

The
**AUSTRALIAN
CERAMICS**
Association

ANNUAL GENERAL MEETING 2019

SUNDAY 29 SEPTEMBER 2019, 2pm

Powerhouse Museum Theatre, Floor 2, 500 Harris St, Ultimo NSW 2007

Chair: Dr Cathy Franzi

1. Present: Cathy Franzi, Avi Amesbury, Amanda Bromfield, Kate Jones, Vicki Grima, Dennis Woollam, Montessa Maack, John Dermer, Elisabeth Johnson, Sue Buckle, Gillian Hodes, Svetlana Panov, Sean Jackson, Tania Rollond, Melanie Jayne Hearn, Tony Schlosser, Alana Wilson, Iona Currie, Mike Hall, Jacqueline McBeath, Godelieve Mols, Ri Van Veen, Helen Earl, Nicola Coady, Sandy Jacka, Toni Warburton, Karen Weiss (along with a few more who didn't sign in)

Apologies: Holly Macdonald, Lou McCallum, Greg Crowe, Cher Shackleton, Poppe Davis, Alistair Whyte, Ursula Burgoyne, Judy Boydell, Jo Wood, Barry Jackson,

Chair: there being more than 7 members present, I declare a quorum and declare the meeting open at 2.10pm

2. Minutes of the previous Annual General Meeting 21 October 2018.

Motion: *that the Minutes of the previous Annual General Meeting 21 October 2018 be accepted as an accurate record of that meeting.*

Proposed: *Avi Amesbury; seconded: Amanda Bromfield; all in favour.*

3. Business arising from previous AGM 2018 minutes

None.

4. Financial Statements:

To receive, consider and adopt the audited financial statements for the financial year ended 30 June 2019.

Dennis Woollam (auditor) presented the Financial Statements for the year ended 30 June 2019 (tabled).

The profit of \$32,120 is a positive result for TACA. The Online Masterclasses were a good initiative and have, so far, been profitable. It is hoped they will remain viable into the future. TACA's engagement with social media is impressive, and keeps TACA connected with the wider community, one of the reasons for membership growth.

Motion: *that the audited financial statements for the financial year ended 30 June 2019 be accepted.*

Proposed: *Kate Jones; seconded: Amanda Bromfield; all in favour.*

5. Annual Reports:

5.1 President: Dr Cathy Franzi

It feels like it's been a big year – again – for The Australian Ceramics Association, in this my second year as President.

Before I talk about the activities and achievements of TACA, I would like to pay tribute to members of our Australian ceramics community who we have lost in the past year. In particular, I would like to acknowledge the contribution made to our field by the following people who worked throughout their lives with a passion for ceramics.

Janet Barriskill, a maker and writer, her book 'Visiting the Mino Kilns' included her translation of an essay by Japanese potter Arakawa Toyozo.

Dr Robert Bell OAM, who worked in the museum and gallery sector for over 50 years and amongst many achievements was the Senior Curator of Decorative Arts and Design at the National Gallery of Australia. His Order of Australia was given in recognition of his services to craft, design and museums.

John Bosco Tipiloura, potter, role model and co-founder of the Tiwi Pottery on Bathurst Island. He was instrumental in the formation of the Remote Communities Ceramic Network.

Helen Gulliver, a studio potter and teacher of ceramics at Meadowbank Technical College in Northern Sydney in the 1970s.

Geoff Hill from Western Australia who with his expertise in engineering founded and produced Venco pottery wheels and pug mills.

Kathryn King, a maker and PhD candidate in NSW.

Mike Kusnik OAM, from Western Australia whose vast technical knowledge helped many potters. His OAM was awarded for his expertise and service to the ceramics industry.

Milton Moon AM, a potter for over 60 years and former Head of Ceramics at the South Australian School of Art. He had many achievements and received numerous awards including Member of the Order of Australia and a five-year Creative Fellowship from the Australian Government.

Derek Smith, ceramic designer, potter and teacher at the Tasmanian School of Art. He established by invitation a craft studio pottery within Royal Doulton in their Sydney factory in 1973 and established Blackfriars Pottery in Chippendale, NSW. **Suzanne Startin**, a maker and teacher for many years, later establishing St Alban's Gallery in the Hunter Valley NSW.

Norma Wilson, who worked into her 80s at Potters Equipment in Ringwood, Victoria supporting and helping local potters.

Goodbye to you all and thank you, we build from your contributions.

The Australian Ceramics Association is the heart of the Australian ceramics community and reaches out in a multitude of ways to provide services, to create national connections and to communicate the diversity and strength of Australian ceramics. This is achieved through the extraordinary effort of our staff. Thank you, Vicki Grima, for your expert management and vast knowledge as Executive Officer and Editor of The Journal of Australian Ceramics. You certainly have your finger on the pulse of Australian ceramics and the organisation benefits enormously from your dedication and commitment. Thank you Montessa Maack and Rachael Rigg for your enthusiastic effort and diligent work in TACA's office. Thank you also to the people that contribute contractual expertise to the organisation, Bridie Moran (JAC Editorial Assistant), Carol Fraczek (Advertising Manager), Astrid Wehling (graphic design), Dennis Woollam (Accountant and Auditor), Miriam Alexander (website) and Suzanne Dean (Proofreader).

This year we have undertaken all our regular activities and services including 3 issues of The Journal of Australian Ceramics, Australian Ceramic Open Studios, Series 2 of the Australian Ceramics Online Masterclasses and the launch of the Journal in three locations around Australia. TACA has continued to facilitate connections across the ceramics community in a number of ways – our two websites, www.australianceramics.com provides information about what we do and www.australianceramicscommunity.com provides a directory of makers, suppliers, societies, educational institutions, galleries and more. Touch Clay Weekly delivers a list of ceramic activities to every member each Monday and we maintain a very strong social media presence.

In addition to our regular activities we enjoyed The 15th Australian Ceramics Triennale held in May 2019 in Tasmania - and it was a great success. TACA assisted through seed funding, and with representation on the Australian Ceramics Triennale Ltd Board which mentors and supports the local Triennale organisers. Thank you to Lou McCallum, Shannon Garson, Vicki Grima and Serena Rosevear for volunteering to be on the ACT Ltd Board. We also acknowledge the foundation work done by Bronwyn Clarke who was on the ACT Ltd Board until October 2018. Vicki also stepped in as ACT Chair, a volunteer position, in October 2018 to assist the local Tasmanian committee, thank you very much. And thank you to the local organising committee, Serena Rosevear, Dee Taylor-Graham and Nanna Bayer. It was magnificent! We are very excited that the next Triennale will be in Alice Springs, Northern Territory in 2022 and planning is well under way.

TACA initiates a major exhibition approximately every two years, contributing to the public awareness of Australian ceramics. This year we held MANIFEST, our members' exhibition during the Australian Ceramics Triennale. A highlight of the exhibition program, it was curated by Damon Moon with an innovative installation. Congratulations to Damon and the 19 exhibiting artists. CERAMIX is our next exhibition at Manly Art Gallery & Museum in 2020 with guest curator Sophia Cai and a cross-disciplinary collaborative theme.

The role of the Board of the Australian Ceramics Association is to advance strategic planning and the development of the organisation, ensuring good governance and fiscal management. We have worked hard this year on a new strategic plan, from the initial planning day in February to it now nearing completion. It will be made public and available on our association website soon. We have identified five goals with objectives and actions to work on in the next three years. These goals were developed from the aims of the organisation as outlined in the constitution and from areas in which we see opportunities to strengthen TACA. Goal 1 is to strengthen TACA's standing as the peak body for ceramics in Australia, Goal 2 is to foster and develop TACA services to members, Goal 3 is to provide opportunities for the general public to recognise, experience and value ceramics in their daily lives, Goal 4 is to build and expand the ways in which TACA provides educational content and Goal 5 is to further strengthen TACA's operations and governance. We have begun preliminary work to achieve these goals already.

I would like to thank my fellow Board Directors, Holly Macdonald, Greg Crowe, Avi Amesbury, Amanda Bromfield, Lou McCallum and Kate Jones. It is fascinating to have Directors from around Australia bringing in local knowledge from each region. Lou resigned at our August 2019 meeting after 5 years of tireless contribution particularly in his most recent role (2017-2019) as Treasurer and Director on the Board of the Australian Ceramics Triennale Ltd. Thank you too to Greg Crowe who is not renominating after his 3-year term on the Board. We greatly appreciate Avi Amesbury's skill as our new Treasurer.

Most importantly I wish to thank the members of TACA. You are the reason we are doing this, and with your support we can do it. The Australian ceramics community is vibrant and exciting – the pots and artwork, the exhibitions, the conversations and writing, the studios, the teaching spaces, the competitions, the galleries, the societies, the people. We aim to ensure its continuing strength.

To finish I would like to congratulate the achievements of Australian ceramic artists who have been recognised in the last year through awards.

Kelly Austin for first prize in Still, the National Still Life Award 2019.

Mollie Bosworth was awarded the Melting Pot Award 2018 through the Cairns Potters Club.

Matt Butterworth, who received the Manningham Victorian Ceramic Art Award 2019

Barbara Campbell-Allen who was awarded a Medal of the Order of Australia for her service to the creative arts as a potter and ceramicist.

Kirsten Coelho, who has been named the South Australian Living Arts Festival featured artist for 2020.

Lynda Draper, who won the prestigious Sidney Myer Fund Australian Ceramic Prize for 2019 in Shepparton.

And to Greg Daly, Julie Bartholomew, Juz Kitson, Stephen Bird and Isadora Vaughan for being shortlisted.

Merran Esson, winner of the Muswellbrook Ceramic Prize.

Barry Jackson, for his prize at Sculpture on Clyde 2018.

Danny Murphy for winning the Katherine Prize, the Northern Territory's longest running art prize.

Ruby Pilven, who received the Agendo Art Award for emerging artists conducted by Camberwell Grammar School in Victoria.

Yhonnie Scarce, the winner of the 2018 Indigenous Ceramic Award.

Prue Venables, who has been honoured with the Australian Design Centre's 'Living Treasures: Masters of Australian Craft', a national touring exhibition and publication. TACA is a media partner with the Australian Design Centre for this series.

5.2 Treasurer: Avi Amesbury

I came onto TACA's board at the AGM in 2018. I accepted the position of Treasurer in August 2019 when Lou McCallum resigned from the board. Lou held the position as Treasurer from 2016.

I take this opportunity to thank Lou for his exceptional work overseeing the fiscal management of the organisation. Together with the Executive Officer and the board of directors Lou oversaw TACA's financial growth, substantially strengthening the financial position of the organisation. Lou began the review of TACA's good governance and policies and procedures. This initial work has been instrumental in the current work being undertaken in developing TACA's Policies and Procedures Manual. He also sat on the Australian Ceramics Triennale Ltd. Board, giving tirelessly to TACA in so many ways. We thank him for his generosity.

TACA created surplus in 2018-19 of \$32,120 matching the surplus in 2017-2018 of \$32,290. This puts the organisation in a strong position to re-invest funds into the organisation and member services. A three-year Strategic Plan is well underway and outlines strategic priorities for focused support.

This year the Board of Directors has committed funds to a more national focus for the organisation. The JAC launches and associated events held in different states and territories has been part of this focus.

The JAC continues to grow and another financially successful year has been achieved. I take this opportunity to thank The JAC staff and contractors for their dedication to the magazine, both in building content and managing advertising.

TACA membership continues to grow showing support for ground-swell interest in Australian ceramics. TACA continues to run Australian Ceramics Open Studios as a service to members and a way of engaging the general public in ceramics.

The inaugural masterclass series was a success and contributed to the reserves in 2018-19. Initiated and steered under then Chair, Shannon Garson, a further series has been implemented under the current Board. The series brings a focus on artists working in different states and territories, regional and metropolitan, and will be closely monitored to gauge its longer-term fiscal success.

The Australian Ceramics Triennale hosted in Hobart was a huge success, and the seed funding given by Australian Ceramics Triennale Ltd to the organising committee was repaid in full. A small surplus was given back to ACT Ltd from the event. This is re-invested in the Triennale seed-funding and helps to cover expenses such as insurance and website hosting. TACA, the Board of Directors, the Executive Officer and TACA staff give generously in supporting the Triennale. We thank and congratulate the Tasmanian Triennale committee.

The Trudie Alfred Bequest Fund came to a close this year. The last scholarships went to supporting two ceramic artists to attend the Triennale in Hobart. TACA will explore opportunities to continue this philanthropic support for the sector.

TACA has had an excellent financial outcome for the year. On behalf of the Board of Directors we thank the Executive Officer, TACA staff and contractors for their outstanding management and delivery of projects, and members, partners and volunteers for their ongoing support.

Avi Amesbury
Treasurer, September 2019

5.3 Executive Officer: Vicki Grima OAM

TACA OFFICE

We have had a super busy year with the Triennale in Tasmania, the filming and launch of a second Masterclasses Series, 3 bumper 160-page issues of The JAC, our 7th Open Studio event with a record 170 studios open nationally and 48 issues of Touch Clay Weekly!

I'd like to thank those who work in and out of the office – Montessa Maack and Rachael Rigg and our contractors Dennis Woollam (Accounts), Miriam Alexander (website guru); Bridie Moran (Editorial Assistant), and my long-term support for the past 14 years – Carol Fraczek (advertising), Astrid Wehling (graphic design) and Suzanne Dean (proofreader).

Thanks to Cathy Franzi for her wonderful support during her second year as President, and to the Board who offer generous support and ongoing guidance as we successfully navigate our way as an unfunded, not-for-profit company. It is 63 years of volunteer efforts at a Board/Committee level which have given TACA such a solid foundation on which we have built our longevity and stability.

It's great to see some of those people here today: Sue Buckle (life member, former JAC editor), Karen Weiss, Elisabeth Johnson & Tony Schlosser.

I also thank Lou McCallum for being a voice of reason, a mentor, and a generous giver of time and energy during the past 4 years as a volunteer and TACA Board Director.

The last 12 months has seen a growth of 120 members, from 1195 (2018 AGM) to 1315 (August 2019), a 10% increase.

Members with \$10M ins =	542 (41%)
Members with \$20M ins =	245 (19%)
Members no ins =	460 (35%)
Student members =	57 (4%)
O/S members =	8 (<1%)
Life members =	3 (<1%)

60% with insurance; 40% no insurance

TACA membership fees were raised on 1 January 2019, from \$120 to \$135, mainly due to increased postage and admin costs.

TACA MEMBERSHIP STATS

2006: 230	
2007: 337	(46% increase)
2008: 410	(21% increase)
2009: 507	(23% increase)
2010: 591	(16% increase)
2011: 656	(10% increase)
2012: 788	(20% increase)
2013: 916	(16% increase)
2014: 975	(6% increase)
2015: 1010	(3% increase)
2016: 1057	(4% increase)

2017: 1106 (4% increase)
2018: 1195 (8% increase)
2019: 1315 (10% increase)

48 issues of Touch Clay Weekly were shared with TACA members and this continues to be our most effective communication tool to and for our members. Published every Monday morning, between 50-60% TACA members open the email. I get lots of positive feedback about Monday morning cups of coffee reading TCW.

The Australian Ceramics Triennale Tasmania 2019 was held at Princes Wharf 1 in Hobart with a record number (700) attendees. The Tasmanian Organising Committee (Dee Taylor-Graham, Serena Rosevear and Nanna Bayer) did an amazingly committed job over 2 years to ensure the success of the event. There were many others who also helped locally in the months leading up to the event, as well as volunteers from interstate for the event itself.

TACA used remaining money from the Trudie Alfred Bequest to fund 2 students to attend the Triennale in May 2019: Jess Lyons from RMIT Melbourne and Lauren Covey from USQ, Toowoomba.

Whilst in Hobart, we used the opportunity to meet with the Alice Springs committee for a quick Q&A discussion. They have commenced regular meetings in the NT as their plans start to form. Mid-July (possibly 19–22 July) 2022 are the tentative dates, with Araluen Arts Centre and Central Craft being the hub.

A call for Expressions of Interest for the 2025 Triennale will be made by the end of 2019.

MANIFEST

Curator Damon Moon and 19 ceramic artists from around Australia exhibited their work at the MANIFEST exhibition at the Australian Ceramics Triennale in May 2019. The setting in PW1 next to the water and the Aurora Australis, was stunning, with the works given good space and light. The overall response to the exhibition was positive, with the majority commenting on the interesting diversity of work, artists with different strategies and approaches to their practice.

Display builders were contracted to create furniture and walls, taking up 43% of the budget. 19 artists were paid \$400 each in artist fees. The catalogue was part of the April issue of The JAC.

The April issue of The JAC was also launched at the opening of MANIFEST with a gorgeous cake.

All Triennale delegates received a free copy of the April issue, so connecting with a new audiences.

CERAMIX, TACA's upcoming exhibition at Manly Art Gallery & Museum will be held in May 2020. The curator, Sophia Cai's aim is to feature cross-disciplinary collaboration and dialogue with a focus on experimentation. She has been in contact with the 13 TACA members and their collaborators and it promises to be an exciting show. We will be using all 3 gallery spaces.

TACA continues to assist many tertiary institutions, state and regional ceramics groups who run ceramics prizes with support mostly in the form of TACA memberships and JAC subscriptions.

Five indigenous centres with ceramics studios receive free annual TACA memberships, our way of sharing news and connecting with these mostly remote communities.

Our 7th annual Australian Ceramics Open Studios (ACOS) was held on 17 & 18 August 2019. Our largest number of studios, 170, took part, an increase of 54 on 2018, and 30 on 2017.

Just over half of the studios were in NSW with the North Coast Mud Trail the best organised local trail with around 25 studios involved.

38% 21-50 visitors; 23% 51-100 visitors; 17% over 100 visitors

20% \$1K-\$3K; 8.5% \$3K-6K; 7% more than \$6K

Social media (Instagram, then Facebook) and word of mouth remains the best method of promotion. This year TACA distributed 10,000 national maps to studios, community groups, ceramic suppliers and galleries. We had a mixed response to them and will probably revert to state maps in 2020.

There was lots of great feedback from the survey along with some creative ideas on improving the event for 2020.

The most valuable things participants learned:

People are super keen to watch artists working and learn about the processes

Every year is different

A local trail/map works well for everyone

Have help to talk with visitors and deal with sales

Social media is essential for publicity

People travel long distances

It's growing every year

TACA's preparation emails are helpful

Suggestions for future events:

State maps rather than the national map/list

Help potters to form local trails

Easier to navigate website

Facebook Group for ACOS participants

TACA did a lot of promotion on social media, as in past years, as this has proved to be the best way to promote the event nationally. We also used a Press Release agency with over 1300 agencies contacted (local, regional, state and national newspapers, radio, online). This also worked well in spreading the word far and wide.

The financial report is yet to be completed but I suspect TACA has incurred a loss, ie. the costs to run the event were greater than the fees paid by the event participants. The national maps, although popular with many, were expensive to produce and distribute.

ONLINE MASTERCLASSES

Series 1 was released for a 2nd scheduled round with pleasing enrolments, although a bit down on the 1st round. Series 1 has now been released as OPEN ACCESS (available anytime, no webinar).

We contracted Project Manager, Charmaine Robbins and local SA videographer, Jared Nicholson, for Series 2 of ACOM. The 4 Masterclasses were filmed in Adelaide in early April 2019 and released in July 2019. Enrolments in this series have, so far, been disappointing.

Planning for Series 3 is underway. The plan is to film in Melbourne early 2020.

OTHER:

We provided a support document to NSI TAFE as part of an industry consultation regarding the approval of the Diploma of Ceramics.

In TACA office, Montessa and I joined with the Australian Tea Cultural Seminar committee to judge the tea cup competition.

I have represented TACA at many events and exhibitions, locally, regionally, and interstate – Tasmania, Brisbane, Canberra, Melbourne, South Australia, Perth

JAC

Three issues of The Journal have been published in the last 12 months. All were bumper 160-page volumes. November 2018, saw a focus on Surface; in April 2019 the issue was for the Triennale and in July 2019 we focused on Sculpture.

Bridie Moran has settled in as Editorial Assistant. After our JAC survey in 2017, together we have built on hearing more directly from artists writing about their work, giving more technical information and having as broad a range of articles as possible.

Advertising Revenue, although fluctuating over recent years, has grown this past 12 months thanks to the healthy ceramics sector and our amazing advertising manager Carol Fraczek.

We have continued to mail out The JAC via a mail house in the paper envelopes and are now on to our second print run of envelopes.

The launch of the November 2018 issue of The JAC was held on 25 November at Perth Studio Potters in WA with 70 visitors joining us. Danica Wichtermann, Warrick Palmateer, Jackie Masters and Pia Chomley (Fremantle Arts Centre) joined us as special guests. Thanks to Victoria Malone, PSP President and her amazing team for their welcome. Event costs for TACA were just under \$2000.

The launch of the July 2019 issue of The JAC was held on 21 July 2019 at Brisbane Art Institute in QLD with 75 attendees. Dan Elborne, Larissa Warren, Claire Sourgnès (Artisan), Dai Li and Bill Powell joined us as special guests. Thanks to Ceramic Arts QLD, Dianne Peach and her volunteers for making everyone welcome. Event costs for TACA were just under \$1300.

The JAC launches offer a wonderful opportunity for TACA to engage with the many state and regional groups and studios around the country, to come together, promote what we do (and what they do) and thereby build and strengthen connections. The event is offered free to attendees, with TACA organising the speakers, demonstrations and panel discussions, and the local or state ceramics group providing the venue and lunch. The practical aspect of the launch day (demo) along with opportunities for discussing the interests of the audience has been very well received. By holding the event in different locations around Australia we can engage more closely with a really broad range of ceramics community outside Sydney.

Whilst the number of JACs we have printed and mailout is slowly increasing, distribution through stockists is slowly decreasing. Overseas print copies remain static.

Surplus copies of the Journal are distributed widely eg. Shannon Garson took some along to give out to fellow panellists on the Australia Council Grant Panel she is on, last month in Sydney. Marian Howell will distribute copies during a talk she is giving on Australian Ceramics at a Korean University in September.

JAC is a media partner with the Australian Design Centre for Living Treasures: Masters of Australian Craft \ Prue Venables, a national touring exhibition visiting 14 locations across Australia from 2019 to 2022.

ONLINE:

Connecting with the broader community, including internationally, as well as the Australian ceramics community is particularly effective via social media.

Instagram continues to be our biggest social media platform, with 552,900 likes during the 2018 year. Instagram followers have grown from 45K to 53K in the last year, with a total of more than 188K uses of the hashtag #australianceramics since we started with Instagram (over 50K in the last 12 months). With approx. 680 images posted in the last 12 months, it's a great platform to see the diversity of Australian ceramics and to keep in touch with our services and activities.

Our Facebook Page for The Australian Ceramics Association has seen steady growth in the last year from 10K to over 12K. The Australian Ceramics Forum on Facebook is active with all sorts of discussions and has

seen a good growth in followers from 3.3K to 4K at present. As with any social media, close monitoring is essential. Some interesting discussions this year have centred around the definition of the word 'master', the safety of Manganese; and the packaging and posting of work.

We continue to use the Presspad app to publish The JAC online. Sales are slowly increasing, averaging around 50-60 per issue (up around 10). We are now making a small profit.

We now have 155 Journals of The JAC up on the online platform Yumpu and they have been viewed 231,870 times over the last 2 or so years.
www.yumpu.com/user/australianceramics

We had approx. 17K views on www.australianceramics.com over the last 12 months, with the online masterclasses being the most popular reason to visit.

Many TACA members annually update their Australian Ceramics Directory page as it's a useful point of connection for galleries, people who wish to commission work or those wanting to find a local class.

On 19 July 2019 we released 5 podcasts available via Podbean featuring short interviews with Triennale presenters. Thanks to Michael Vandiver, Barbara Campbell-Allen and Lou McCallum for their voluntary work on this project.

Thanks also to Julie Pennington who compiles Ceramic Competitions Around the Globe on a regular basis.

At the end of my 14th year, I continue to be inspired and challenged on a daily basis by the conversations I have with our ceramics community. I hope to continue for some time yet and I hope you'll keep in contact with your ideas and suggestions to make TACA even better.

Motion: that the annual reports be accepted;

Proposed: Kate Jones; seconded: Karen Weiss; all in favour.

6. Election of Directors:

Chair transferred to Vicki Grima to conduct the Election of Directors:

In accordance with the Constitution, 1/3 of TACA Directors (and we currently have 6) have to stand down every year. As Greg Crowe is not re-nominating, Lou resigned from TACA Board in August 2019, and Holly has stood down, we have met that requirement.

Thank you to Greg Crowe (not present) who had 3 years on the Board.

We therefore have 4 Directors remaining on TACA Board for the 2019/2020 year:

Cathy Franzi (third year), Avi Amesbury, Kate Jones and Amanda Bromfield (all now in their second year).
Thank you!

There were 3 nominations for Director received for 3 vacancies:

Holly Macdonald (NSW/VIC): nominated for her second term by Montessa Maack; seconded by Sophie Moran

Janetta Kerr-Grant (VIC): nominated by Jane Sawyer; seconded by Sophie Moran

Alana Wilson (NSW): nominated by Tania Rollond; seconded by Sandy Lockwood

There is no need for a ballot as the number of nominations equals the vacancies, so a motion was proposed.

Motion: that the 3 Directors (Holly Macdonald, Alana Wilson and Janetta Kerr-Grant) are elected to TACA Board.

Proposed: Avi Amesbury; seconded: Karen Weiss; all in favour.

Congratulations!

Cathy resumed the Chair.

We need to appoint auditor and secretary.

Motion: that Dennis Woollam be appointed as Auditor and Vicki Grima as Secretary.

Proposed: Avi Amesbury; seconded: Karen Weiss; all in favour.

7. General Business

7.1 2019/2020 events

2019

JAC 58/3 Launch: Sunday 24 November 2019 at Campbelltown Arts Centre

2020

CERAMIX: Manly Art Gallery & Museum, 29 May – 19 July 2020

ACOS: 15 & 16 August 2020

2022

Australian Ceramics Triennale Alice Springs

Mid-July (possibly 19–22 July) 2022

Meeting closed at 3.08pm