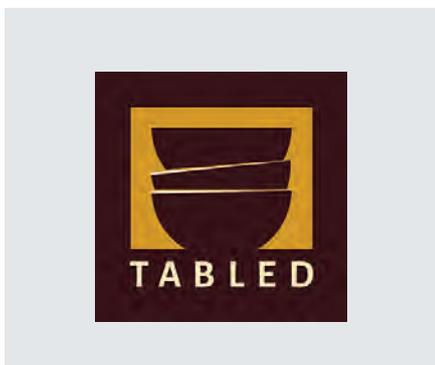
TABLED

TABLED was a joint effort by Vicki Grima (TACA), Kate Jones (TACA), artists selected by Debbie Pryor (TACA), Diamando Koutsellis (TACA), Katherine Roberts (MAG&M), and chef Peter Gilmore from Bennelong at the Sydney Opera House and Quay restaurant in the Rocks.

Exhibiting Artists and Collaborators

- Kris Coad with Rhett D'Costa
- Kirsty Collins with Nathan Quinell and Craig Shanahan,
- Paul Davis with Ito-en and Minako Asai of MinnieSweets
- Janet DeBoos with The Wee Jasper Distillery,
- Claire Ellis with Simone Jude of Seasonal Simone
- Malcolm Greenwood with Lennox Hastie of Firedoor and Gildas
- Georgina Yen Qin Lee with Raymond Tan of Raya
- Vanessa Lucas and Emma Jimson with Annie Smithers of du Fermier
- Jeremy Simons (SlipCeramics) with Emma Knowles
- Leia Sherblom (GRIT Ceramics) with Ben Devlin and Yen Trinh of PIPIT
- Timna Taylor with Palisa Anderson
- Clare Unger with Anu Haran of Flour Shop

1 Kris Coad / Rhett de Costa; 2 Paul Davis / Ito-en and Minako Asai; 3 Malcolm Greenwood / Lennox Hastie
 4 Timna Taylor / Palisa Anderson; 5 Jeremy Simons / Emma Knowles; 6 Clare Unger / Anu Haran; 7 Vanessa Lucas and Emma Jimson / Annie Smithers





l-r: Avi Amesbury, Mandy Walker, Bridget Saville, Andrea Barker, Ruby Pilven, Cathryn Brown, Steph Wallace, Minna Graham, Cathy Hicks, Ruby Yu-Lu Yeh Leonard Smith, Wonki Kim and Jaeha Lee; *HELD* 2024; photo: Greg Piper



HELD

Artists selected by Debbie Pryor (TACA) and Katherine Roberts (MAG&M), Curatorial Diamando Koutsellis (TACA)

Exhibiting artists

Amanda Walker, Andrea Barker, Audrey Liew, Avi Amesbury, Barbara Campbell-Allen, Brett Smout, Bridget Saville, Caroline Wright, Cathryn Brown, Cathy Hicks, ClaudiaDe Salvo, Danielle Vibert, Debbie Hill, Denise McDonald, Donna McDonald, Edward Whitelock, Elnaz Nourizadeh, Emma Guthrey, Flic Leung, Gillian Hodes, Glenn England, Goosullae Kim, Greg Daly, Helen Earl, Helena Blackstock, Jacqui Sosnowski, Jan Downes, Jann Kesby, Jayanto Tan, Jean McMaster, Jen Lyall,

Jennifer Johnston, Jennifer Hillhouse, Johanna De Maine & Tatsuya Tsutsui, Joseph Boas, Josephine Powell, Judy Greenfield, Julie Excell, Karen Wells, Kate Combes, Kaz Davis, Kiriko Satsuma, Kirsten Perry, Kristen Halkett, Lene Kuhl Jakobsen, Lene Lunde, Leonard Smith, Lilach Mileikowski, Lotte Schwerdtfeger, Marlize Myburgh, Mary Henry, Michael Olsen, Michelle Carr, Michelle Merrifield, Mike Hall, Minna Graham, Mollie Bosworth, Natalie Velthuyzen, Neville French, Nicci Parry-Jones, Nicole Lister, Pattie Beerens, Pauline Meade, Peta Berghofer, Pie Bolton, Rina Bernabei, Robert Linigen, Roshni Senapati, Ruby Pilven, Ruby Yu-LuYeh, Sam Ward, Sandra Bowkett, Sandra Lockwood, Shinhee Ma, Shira Ash, Simon Reece, Sonali Patel, Sophie Horvat, Steph Wallace, Susannah Spittle, Tamasin Pepper, Terry Wright, Tess McAuslan-King, Thanh Phan, Tina Wheatley, Trisha Dean, Wayne Smithers, Wonki Kim & Jaeha Lee, Yvette De Lacy, Zsolt Faludi



l-r: Sandy Lockwood, Trisha Dean, Nicci Parry-Jones, Yvette De Lacy, Jacqui Sosnowski, Karen Wells, Wayne Smithers, Judy Greenfield, Flic Leung, Claudia De Salvo Joseph Boas, Gillian Hodes, Debbie Hill, Lene Lunde, Thannie Phan, Roshni Senapati, Simon Reece; *HELD* 2024; photo: Greg Piper

AUSTRALIAN CERAMICS OPEN STUDIOS (ACOS)

The 11th annual Australian Ceramics Open Studios, a truly national event, was held on Saturday 11 & Sunday 12 of November, 2023. A total of 210 studios from across the country, representing a diverse range of artistic styles and practices, took part. Participating studio numbers and locations were: ACT 8, NSW 96, QLD 28, SA 4, TAS 6, VIC 56, and WA 12.

In October we had the privilege of hosting a Zoom discussion with Natalie Velthuyzen, who has participated in six Open Studio events, to discuss practical tips on selling, pricing, displays, communicating your practice, and how to make the Open Studio event successful, providing invaluable insights for all participants.

Susannah Larritt (VIC) compiled 12 maps, and registrants were offered posters. TACA promoted open studios extensively on Instagram, Facebook, Artshub, and media releases in newspapers and magazines.

76 participants responded to the ACOS survey after the event, and we thank you for your feedback. It helps us build on the event's successes and educate what works and doesn't work for the following year's participants. Social media accounts on Instagram and Facebook help spread the event, along with local newspapers, local radio flyers, email mailing lists, and the maps we produce.

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, and reach a broader audience. 29% of participants recorded an income of \$1000 - \$3000, 20% \$500 - \$1000, 19% \$3000 - \$6000, 12% \$100 - \$500, and 7% less than \$100.

Some impressions from ACOS 2023



TOOLS FOR PRACTICE

Tools for Practice was inaugurated in February 2022 to support practitioners in our ceramics community by sharing the learnt experience and knowledge of makers with one another. This live speaker series allows members and non-members to participate in the conversation. Play-back of the online Tools for Practice recordings is available exclusively to members through the new members' portal. Debbie Pryor developed and conducted a series 3 of Tools for Practice with the support of the TACA team.

1 CERAMICS AND WRITING

Marie Littlewood (Kurna Yerta / SA) with Lesa Farrant (Ngankiparinga / SA), and Lotte Schwerdtfeger (Peramangk / SA) with Judy Annear (Dja Dja Wurrung Country / VIC).

Two writer / ceramicist duos discuss their experiences collaborating in their respective practices. Together they discuss the storytelling process, finding both the artist and writer's voice and respecting both creative practices.

Recorded Tuesday 11 July 2023

2 WORKING ON AND WITH COUNTRY

Dominic Guerrero (Kurna Yerta / SA), Kate Hill (Naarm / VIC), and Alfred Lowe (Kurna Yerta / SA).

This is an ongoing conversation about how ceramicists work with and on Country. Three makers talk about how they use materials with mindfulness and intent, employ processes and practices with the environment in mind, and consult with Elders when working on Country.

Recorded Tuesday 18 July 2023

3 CLAY AND MENTAL HEALTH THERAPY

Sam Gold (Kurna Yerta / SA), Samuel Leighton-Dore (Yugambah Country / QLD), and Sean Miller (Naarm / VIC).

Artists working in ceramics reveal the impact of their practice and the practice of art therapy on themselves and others. Reflecting on the personal and professional power of working with clay. (Please note that this session may discuss personal experiences and references that may be sensitive for some audience members).

Recorded Tuesday 25 July 2023

4 KNOWING YOUR WORTH, AND ASKING FOR IT

Shannon Garson (Jinibara Country / QLD), Ted Secombe (Wurundjeri Country/ VIC), and Leia Sherblom (Bundjalung / NSW).

Three ceramic artists with distinct practices in different stages of their careers discuss how to develop your voice when entering into collaborations, negotiating artist fees, and knowing what businesses you want your work to be associated with.

Recorded Tuesday 1 August 2023

ONLINE MASTERCLASSES

Our online masterclasses continue to sell to our membership and the public and have proven to be a successful choice for those interested in various topics that expand practitioners' art practice development. 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, you are given a rare insight into their techniques. Each masterclass comprises three 30-minute lessons, each with practical downloadable instruction sheets and a project to work on at your own pace. They also provide the featured artist with a royalty payment on each masterclass sold.

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

Handbuilding Large Forms with Avital Sheffer

Sophisticated Surfaces with Shannon Garson

Terra Sigillata Bonanza with Pru Morrison

Whimsical Handbuilt Creatures with Clair 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

Every Monday at 8am, Touch Clay Weekly is delivered to your inbox. Georgie Avis diligently gathers information from our membership, as well as finding opportunities and exhibitions to add to the newsletter and collates this information, ensuring a nationwide reach. The newsletter covers a wide range of topics, including TACA news, winners of art prizes, exhibitions, events, workshops, opportunities, employment opportunities, books for sale, and other topics of interest. Georgie also uploads the newsletters onto the members' portal so you can refer to them later, along with a stand alone opportunities page.

TRIENNALE

The **Triennale Wedge** is coming to **Fremantle, Western Australia**, from **2 to 5 October 2025**. The Ceramic Arts Association of Western Australia (CAAWA) is working diligently to create an exciting lineup, and preparation is well underway.

Each day will be themed:

Day 1: History and Civilization

Day 2: Metaphor and Symbol

Day 3: Sustainability and Wellbeing

Day 4: Chemistry and Alchemy

Triennale board directors, Vicki Grima and myself, regularly met with Bernard Kerr, the President of CAAWA, to discuss the progress and assist in any way needed.

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

Curator - Lisa Cahill from the Australian Design Centre and Anna Grigson. A touring exhibition funded with the support of Visions of Australia.

Our Sixty exhibition continues to tour the country. This year, it has reached the following galleries:

JamFactory, South Australia

4 May – 9 July 2023

Gippsland Art Gallery, Victoria

2 September – 19 November 2023

Ararat Gallery TAMA, Victoria

2 December 2023 – 11 February 2024

Tasmanian Museum and Art Gallery Tasmania

13 March – 19 May 2024

Design Tasmania, Tasmania

31 May – 22 July 2024



SIXTY

The Journal of
Australian Ceramics
60th Anniversary
1962—2022

An ADC On Tour national touring exhibition



STAFF

Debbie Pryor left her full-time position in February 2024. In response, I took on the role of Interim CEO as a part-time position three days a week. I was asked to take on the role as a permanent position, which I agreed to.

As all our team members work part-time, we've changed our office hours to four days per week, Monday to Thursday. This adjustment allows for more cross-over and team days, which helped us rebuild our team more effectively. We've also made structural updates to our positions. Georgie Avis' role has expanded to Administrator and Communications. Montessa Maack continues as Project Officer. Jessie Bancroft returned from maternity leave in June 2024, assuming the Administration Assistant role with flexible work arrangements. I want to thank Mirjana Dobson, who filled the Administration Assistant role while Jesse was on maternity leave.



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

OFFICE SYSTEMS

We have been transforming processes and administration software to keep pace with the digital age. Our transition is going well with the new systems we have implemented so far, and we continue to develop and update.

ACCOUNTS

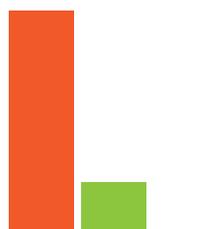
I have been working with Nikki Gibson and greatly appreciate her responsiveness, accuracy, and commitment to TACA. Greg Bartels from Halo Accounting has prepared this year's Financial Statement.

INSTAGRAM AND FACEBOOK

Instagram is our most prominent social media platform, with 73.5K followers. It is where we share and promote Australian ceramics and what we are up to at TACA. Our followers are from across the globe:



Australia 32.4%
 United States 12.1%
 Turkey 3.5%
 Argentina 3.6%
 United Kingdom 3.9%
 Rest of World 44.5%



READERS
 Female 81.9%
 Male 18%
 Non-Binary 0.1%

The Australian Ceramics Forum on **Facebook**, with its **12.8K followers**, serves as a hub for people interested in ceramics. It's a place to connect with others, post questions, trace the origins of your favourite ceramics pieces, sell equipment, or even seek studio employment in Australia.

The Australian Ceramics Association Facebook page, with its **19K followers**, is your go-to platform for staying informed and engaged.

We aim to promote our events, Journal, publications, and programs, and keep you updated on what is happening at TACA.



PRESIDENT'S REPORT

Dear Members and Supporters of The Australian Ceramics Association,

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

This time last year, I talked about transition and change; we had farewelled Vicki Grima and welcomed Debbie Pryor. I would like to take the opportunity to express my gratitude to Debbie for her contributions over the time she led TACA. The past twelve months have continued to offer us the opportunity as an organisation to prepare for the future and clarify our goals and vision for a diverse, thriving and vibrant Australian ceramics community.

We are very fortunate that Diamando Koutsellis is heading up TACA now, and the board is grateful to her and her staff for their dedication to TACA and all their work over this period.

Over the last twelve months, we have continued to face challenges due to the insurance climate and general economic conditions. We decided to maintain the TACA office in Sydney, putting extra strain on finances, but we felt it was important for staff to have a base from which to work and collaborate. We have also had to grapple with issues that affect the arts sector more specifically. Organisations such as TACA depend on members' and staff's passion and commitment. With an ambition to act ethically and to institute best-practice employment policies, we have been working towards making TACA sustainable.

The contributions of our staff, members and community are an undeniable strength of the organisation. At this point, it seems appropriate to acknowledge my fellow board members' tremendous contributions. Their voluntary labour, arising from a passionate belief in the value of community, is essential to the functioning of TACA.

Thank you to our new treasurer, Janice Keen, and Robyn Phelan, who joined our board this year. Thank you also to Hannah Kothe, Alfred Lowe and Jackie Gasson.

Despite the challenges, we are now in a position, after a couple of difficult years, to expect that next year will be a solid one and a foundation to take your organisation forward into its next era. We are filled with optimism and look forward to working together with the members and our community to continue to celebrate, promote and elevate Australian ceramics in all its diversity.

Kate Jones

Paul Davis with Ito-en and Minako Asai of MinnieSweets, *TABLED 2024*; photo: Jason Loucas



FINANCIAL REPORT

FINANCIAL REPORT BY JANICE KEEN

OVERALL PERFORMANCE

We recorded a loss of \$24,544 in the 23-24 financial year. Members' equity dropped from \$251,114 to \$226,570, or by 12%. This is the second consecutive year of financial loss, and the Board of TACA and our CEO take the situation very seriously. It should be noted that the structural changes to the CEO role at the end of 2023 and other cost-control measures taken in 2024 delivered a far smaller deficit than expected.

There were several compounding reasons for this loss; the main drivers were:

- Overestimate of the revenue from insurance sales
- Increased expenditure on wages that proved to be too great a burden on the income streams
- Failure to deliver cost benefits associated with decentralising the head office. It is to be noted that some cost-benefit was achieved via a negotiated rent reduction, and the board agreed to retain the office space as the best solution for the organisation overall
- Unforecasted costs related to the management restructure in early 2024 to address the deficit. (Pay out of accrued leave balances)

A carry forward of accrued leave from years prior to 2023-2024 year and the ongoing practice of reporting accrued leave on the balance sheet.

The structural organisational changes implemented during the year and the price rise announced for July 2024 have positioned us to deliver a balanced budget in the 2024-2025 financial year. We will monitor our finances carefully over the next 12 months and take a conservative approach to expenditure. It is our plan to stabilise financially after these years of poor financial performance and focus on delivering great value to our members in line with our Strategic Plan 24-27

INSURANCE

The transition to our new insurer, AON, after the unexpected cancellation of our group insurance policy in 2022 has been financially challenging. After considerable effort from the TACA Operations team, a stable and well-understood business process is in place for working with AON. We now understand the dynamic insurance environment better and will move forward confidently with our insurance offering.

THE JOURNAL

The Journal and associated advertising continue to make a significant and valuable financial contribution to the Association.

MEMBERSHIP

Membership revenue increased from 2023 levels by 3.7%. It is a positive sign that member numbers are growing from 2023.

OUTLOOK

The Board has been very focused on managing towards a stable and balanced budget for 2025. The organisational structure we have adopted will offer this balance and stability. The Board's Finance and Governance working group meets regularly with our CEO to monitor progress on our Key Result Areas.

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

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

Footnote :

Disclosing an accounting error

An accounting error occurred in the 22/23 financial year and was discovered during the process of reporting the 23/24 year. At the last AGM TACA posted a loss of \$42,969 and a reduction in members equity from \$300,472 to \$257,503 in the 22/23 year. Unfortunately an incorrect transaction caused an over statement of our income and the actual loss for 22/23 was \$49,358 and equity of \$251,114.

Financial Statements

The Australian Ceramics Association

ABN 14 001 535 502

For the year ended 30 June 2024

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 2024

1. Directors' Report

Your Directors submit the financial report of The Australian Ceramics Association for the financial year ended 30 June 2024.

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

K. Jones (president)	J. Gasson
J. Keen	H. Kothe
A. Lowe	R. Phelan

Secretary: D. Koutsellis

Principal Activities

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

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

Operating Result

The deficit for the financial year amounted to \$24,544.20

Attention is drawn to an error contained in the financial statements year ended 30 June 2023 which resulted in the deficit for the year being understated by \$6389. Consequently assets and equity were overstated by the same amount.

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 19th day of September 2024

Signed in accordance with a resolution of the Directors:

Signed: Janice Keen

Director: Janice Keen

Signed: Kate Jones

Director: Kate Jones

Balance Sheet

The Australian Ceramics Association As at 30 June 2024

	NOTES	30 JUNE 2024	30 JUNE 2023
Assets			
Current Assets			
Bank Accounts	2	140,068	167,498
Prepayments		10,833	12,018
Triennale Funds	3	48,174	48,174
Term Deposits	4	167,908	167,908
Trade Debtors		29,251	17,538
Total Current Assets		396,234	413,137
Total Assets		396,234	413,137
Liabilities			
Current Liabilities			
GST		6,192	4,630
Integrated Client Account - ATO		7,819	-
PAYG Withholdings Payable		3,972	7,897
Trade and Other Payables	6	138,207	147,525
Provisions	7	9,229	-
Total Current Liabilities		165,419	160,052
Non-Current Liabilities			
Provisions	7	4,245	1,971
Total Non-Current Liabilities		4,245	1,971
Total Liabilities		169,664	162,023
Net Assets		226,570	251,114
Equity			
Retained Earnings		226,570	251,114
Total Equity		226,570	251,114

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 2024

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.

	2024	2023
2. Bank Accounts		
Community Solutions 911118	45,639	76,006
Cash Reserve Account 911126	94,429	91,493
Total Bank Accounts	140,068	167,498
	2024	2023
3. Triennale Seed Funding		
Westpac Term Deposit 5526 - Triennale	48,174	48,174
Total Triennale Seed Funding	48,174	48,174
	2024	2023
4. Term Deposits		
Westpac Term Deposit 5983	167,908	167,908
Total Term Deposits	167,908	167,908
	2024	2023
5. ATO BAS Payable		
GST	7,845	4,630
GST Adjustment Payable	(1,654)	-
Integrated Client Account - ATO	7,819	-
PAYG Withholdings Payable	3,972	7,897
Total ATO BAS Payable	17,983	12,527
	2024	2023
6. Trade and Other Payables		
Current		
Advertising in Advance	23,131	23,429
Subs in Advance Overseas	4,108	2,193
Subscriptions in Advance	55,549	56,579
Superannuation Payable	1,082	1,466
Triennale seeding fund	48,073	48,073
Trade Creditors	6,264	15,785
Total Current	138,207	147,525
Total Trade and Other Payables	138,207	147,525
	2024	2023
7. Provisions		
Annual Leave Liability	(9,229)	-
Long Service Leave	(4,245)	(1,971)
Total Provisions	(13,474)	(1,971)

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 2024

	2024	2023
Equity		
Opening Balance	251,114	300,472
Increases	(24,544)	(49,358)
Total Equity	226,570	251,114

Statement of Cash Flows - Direct Method

The Australian Ceramics Association For the year ended 30 June 2024

	2024	2023
Operating Activities		
GST	(8,612)	(10,171)
Cash receipts from other operating activities	639,121	566,707
Cash payments from other operating activities	(670,880)	(603,599)
Net Cash Flows from Operating Activities	(40,371)	(47,064)
Investing Activities		
Proceeds from sale of investments	-	6,311
Payment for investments	-	(33)
Other cash items from investing activities	(2,073)	(1,968)
Net Cash Flows from Investing Activities	(2,073)	4,310
Financing Activities		
Other cash items from financing activities	15,013	900
Net Cash Flows from Financing Activities	15,013	900
Net Cash Flows	(27,430)	(41,854)
Cash and Cash Equivalents		
Cash and cash equivalents at beginning of period	167,498	209,352
Net change in cash for period	(27,430)	(41,854)
Cash and cash equivalents at end of period	140,068	167,498

True and Fair Position

The Australian Ceramics Association For the year ended 30 June 2024

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, 2024 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, 2024 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: 19/09/2024

Signed: 
Dated: 19/9/2024 / /

Independent Review

The Australian Ceramics Association For the year ended 30 June 2024

Independent Review Report to the members of the Association

I have reviewed the accompanying financial report, being a special purpose financial report of Australian Ceramics Association which comprises the statement of financial position as at 30 June 2024, 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 2024 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 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 2024 and of its financial performance and cash flows for the year ended on that date; and
- (b) complying with Australian Accounting Standards to the extent described in Note X, 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 "Greg Bartels".

Gregory Bartels
Halo Tax + Accounting Pty Ltd
Unit 101 46A Macleay Street
Elizabeth Bay NSW 2011

Dated: 04 / 09 / 2024



l-r: Kaz Davis, Mollie Bosworth, Glenn England, Caroline Wright, Marlice Myburgh, Kiriko Satsuma, Bridget Saville
Andrea Barker, Ruby Pilven, Cathryn Brown, Steph Wallace; *HELD* 2024; photo: Greg Piper

The AUSTRALIAN CERAMICS Association

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