



The
**AUSTRALIAN
CERAMICS**
Association

**ANNUAL REPORT
2022**

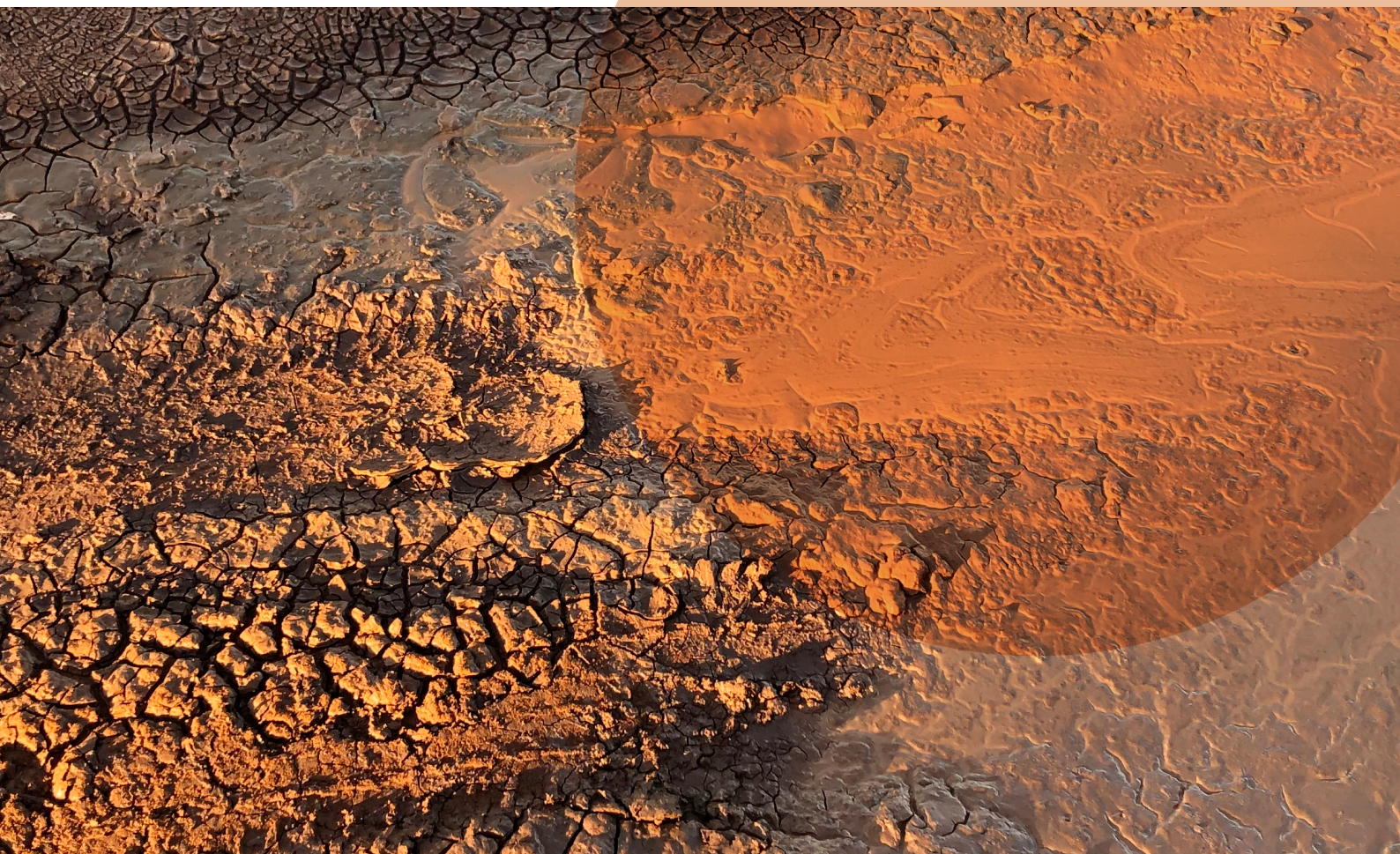
In the spirit of reconciliation, The Australian Ceramics Association acknowledges the Traditional Custodians of Country throughout Australia and their continued connections to land, sea and community.

We thank them for caring for Country for thousands of generations. We pay our respect to their Elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples.

We recognise that First Nations sovereignty was never ceded. This continent always was and always will be Aboriginal land.

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ABOUT TACA

OUR COMMUNITY

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

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

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

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

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

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

This is our community.

VISION

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

PURPOSE

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

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

VALUES

TACA strives for excellence by:

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

OUR TEAM

BOARD OF DIRECTORS



L to R:

Cathy Franzi, ACT
Mike Hall Treasurer, NSW
Vicki Grima EO, Editor &
Board Secretary, NSW
Kate Jones President, VIC
Debbie Pryor, SA
Diamando Koutsellis, NSW
Janetta Kerr-Grant, VIC

SIXTY opening at Australian
Design Centre, Sydney, NSW
March 2022

LIFE MEMBERS

Sue Buckle, Trisha Dean, Janet DeBoos, Pippin Drysdale, Neville French, Patsy Hely, Owen Rye and Leonard Smith



L to R: Vicki Grima, Georgie Avis, Astrid Wehling
Jessie Bancroft and Montessa Maack



L to R: Vicki Grima, Astrid Wehling, Bridie Moran, Montessa Maack

STAFF

Vicki Grima Executive Officer & JAC Editor
Georgie Avis Administration & Promotions
Jessie Bancroft Administrative Assistant
Montessa Maack Project Support Officer

CONTRACTORS

Greg Bartels Halo Tax + Accounting
Suzanne Dean JAC Proofreader (content)
Carol Fraczek JAC Marketing & Promotions
Nikki Gibson Silver Cloud Services, Bookkeeping
Ian Hobbs Australian Ceramics website
Montessa Maack JAC Editorial Assistant
Bridie Moran JAC Editorial Assistant
Astrid Wehling JAC Graphic Designer

THANKS TO OUR ADVERTISERS

Australian Oxytrol Systems
Bendigo Pottery
Blackwattle Pottery Supplies
Ceramic Study Group
Ceramix Australia
Clunes Ceramic Award
Decal Specialists
Fired Up Kilns
Gameco
Greg Piper
Interdec Australia

Keane Ceramics
Kerrie Lowe Gallery
Living Clay Australia
Makers Gallery
Meredith Hinchliffe
Newcastle Art Gallery
Northcote Pottery Supplies
Port Hacking Potters Group
Pottery Expo
Powerhouse Museum
Pug Mill

Sabbia Gallery
Shepparton Art Museum
Slow Clay Centre
Sturt Gallery & Studios
Suncoast Clayworkers Inc.
TAFE NSW
Townsville City Council
Venco Products
Walker Ceramics



EXECUTIVE OFFICER'S REPORT BY VICKI GRIMA, OAM

Thank you to all members who have supported TACA during the last 12 months. It has been a busy, productive year, with services to members expanding in several areas. Our free online Tools for Practice Series aimed to offer guidance and assistance to enrich and sustain your ceramics practice. The delivery of our fully searchable, 60-year archive of The JAC to a worldwide market has been another high point. Our partnership with the Australian Design Centre also saw the opening of SIXTY: The Journal of Australian Ceramics 60th Anniversary 1962-2022, an ADC On Tour exhibition project to acknowledge our significant 60th anniversary of the print publication.

MEMBERSHIP

We welcomed 284 new members in the 12 months to 30 June 2022, with 43% coming to us by word of mouth, so, once again, thank you for your support in sharing the services we offer to others. The breakdown is close to our previous year – 65% of TACA members take the liability insurance option (up

from 63%); 30% do not take insurance; 4% are student members, with the remaining 1% being overseas or life members. 75% of new members join to connect with the ceramics community, with our insurance package also being of great appeal.

We continue to support 5 Indigenous ceramics communities with free membership, along with awards and prizes of memberships and subscriptions to universities, TAFEs and many community groups around Australia.

Our Graduate to Studio Membership Program (commenced in April 2021), supported 14 people transitioning from study to studio practice with a free membership – 1 aged 18–24; 4 aged 25–34; 3 aged 35–44; 4 aged 45–54, 2 were 55+; 1 from RMIT, 4 from NAS, 5 from Northern Beaches TAFE, 3 from Lismore TAFE and 1 from Nambour TAFE.



OPEN STUDIOS

Our 9th annual Australian Ceramics Open Studios was held on 13 & 14 November 2021 with 180 studios taking part. There were a few cancellations due to COVID and sudden lockdowns. We held 2 Zoom discussions in the weeks leading up to the event to assist participants to prepare. The location of participating studios: ACT 8, NSW 70, NT 1, QLD 21, SA 6, TAS 9, VIC 61 and WA 8.

Susannah Larritt (VIC) compiled 14 regional ACOS maps, available by download. All studios received ACOS and COVID posters and TACA postcards. Instagram offered the best publicity for the participating studios, next was Facebook, then our regional maps, local radio interviews and local newspaper articles. Word of mouth is also very important.

The survey revealed 60% of studios were in capital cities, 40% were participating for the first time; and 63% were single artists in a single studio; 50% had 51-100 visitors and 30% 30-50. One of the best outcomes for ACOS participants is that the event generates sales of their work, in their own studio – 12% sold more than \$6K; 13% 3-6K; 31% 1-3K.

Feedback indicates this is a wonderful community day, with lots of like-minded people supporting their local makers, along with many traveling long distances to do specific regional trails. Sales, commissions and chats with visitors make this day a success for many TACA members.

ONLINE MASTERCLASSES

Online Masterclasses Series 3 was launched on 10 March 2022 featuring Melbourne artists Sophie Moran, Ruby Pilven, Pie Bolton and David Ray. We now have 12 online masterclasses available as 'open access' featuring a broad range of ceramics practice and technical skills.

TOOLS FOR PRACTICE

In February 2022, TACA hosted the inaugural Australian Ceramics Tools for Practice, a series of 6 online panel discussions in which Australian ceramicists discussed topics related to establishing and/or enriching a professional ceramics practice. The series was free to attend with the aim to support emerging practitioners in our community by sharing the knowledge and experiences of established practitioners. The topics chosen were Setting up a Ceramics Studio, Mentorship, Communicating your Practice, Online and Offline, Pricing your Work, Having an Exhibition and Business Skills. Ensuing discussions were conversational, informative, insightful, and inspiring. Our panellists included Kirsten Coelho, Shannon Garson, Sandy Lockwood, Vipoo Srivilasa and Anna-Marie Wallace (Made Of Australia). We thank Holly Macdonald and Alana Wilson for their commitment to this first series, which saw us close to our maximum 100 capacity for several of the panels. The series was funded by TACA, with a budget of around \$7000.



Meg Patey, NSW



OFFICE SYSTEMS

We have updated our accounting system and are now working on an update to our membership database and interface. When set up in the latter half of 2022, the new Membes platform will offer TACA members a better member experience, improve our efficiency and be part of us growing our services to members.

STAFF

In the latter half of 2021, TACA office was once again dispersed to work from home. At the start of 2022, Montessa Maack left her administrative position and took up a newly created position – Project Support Officer assisting me as EO with the development, planning, co-ordination and delivery of projects managed by TACA – Mentorship Project, JAC Archive Project, Open Studios, Online Masterclasses and the Writers Research Project. Georgie Avis continues in her position in Administration and Social Media Promotion. We welcomed Jessie Bancroft to the Admin team early in 2022. These 3 wonderful, hard workers are the bedrock of keeping the office ticking along week-to-week. Thank you!

TRIENNALE

Although slightly outside the date limits for this Annual Report, it seems appropriate to mention this special event here. In the second half of July 2022, Central Craft, as the Triennale Organising Committee, successfully managed the 2022 Australian Ceramics Triennale in Mparntwe, Alice Springs. Bron Field, Mel Drew, Mel Robson, Roni Judge and the whole, all female, Organising Committee did an amazing job bringing us an exciting and stimulating event grounded solidly in this special place in the centre of Australia.

With plans disrupted repeatedly by COVID, the decision was made to not invite international artists due to the uncertainties with travel. Instead the decision was to look towards the centre of the country, to stay local, and to learn from, and listen, to our First Nations artists. This was the strength of the event as it provided a timely opportunity for many First Nations voices to be heard, giving us all (in particular the non-indigenous in the audience) an opportunity to reflect on our history and culture.

Arrernte Traditional Owner and Elder Doris Stuart acknowledged Country rather than welcoming us to Country, with her speech addressing the ongoing expectations of Aboriginal people to welcome everyone to their Country, with a request that this needs to be reconsidered.

Presentations and conversations were fascinating, yet, at times, challenging and uncomfortable. This event suggested and reinforced ways for us to move forward in understanding more about how, at both individual and organisational levels, we (non-indigenous) have responsibilities to carry into the future.

Twelve exhibitions, with too many wonderful artists, works and themes to mention here, added a rich diversity to the program. The strength of the story-telling, the involvement of so many artists both First Nations and non-indigenous from Central Australia, and the positive reception by Triennale attendees gave the exhibition program a celebratory aspect.

Please refer to the archive of the event (accessible soon) on australianceramicstriennale.com.au.

Below: Vicki Grima, Janetta Kerr-Grant and Montessa Maack on TACA's trade table

Right: The opening of The Australian Ceramics Triennale, July 2022





PARTNER PROJECTS

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

SIXTY opened at the Australian Design Centre, Sydney, on Thursday 31 March 2022, well-supported by artists who attended from interstate along with many from the Sydney arts community, AGNSW and Manly AG&M. Special floor talks were held with Lisa Cahill during the 2 months of the show. ADC have also put together an education kit they have developed for tour. An audio/visual presentation accompanies the SIXTY exhibition. Unfortunately the accompanying book is yet to be published, but is hoped to be released later in 2022. The touring has commenced with second stop Alice Springs then on to Cairns, Cowra and Adelaide in the next 12 months.

AUSTRALIAN CERAMICS WRITERS RESEARCH PROJECT

In March 2022, TACA launched a writers' research project, providing opportunity for three writers (individually) to spend one week at partner organisations around Australia researching a ceramics collection, an exhibition, a ceramic studio program and/or other ceramic areas of interest. The writer then produces a written piece of work for publication in The JAC. 13 applications were received and the winners were Laura Dortmans (VIC), Hannah Kothe (NT) and Diana Tung (ACT). The institutions we have partnered with so far in 2022 are the Powerhouse Museum (Laura Dortmans' research) and the Chau Chak Wing Museum (Hannah Kothe's research).

MANLY ART GALLERY & MUSEUM

Plans for TACA's 2024 exhibition are underway with Manly Art Gallery & Museum (MAG&M). This partnership started 31 years ago in 1991, and has evolved to now present a national TACA exhibition on a 4-yearly cycle.

CERAMIC CONGRESS

In late May 2022, TACA took part in the **Ceramics Congress**, an international online event which this time had an Australian focus. TACA had an Expo Booth (offered free to NFPs) at which we promoted the new digital JAC archive, offering free access until mid-June 2022. I organised, then moderated, a panel discussion titled THE VESSEL on 29 May with guests Steve Williams (NSW), Dee Taylor-Graham (TAS) and Joan Partyka (WA).

JAC

In our 2021/ 2022 year, we published 3 x 160-page issues. Bridie Moran, Montessa Maack, Carol Fraczek, Astrid Wehling, and Suzanne Dean continued to work hard across all the tasks required to create our print publication. In July 2021, the price of a single copy rose from \$16 to \$20, the first price rise for 14 years.

In Vol 60 No 2, July 2021 we covered ceramics from the LOCAL perspective, then rounded up 2021 with Vol 60 No 3 and a focus on COLLECTING. To celebrate our 60th year in 2022, we commissioned Damon Moon to write 3 essays to address the 60 years of PIA/JAC publication. In the April 2022 issue Damon set the scene providing a snapshot of the time around which Pottery in Australia (PIA) was launched in the mid-1960s. The second in Moon's series of three, addressed the sense of renewal evident in handmade wares landing [back] on restaurant tables in the late '90s and early 2000s.



Below: Artists at the opening of SIXTY, ADC, Sydney; JAC archive display, SIXTY, ADC



Our annual national pictorial survey In July 2022 featured the work of 76 students from tertiary institutions around Australia. While there were many more graduates than shown on our pages, our aim is always to capture a glimpse of the breadth and diversity of practice across the tertiary institutions around Australia and celebrate their contribution to the education of future makers.

I'm aware, as I hope you are too, that any individual issue of the JAC cannot reasonably meet the expectation of every reader, but we hope over the three issues published annually that we speak to our broad community of makers, both within the ceramics field and outside it, with an interesting and challenging diversity of topics and approaches. This, I believe, is our strength.

I'd like to express my thanks to the ceramics industry and other related businesses who have advertised in every issue of The JAC in the past 12 months – Walker Ceramics, Ceramix/ Shimpo, Venco, Australian Oxytrol Systems, Fired Up Kilns, Sabbia Gallery, Makers Gallery, Slow Clay, Northcote Pottery, Rohde/Interdec, Pug Mill, Decal Specialists, Greg Piper, Ceramic Study Group and Kerrie Lowe Gallery. Their support makes it possible for the magazine to continue as a print publication. Thank you.

We thank TACA Life Member, Leonard Smith, for his assistance with The Journal Archive Project by donating his whole set of PIAs and JACs for destructive scanning. Exact Editions in the UK took on the task and a few months later on 1 May 2022 we launched a fully searchable, 60-year online archive. Access is available via a quarterly or annual subscription. The digital/ online issue is also still offered via PressPad and Apple's App Store.

We held 2 JAC launches online using Zoom. On 6 August 2021, we were joined by JAC 60/2 contributors – Doomadgee Potters in FNQ; Judith Roberts (VIC), Alicia Butt (SA), Steve Williams (NSW), and loads of more with around 60 people enjoying the discussion.

On 7 December 2021, we welcomed JAC 60/3 contributors Eva Czernis-Ryl (curator of Clay Dynasty, Powerhouse Museum Ultimo) and Grace Cochrane AM (independent curator and writer), and Roshni Senapati (artist), along with Kate Munnely, Suzanne Davey and Bron Field.

The Journal launches are available to view post-launch on Vimeo; just search 'vimeo australian ceramics' or go to <https://vimeo.com/user10692533>.

The April 2022 issue was launched at the opening of SIXTY at the Australian Design Centre in late March, with a huge blue and gold cake cut to celebrate the occasion.

ONLINE ELEVENSES

This month-long series in August/September 2021 arose out of a desire to connect with TACA members and see how they were faring during prolonged lockdowns in Victoria and NSW. Having a guest to anchor each hour-long session provided a spring-board for questions on general themes (rather than technical topics) and helped with the flow of conversation. Registrations built weekly to around 70 participants. We enjoyed speaking with people from every corner of Australia.

Our second website, australianceramicscommunity.com has 488 member listings under ARTISTS & MAKERS and is currently being populated with studio listings ready for the Open Studio event on 12 & 13 November 2022.

TOUCH CLAY WEEKLY

During the last year we emailed 49 issues of TOUCH CLAY WEEKLY to TACA members every Monday morning at 9am, with around 85,000 emails sent. It is one of our most appreciated members services is evidenced by the above industry standards we meet ... an average of 57% of members open TCW every week, following links to exhibitions, things to watch and read and opportunities they can follow.



Right: Cutting the birthday cake – L to R: the last 3 editors of the JAC, Vicki Grima, Sue Buckle and Trisha Dean





Instagram remains our busiest online platform, with continual growth in followers and activity. On 31 December 2021, we sat at around 68K followers. Australia is our largest audience with 32%, and the US second at 11.5%. Age stats are 25-34 years: 21%; 35-44 years: 24% and 45-54 years: 23%. The recurring statistic we often see across our various audiences, of around 82% of the audience being female, is also seen on Instagram. Over a 12-month period we posted 634 images which were liked by 380,600 users. Instagram is a wonderful way for us to share work and stories from all sectors of the Australian ceramics community – established, emerging, regional, suburban, traditional, outsider, student, institutions, collectors, exhibitions, commentary, and the list goes on.

The Australian Ceramics Forum on Facebook as of 30 June 2022 had around 7,900 members who contributed around 100 posts each month.

Georgie Avis continues to work on Instagram and Facebook promotions, preparing some fun animations and stories to encourage engagement in all that we offer, most recently JAC DIGITAL, Open Studio participation and the new JAC 60/2.

Thanks also to Tracey Mitchell who continues to compile Ceramic Competitions Around the Globe on a regular basis for australianceramics.com. It's a much-visited post on our website.

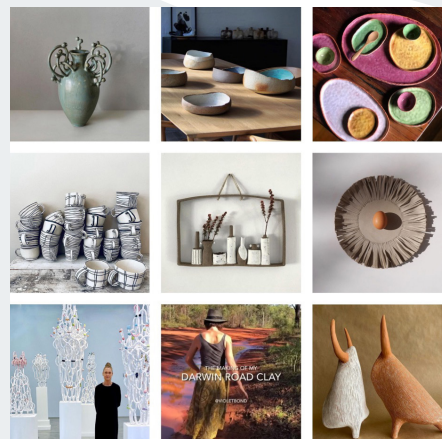
TACA's Board of Directors are our most valued volunteers. Meeting every 2 months, mostly on Zoom, they contribute their knowledge and expertise in many areas. As Directors of the company, the governance of TACA is their prime concern. I doubt we will see a return to quite as many physical meetings as we used to enjoy, but Zoom has allowed for easier and more regular Working Group discussions along the way. A big thank you to all Directors!

Thank you also to Kate Jones in her new role as President. She has offered me wonderful support in my position as EO.

Thanks also to all the people in the amazing TACA team: TACA staff: Montessa, Georgie and Jessie; and our contractors: Bridie, Carol, Astrid, Nikki, Greg, Suzanne, and Ian.

I feel like we have just had our busiest, most exciting and engaged year ever. In my 17th year as EO, that's saying something. Thank you!

Board and staff, L to R: Diamando Koutsellis, Mike Hall, Jessie Bancroft, Cathy Franzi, Kate Jones, Janetta Kerr-Grant, Debbie Pryor, Vicki Grima and Montessa Maack



@australianceramics received 380.6K likes and posted 634 photos in 2021!

PRESIDENT'S REPORT BY KATE JONES

In the spirit of reconciliation, 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.

This year it has been a joy to meet up in person. TACA board spent valuable time together in Sydney in April 2022 when we held face-to-face meetings and discussions and saw the ADC partnership exhibition SIXTY launched. The opportunity to see ceramics in real life has been wonderful as well and the streams of exhibition announcements in Touch Clay Weekly remind me that our vibrant community is relishing this reengagement with the actual too.

In July 2022 the Australian Ceramics Triennale was held in Mparntwe and the attendance of so many of you, despite ongoing trials with travel and illness, is testament to the strength and enthusiasm of our community. The Triennale felt very special on so many levels. It was an opportunity to connect with old friends, and to meet new ones; there was a veritable feast of Australian ceramic work to view; new skills to be learnt; and new ideas to engage with. I particularly valued the chance to hear more about the practices of so many amazing artists, and to reconnect with the ancient heart of our country itself. I would like to take this opportunity to thank the organisers of this event once again, in particular Bron Field, Mel Robson and Mel Drew for the stellar job they did.

Despite the lifting of many restrictions, and the shift into a version of 'Covid normal', I recognise that this year has been another difficult one. The ongoing strain of dealing with the pandemic has been taxing; and the floods earlier this year in Northern NSW and South-Eastern Queensland were devastating for many. Our community once again pulled together to join in supporting fellow members who were affected by this

disaster, but the losses are incalculable. As it was for those impacted by the fires, the floods and the ramifications for the future weigh heavy, and our thoughts are with those affected.

At this point I would also like to acknowledge the loss of many talented ceramicists this year, including:

Robert Hughan, son of Harold, who was an important figure, particularly through his involvement with the Victorian Ceramic Group

Janet Kovesi Watt, a West Australian teacher, potter and author, originally from the UK

Madeleine Preston, a Sydney-based artist who worked in painting, sculpture, and installation

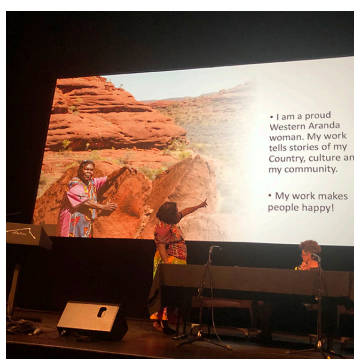
Daniela Zimmermann, German born, Victorian-based sculptor

Barry Blight, long-time Glebe resident; a teacher, mentor and friend to many

Merran Esson, a much-loved member of our ceramic's community – an accomplished artist, Head of Ceramics at National Art School (2009-16), and a teacher for many decades Merran was a valuable member of the International Academy of Ceramics, Geneva, and The Australian Ceramics Association.

The Australian Ceramics Association is a member-based organisation in the truest sense, our mission being to provide services and opportunities for connection within our community, and to promote the work of our members to the general public. I have been fortunate this year to work alongside Past President Cathy Franzi, Treasurer Mike Hall, Janetta Kerr-Grant, Debbie Pryor and Diamando Koutsellis. I feel honoured to be part of the group and I thank my fellow Board members for their dedication and goodwill which makes our work a pleasure.

L to R: SIXTY exhibition promotion; Rona Rubuntja, Hermannsburg Potters, at the Australian Ceramics Triennale, Mparntwe, July 2022; Merran Esson



The Board's role is to undertake strategic planning for the Association, maintaining fiscal responsibility and good governance. This year, 2022, is the final year of our current 3-year strategic plan and it has been a huge one. I would like to quickly run through a summary of our goals pertaining to this period, and a few of the ways we have been addressing them.

To foster and develop TACA services to members by facilitating the Open Studios event (ACOS).

Despite the inevitable interruptions and uncertainties that we have had to contend with when planning face to face events, the Open Studios event continues to be a highlight in our calendar, and we look forward to another successful weekend in November 2022. Members have the opportunity to connect with the wider community, promoting their work, and making sales that contribute to the sustainability of their practices.

To build a more diverse membership.

We, as a board, are always looking for ways to reach out to new sectors of the ceramics community. The Indigenous Communities membership initiative and the Graduate to Studio membership program are two of the ways that we do this, along with the rewarding of memberships in TAFE and University prizes around the country.

To review and maintain relevance of the content of The JAC to members, subscribers and readers.

We recognise the central importance of the Journal to our organisation – the ways in which it can represent more diverse ideas and reach out to wider readerships; its role in promoting and supporting the practices of our members; and its value as a tool for the sharing of knowledge. To this end we have been working to formulate a structure for an Editorial Advisory Group consisting of diverse voices from the community, to provide support and feedback to the editorial team of the JAC. The Board sees this as a mechanism to broaden the reach of the JAC and ensure continued relevance, in this, its 60th year.

Explore partnerships and relationships to connect the general public with members and ceramics more broadly.

TACA's relationships with bodies such as the ADC (SIXTY touring exhibition), Manly Art Gallery & Museum (member exhibitions), and the various organising bodies of the Australian Ceramics Triennale mean that we can expand our reach and facilitate events that are beyond the scope of a relatively small organisation. We are continually making new connections with the goal of promoting ceramics in new places and in new ways, and our EO Vicki Grima maintains a strong network of affiliations.

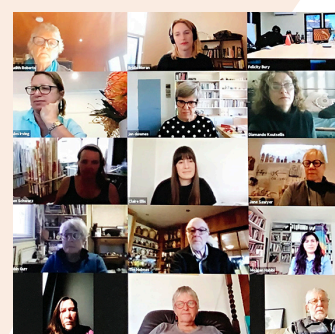
Build and expand the ways in which TACA provides educational content.

Our online masterclasses continue to be popular with the third series being released this year. The Zoom platform, whilst reminding us of times of enforced separation, has become an important tool, providing a nimble and cost-effective way to communicate with members. The ease of Zoom has allowed us to try out different ideas, such as the Elevenses meetups and the online Tools for Practice series is another example of the ways in which TACA is taking advantage of new ways to communicate and share knowledge.

Explore the use of innovative technology to activate TACA resources and develop new audiences.

We were very pleased this year to be able to offer a fully searchable archive of the JAC – an amazing resource containing sixty years of knowledge. We are also excited about the new membership platform that will be launched in the coming months. We see this new structure as a way to streamline membership processes, but just as importantly as a vehicle to make a range of resources available to members in the future.

L to R: Violet Bond, NT, opening session for the 2021 Australian Ceramics Open Studios; GTS Membership Program; Vicki Grima & Mel Robson on ABC Local Radio, Alice Springs, July 2022; Zoom Journal Launch, August 2021



Strengthen TACA's operations and governance, maintain surplus generated by The JAC and build TACA's sustainability.

TACA's financial position is healthy and the Board, led by Treasurer Mike Hall, is keen to see that our finances are put to work to provide services to members as intended. In order to do this in a responsible way, we have developed a Reserves Policy which helps to guarantee future sustainability whilst giving us clarity around the possibilities for expanding staff capacity and member services.

Early in 2023 the Board will meet to develop the next strategic plan. Leading up to this we will be reviewing and reflecting on the past three years to ensure that we continue to evolve and improve in response to the needs of members. Our member survey is invaluable in this process, and we are grateful to all those (833 members, 53% of the total membership) who took the time to complete it. One new focus that the Board and members are excited about is the area of mentorships, and I think there will be exciting opportunities created in the next planning cycle. There is a lot to celebrate in what we have achieved over this time, and a lot to look forward to in the future.

I'd like to conclude by mentioning some of the amazing achievements of potters and ceramicists over the past year.

Julie Bartholomew, NSW, was awarded the 2022 Eramboo Artist in Residence.

Phaedra Davy, NSW, winner, Shelley Simpson Ceramics Prize
Fiona Hiscock, VIC, winner, Muswellbrook Art Prize 2022 (ceramics)

Nicolette Johnson, QLD, winner, 2021 \$7,000 Siliceous Award for Ceramic Excellence

Deb McKay, SA, winner, Emerging Artist Prize, Waterhouse Natural Science Art Prize

Lori Pensini, WA, winner, \$50,000 Kilgour Prize

Angie Russi, VIC, winner, 2022 AUSTCS Ceramic Cup Competition

Patricia Smart, NSW, winner National Emerging Art Prize 2021 (ceramics)

Prue Venables, VIC, winner, The Ceramics Award, Victorian Craft Awards 2022

I'd like to congratulate the five new Life Members who were inducted at the 2021 AGM and thank them all for their contribution to our Australian ceramic community.

2021 TACA Life Members: Janet DeBoos, Pippin Drysdale, Neville French, Patsy Hely and Owen Rye.

And lastly, I thank our EO Vicki Grima and her staff, Montessa Maack, Georgie Avis and Jessie Bancroft who are always a pleasure to work with and who make all the things happen.

Clay Dynasty exhibition at the Powerhouse Museum, 2021/2022



Clay on Country exhibition at Araluen Arts Centre, Alice Springs, NT, July 2022

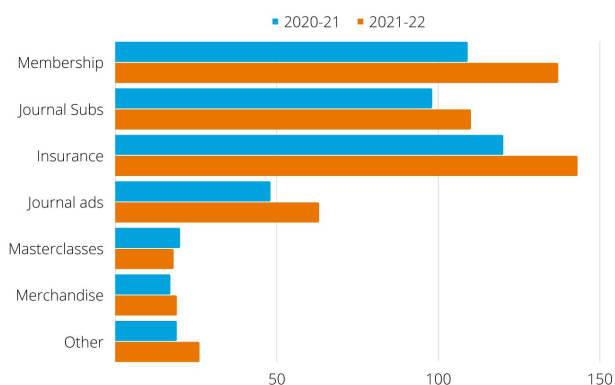


FINANCIAL REPORT BY MIKE HALL

The 2021-22 financial year has again been a year of growth and financial improvement for the Association.

REVENUE

TACA's total revenue was a little more than \$514,000 for the past financial year – exceeding half a million dollars for the first time – compared to \$436,000 in 2020-21. This 17% increase in overall revenue was driven by 25% growth in membership income, which in turn increased subscription revenue almost 12% for The Journal of Australian Ceramics. Advertising revenue for JAC bounced back, rising by more than 29% over the previous year, and income from the provision of liability insurance for more of our members rose by almost 20%.



TACA's main sources of revenue

SURPLUS

Revenue growth contributed to a surplus of over \$35,000 – just 10% below the previous year's surplus – as we increased spending on new membership software which we will be implementing in the next few months, and higher costs of wages and salaries as we step up new programs.

MEMBERS EQUITY

Members equity at 30 June 2022 amounted to \$305,000. This represents an accumulation of surpluses over several years (we've reported a surplus for at least the past seven years). It gives us the capacity to invest in new programs to benefit members. For a small not-for-profit arts organisation this is an enviable position to be in.

RESERVE FUND

TACA's finances are healthy enough that the board has agreed to set aside a reserve of some \$185,000. This amount – roughly equivalent to double TACA's current liabilities at the end of the financial year – is important to ensure that we have a good chance of maintaining a financially viable organisation in the face of any adversity. If unexpected events erode some of our income or lead to expenses that we didn't anticipate, the reserve gives us the opportunity to recover. It also means, if we choose to, we can top up the reserve from time to time to do something more ambitious with it. This is a prudent step and draws on advice obtained from our accountant.

AVAILABLE FUNDS

The difference between the balance of members equity and our operating reserve, approximately \$120,000, is therefore available to the association to advance TACA's purpose as set out in our constitution. The board is aware of this and after the AGM will turn its attention to the next strategic plan knowing that we have financial resources to fund new initiatives.

REVIEW

I'd like to thank the entire TACA team for their diligence when it comes to financial record keeping. The Association is not obliged to have its accounts audited, but we are required to have them reviewed and I'd like to thank Greg Bartels and his team at Halo Tax + Accounting for reviewing the books and compiling the formal financial statements on the pages that follow.

Financial Statements

The Australian Ceramics Association
ABN 14 001 535 502
For the year ended 30 June 2022

Prepared by Halo Tax and Accounting Pty Ltd

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6	Notes to the Financial Statements
8	Movements in Equity
9	Statement of Cash Flows - Direct Method
10	True and Fair Position
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Directors' Report

The Australian Ceramics Association For the year ended 30 June 2022

Directors' Report

Your Directors submit the financial report of The Australian Ceramics Association for the financial year ended 30 June 2021.

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

K. Jones (president)	C. Franzi
M. Hall	J. Kerr Grant
D. Koutsellis	D. Pryor

Secretary: V. Grima

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 surplus after providing for income tax for the financial year amounted to \$35,477.23

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

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/she is a member, or with a company in which the Director has a substantial financial interest.

Dated this 8th day of September 2022

Signed in accordance with a resolution of the Directors:

Signed: 
Director: Kate Jones, President

Signed: 
Director: M.F. Hall, Treasurer

Balance Sheet

The Australian Ceramics Association As at 30 June 2022

	NOTES	30 JUN 2022	30 JUN 2021
Assets			
Current Assets			
Community Solutions 911118		118,781	90,965
Cash Reserve Account 911126		90,571	90,552
Westpac Term Deposit 5526 - TACA		6,311	5,846
Westpac Term Deposit 5983		167,908	167,489
Prepayments		7,745	9,193
Trade Debtors		37,732	16,975
Triennale Funds			
Westpac Term Deposit 5526 - Triennale		48,141	48,174
Less Triennale Expenses paid by TACA		-	(2,437)
Total Triennale Funds		48,141	45,736
Total Current Assets		477,189	426,757
Total Assets		477,189	426,757
Liabilities			
Current Liabilities			
Advertising in Advance		24,329	18,221
GST		7,426	4,158
Long Service Leave		5,999	5,999
Other Creditors		20	20
PAYG		4,311	5,476
Rounding		-	1
S Crs fire fund		-	5,695
Subs in Advance Overseas		714	630
Subscriptions in Advance		70,405	60,641
Trade Creditors		10,823	10,669
Triennale seeding fund		48,174	45,736
Total Current Liabilities		172,200	157,245
Total Liabilities		172,200	157,245
Net Assets		304,989	269,512
Equity			
Retained Earnings		304,989	269,512
Total Equity		304,989	269,512

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 2022

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.

	2022	2021
2. Receivables		
Current		
Trade Debtors	37,732	16,975
Total Current	37,732	16,975
Total Receivables	37,732	16,975
	2022	2021
3. Payables		
Current		
Trade Creditors	10,823	10,669
Total Current	10,823	10,669
Total Payables	10,823	10,669
	2022	2021
4. Triennale Seed Funding		
Westpac Term Deposit 5526 - Triennale	48,141	48,174
Less Triennale Expenses paid by TACA	-	(2,437)
Total Triennale Seed Funding	48,141	45,736

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 2022

	2022	2021
Equity		
Opening Balance	269,512	1,814
Increases		
Profit for the Period	35,477	40,160
Retained Earnings	-	227,538
Total Increases	35,477	267,698
Total Equity	304,989	269,512

Statement of Cash Flows - Direct Method

The Australian Ceramics Association For the year ended 30 June 2022


	2022	2021
Operating Activities		
GST	(9,586)	(185)
Cash receipts from other operating activities	531,152	456,623
Cash payments from other operating activities	(497,551)	(407,469)
Net Cash Flows from Operating Activities	24,015	48,968
Investing Activities		
Other cash items from investing activities	(33,401)	(405,882)
Net Cash Flows from Investing Activities	(33,401)	(405,882)
Financing Activities		
Other cash items from financing activities	9,386	356,914
Net Cash Flows from Financing Activities	9,386	356,914
Net Cash Flows	-	-
Cash and Cash Equivalents		
Cash and cash equivalents at beginning of period	-	-
Cash and cash equivalents at end of period	-	-

True and Fair Position


The Australian Ceramics Association For the year ended 30 June 2022

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, 2022 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, 2022 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:  Kate Jones, President

Dated: 8 / 9 / 2022

Signed:  M.F. Hall, Treasurer

Dated: 8 / 9 / 2022

Reviewer's Report

The Australian Ceramics Association For the year ended 30 June 2022

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 2022, the statement of comprehensive income, the statement of changes in equity and statement of cash flows for the year ended on that date, notes comprising a summary of significant accounting policies and other explanatory information, and the responsible entities' declaration.

Directors Responsibility for the Financial Report

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

Reviewer's Responsibility

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

Opinion


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

- (a) give a true and fair view of the registered entity's financial position as at 30 June 2022 and of its financial performance and cash flows for the year ended on that date; and
- (b) comply with Australian Accounting Standards to the extent described in Notes to the financial statements.

Basis of Accounting

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

Reviewer's signature:

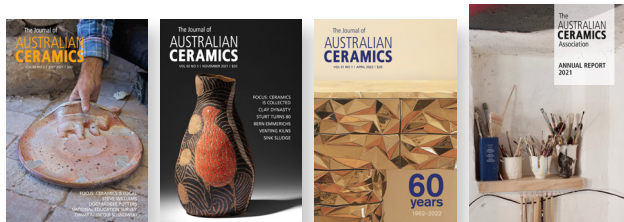


Gregory Bartels
Halo Tax + Accounting Pty Ltd
Suite 704, 9-13 Bronte Road
Bondi Junction NSW 2022

Dated: 8/9/2022

STATS AS AT 30 JUNE 2022

PUBLICATIONS



Cover images of 60/2, 60/3 and 61/1, Annual Report 2021

SOCIAL MEDIA REACH

Instagram 70,200 Facebook 24,700

EVENTS



MEMBERS

1570+

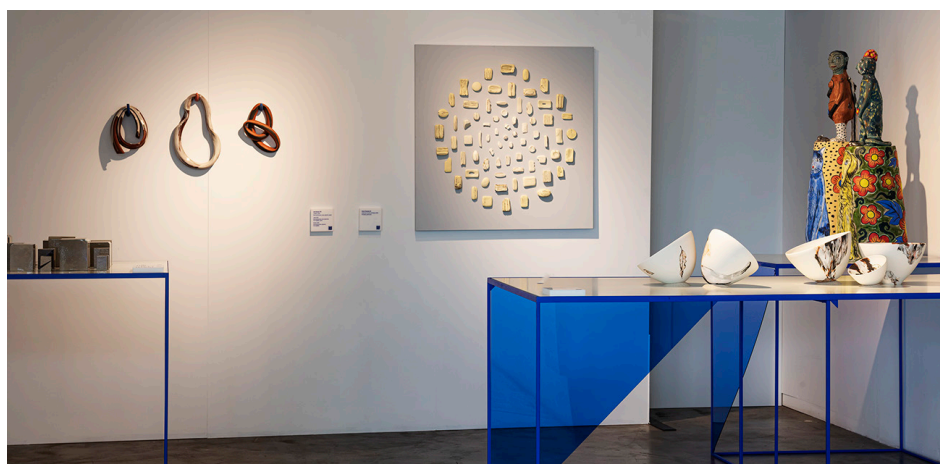
SUBSCRIBERS

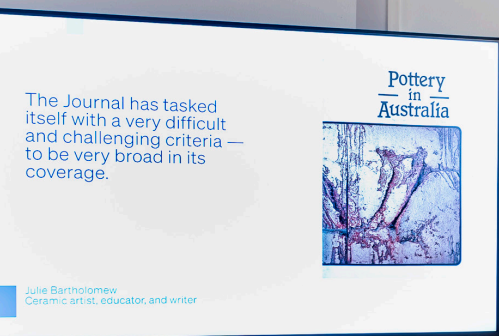
521+

ADVERTISERS

31

SIXTY, exhibition details; L to R: Gerry Wedd, David Ray, Owen Rye, Patsy Hely; Dan Elborne, Jane Sawyer, Honor Freeman Vipoo Srivilasa and Shannon Garson Photos: Greg Piper





The AUSTRALIAN CERAMICS Association

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Front cover: Touch, **Mel Robson** and **Suzi Lyon**, ongoing community pinch pot project/installation, Araluen Arts Centre, July 2022
Back cover: SIXTY installation, Australian Design Centre (ADC), Sydney NSW, 31 March – 25 May 2022
Other images courtesy The Australian Ceramics Association; © The Australian Ceramics Association; published September 2022