



**ANNUAL GENERAL MEETING AGENDA**  
**1.00 pm AEST, Friday 8 December 2023**

Queensland College of Art and Design, Griffith University, Gold Coast (Southport)

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**1. Acknowledgement of Country**

**2. Apologies**

John Clark, Korin Lesh, Katrina Grant, Verónica Tello, Melanie Cooper, Rex Butler, Rebecca Holborn

**3. Present**

Wendy Garden, Rebecca Renshaw, Raymond Spiteri, Shannon Johnstone, Eric Riddler, Ngarino Ellis, Chari Larsson, Bronwyn Bailey Charteris, Louise Rollman, Linda Tyler, Susan Best, Elisabeth Findley, Emily Poore, Simon Degroot, Kate Warren, Ann Stephen, Roger Benjamin, Laini Burton, Marie Chretien, Amelia Barikin, Amanda van der Drift, Martyn Jolly, Andrew McNamara, Virginia Rigney, Erica Seccombe, Peta Raice

**4. Acceptance of 2022 AGM Minutes**

Motion to accept: Raymond Spiteri  
Second: Laini Burton  
All in Favour: All

**5. President's Report**

Wendy Garden, AAANZ President

This year was dominated by debate in the lead up to the October referendum on an Indigenous Voice to Parliament. AAANZ issued a statement in support of the Voice acknowledging it as an important step towards Treaty. Following the referendum we released a follow-up statement in response to the deep pain many people were experiencing and reaffirmed our commitment to Treaty, truth-telling and self-determination for Aboriginal and Torres Strait Islander peoples. Thank you to the Indigenous Advocacy Working Group, Dr Ali Gumillya Baker, Dr Fiona Foley, Rebecca Holborn and Dr Jessyca Hutchens for their work crafting these statements.

Consultation for the Australian Universities Accord began early this year. The purpose of the Accord is to consider recommendations and performance targets to improve the quality, accessibility, affordability and sustainability of higher education in Australia. AAANZ made a submission highlighting the inequities around increases to fees for humanities students from the Job Ready Graduate package which disproportionately disadvantages students from lower socio-economic backgrounds, first-in-family, migrant and First Nations backgrounds.

The Accord's Interim Report, released in July, acknowledged these concerns and identified three key areas of focus: access, quality and funding. Under-resourcing of the higher education sector has been an ongoing issue that needs to be addressed to facilitate future reforms.

This year AAANZ undertook a review of its governance documents. The Rules of the Association have not been revised since 1999 and a committee including Dr Karen Hall, Dr Chari Larrson, Professor Andrew McNamara and Dr Ray Spiteri reviewed the Rules recommending amendments to bring them in line with changes in technology and increased governance requirements of associations. The updated Rules will be voted on at the Annual General Meeting. They are part of wider strategic review that will continue in 2024 with the intention of applying for charity status with the Australian Charities and Not-for-Profit Commission which would enable AAANZ to attain Deductible Gift Recipient Status. Thank you to the committee for their work formulating the updated Rules.

This year AAANZ implemented a new Early Career Mentoring Program. This is a pilot scheme established in recognition of the challenges doctorate students and early career researchers experienced in recent years from missed opportunities to network and participate in scholarly communities resulting from prolonged lockdowns during the COVID pandemic. Four applications were received and they have each been paired with a senior academic or industry professional and mentoring will begin next year. Thank you to Student Representative Soo-Min Shim and Dr Kate Warren for developing this project.

The Early Career Publishing program launched last year is progressing. Two doctorates were selected and the series editors are now working with the first of these, Victoria Souliman, to develop a book for publication. AAANZ has a contract with Taylor & Francis to publish five books under the series title *Emerging Australian and New Zealand Art Histories*. We will call for further submissions next year. Thank you to series editors Professor Rex Butler and Associate Professor Anthony White who are working closely with the writers and providing mentoring in the process of preparing a thesis for publication. This significant initiative will ensure new voices can reach wider audiences and helps support the next generation of art historians.

The Early Career Research Grants, held in association with the Australian Institute of Art History, were reviewed this year. Over the past three years we devolved a total of \$100,000 to 20 researchers providing support for research expenses, reproduction fees and publication costs for a range of projects. The grants will return in 2024 in a revised format. The details are currently under development and will be released next year. We thank the Australian Institute of Art History for their continued support of this scheme.

The Art Writing and Publishing Awards (AWAPAs) continue to be a highlight of the annual program and are growing from strength to strength with a strong field of submissions again this year. The 2022 judges' comments were published in the autumn issue of *Art Monthly*. This has been a valuable forum to help raise the profile of the Awards. I'd like to thank all our judges who have the difficult task of selecting the winning publications and I thank all the sponsors who make the Awards possible including: Art Monthly; Australian Institute of Art History; Christchurch Art Gallery Te Puna o Waiwhetū; Monash Art Design & Architecture; Power Institute, Foundation for Art and Visual Culture; Professor Terry Smith, FAHA, CIHA; University Art Museums Australia and the University of Melbourne. Their

generous support ensures AAANZ is able to recognise outstanding contributions to the field of art writing and research. A video of winners of this year's Awards will be available on the AAANZ website.

The PhD Prize received a strong field of submissions again this year and four were shortlisted to be read in full. Thank you to judges Professor Rex Butler, Dr Karen Hall and Dr Ray Spiteri and thank you to sponsors of the prize Taylor & Francis for their continued support.

This year AAANZ was delighted to hold the first face-to-face conference since 2019 at Griffith University's Southport campus on the Gold Coast. I would like to thank the Griffith University conference organising committee: Professor Susan Best, Dr Laini Burton, Professor Elisabeth Findlay, Dr Chari Larrson and Dr Emily Poore for their hard work delivering the conference this year. Two keynote addresses were included in the conference program, the first given by Hanneke Grootenboer, Professor and Chair of Art History at Radboud University, Nijmegen, the Netherlands; followed by writer and art critic, Aruna D'Souza, the W.W. Corcoran Professor of Social Engagement at the Corcoran School of Art, George Washington University, 2022-23. AAANZ was able to make 13 bursaries available to low income earners to assist their attendance at the conference. Thank you to the Australian Institute of Art History for supporting three of these. Next year the conference will be held at the Australian National University in Canberra from 4 to 6 December 2024.

This year the *Art Journal of Australia & New Zealand* changed hands and is now hosted by UNSW Art & Design. I'd like to thank the new Editor-in-Chief: Dr Verónica Tello and Managing Editor: Dr Anastasia Murney for all their work delivering the journal this year, together with the new Editorial Committee: Dr Diana Baker Smith, Professor Jennifer Biddle, Dr Jaye Early, Associate Professor Bianca Hester, Dr Astrid Lorange, and Jose da Silva and the new Editorial Advisory Board: Professor Anna Arabindan-Kesson (Princeton University), Professor Geoffrey Batchen (University of Oxford), Dr Julie Gough (Independent Scholar), Justin Paton (Art Gallery of NSW), Professor Felicity Scott (Columbia University), Dr Lisa Slade (Art Gallery of NSW), and Associate Professor David Teh (National University of Singapore).

They have developed a number of important initiatives including successfully applying to have the journal accepted for SCOPUS, an abstract and citation database, which will connect more researchers with the publication. Another initiative was an online workshop in collaboration with *un Magazine*, to introduce emerging writers to the journal. These are significant measures that will ensure the continued relevancy and status of the journal into the future.

In closing I would like to thank the Executive Committee for their support and hard work throughout the year. To achieve as much as we do and provide such a broad range of activities each year we are dependent on many people volunteering their time. I would like to give a special thank you to Rebecca Renshaw our Business Manager and Dr Katrina Grant, Coordinator Marketing and Communications. Three members of the Executive will be stepping down from the Committee this year and I'd like to give particular thanks to Professor Andrew McNamara, International Representative and Associate Professor Ngarino Ellis, Aotearoa | New Zealand Māori and Pasifika Representative who have both been on the committee since 2017 and have done so much behind the scenes. Thank you also to Korin

Lesh, our Treasurer and NT Representative, for all her work ensuring our financial records are in order. I appreciate the time and commitment to AAANZ they have each given over the years.

## **6. Treasurer's Report**

Korin Lesh, AAANZ Treasurer

The opening retained earnings was \$46,222.78. AAANZ revenue was \$83,099.21 and expenses were \$67,465.22. The current year surplus was \$15,633.99 and Members' Equity at the end of the 2022/2023 FY was \$61,856.77.

Revenue and expenses notes are:

- Grant income of \$20,000 from the Australian Institute of Art History is reflected in Membership and Subscriptions across two financial years, \$10,000 in the 2022/2023 FY and \$10,000 in the 2023/2024 FY. Invoicing was processed via PayPal
- ANZJA editorial expenses of \$5,500 for the 2021/2022 FY will be reflected in the 2023/2024 FY due to administration of the journal moving to the University of NSW (UNSW). Journal royalties of \$3,100 was held on behalf of UNSW and transferred to the university in the 2023/2024 FY
- Power Institute (University of Sydney) paid conference income of \$10,000 from the 2021 AAANZ Conference to AAANZ. Of this, \$5,000 for 2023 and \$5,000 for 2024 will be allocated to provide low-income bursaries to assist presenters at the AAANZ Conference
- Membership and Subscriptions revenue increased due to AAANZ administering 2022 conference registration. \$30,326.25 was paid to the University of Melbourne
- Sponsorship of \$6,500 was paid in prize money for the AWAPAs and PhD Prize
- The cheque account was closed as AAANZ uses online banking. \$188.21 was transferred into the business account and this was reflected in Other/Sundry. Merchant fees and banking fees are no longer paid due to AAANZ conducting online banking only
- Postage costs for the AWAPAs increased due to price increases (including postage to NZ) and an increase in number of entries
- Auckland University reimbursed AAANZ \$3,091.98 from the conference (there was an expense shortfall of \$6,908.02 from the initial \$10,000 that was provided to enable the host university to coordinate the conference)

At the beginning of the financial year July 2022 AAANZ had cash in the bank of \$26,522.00 and finished with \$42,155.99 placing AAANZ in a better financial position going into the 2023/2024 FY.

Korin Lesh, Treasurer

## 7. Journal Report

Verónica Tello, AAANZ Journal Representative

From 2023–2027, the Australian and New Zealand Journal of Art will be hosted by UNSW Art & Design. Veronica Tello is the Editor-in-Chief and Anastasia Murney is the Managing Editor. Diana Baker Smith is the Reviews Editor. In 2022, a new Editorial Committee was appointed comprising Diana Baker Smith, Jennifer Biddle, Jaye Early, Bianca Hester, Astrid Lorange, and Jose da Silva. The Editorial Advisory Board comprises Anna Arabindan-Kesson (Princeton University), Geoffrey Batchen (University of Oxford), Julie Gough (Independent Scholar), Justin Paton (Art Gallery of NSW), Felicity Scott (Columbia University), Lisa Slade (Art Gallery of NSW), and David Teh (National University of Singapore).

In May, the Journal was accepted for SCOPUS with the reviewers commenting: “This is a well organised journal which is well cited, underlining the importance of the journal in its research field. It fully merits inclusion in SCOPUS.”

### Outreach

In April 2023, Tello and Editorial Committee member Astrid Lorange led an online workshop in collaboration with *un Magazine*, introducing emerging writers to the Journal, explaining the peer review process and encouraging submissions. This is aligned with our ambition to platform more experimental modes of art writing and implement mentoring structures to give opportunities to emerging and marginalised authors. This will be reflected in our 2023 Special Issue and our 2024 Issues.

In 2023, we started cultivating an online presence via the AAANZ Instagram. In December, we will launch a new visual identity for the ANZJA Instagram with the aim of expanding the Journal’s readership to a wider readership and promoting the journal’s content and archives.

### 2023 Issues

**23.1** – in August, ANZJA published an Open Issue, featuring the debut scholarly articles of James Nguyen (writing on his *Re:Sound* project with Victoria Pham), Cameron Hurst (revisiting cyberfeminist collective VNS Matrix), and Melissa Ratliff, Frances Barrett, and Peter Johnson (on queer curating via five recent projects), alongside more established authors, such as Rex Butler (on Gordon Bennett), Christopher R Marshall (on Ivan Durrant), and Lisa Chandler. The issue included two book reviews: Giles Fielke on Terry Smith’s *Iconomy: Towards a Political Economy of Images* (2022) and Susan Best on *Choreography, Visual Art and Experimental Composition 1950s–1970s* (2022).

**23.2** – in December, ANZJA will publish a Special Issue, *Ko Te Moananui-a-Kiwa te wahi whakarahi, The Pacific Ocean Joins Us All*, guest edited by Ngarino Ellis and Heather Igloliorte. This will be the first ever Indigenous-led issue of ANZJA, conceived as a wananga/kōrero/talanoa/ katijut/workshop, inviting texts embodying diverse writing styles. The issue will feature contributions from Josh Tengan and Drew Kahu’aina, Natalie Robertson, Migue’l Dangeli, Tammi Gissell, and Tanya Lukin Linklater, Nicole Ku’uleinapuananioliko’awapuhimelemeleolani Furtado, Leuli Eshraghi, Hana Aoake, Joselyn Flynn.

2024 Issues

**24.1** – We are currently managing the peer review process for our Special Issue on *documenta fifteen* (to be published July 2024), guest edited by Index collective (Helen Hughes, Giles Fielke, Cameron Hurst, Amelia Winata, Paris Lettau, Hilary Thurlow, Chelsea Hopper). We expect to publish a diverse range of perspectives from Australian and international historians, theorists, and curators, both established and emerging.

**24.2** – The deadline closed on December 1 for submissions for our next Open Issue (to be published December 2024). We received a high volume of submissions (21 in total) and will meet with the Editorial Committee in January to decide which submissions to progress to peer review.

**See highlights from 2023 Taylor & Francis Publishing Report (latest version October) on following pages.**



## Highlights

### Top Performing Articles (last 12 months)

Top Downloaded Article		Top Cited Article	
Article Title	No. of Downloads	Article Title	No. of Citations
An Unhomely Feeling	767	Eco-phenomenology and the Maintenance of Eco Art: Agnes Denes's A Forest for Australia	2

Top Altmetric Score	
Article Title	Altmetric Score
Japanese Art in Australasia During the Second World War	64

### Highlights

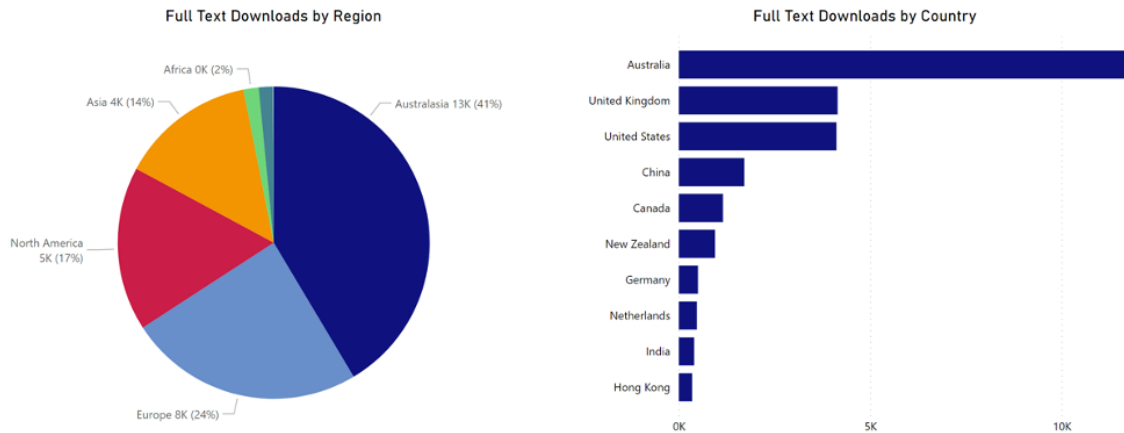
18K 2022 Downloads	26 2022 Volume Year Publications	(Blank) 2022 Volume Year OA Publications	0.1 2022 Impact Factor	(Blank) 2022 CiteScore
(Blank) Acceptance Rate (%)	141 Median Days Submission to 1st Decision	105 Median Days Acceptance to Online Pub	Q3 2022 Impact Factor Best Quartile	2022 CiteScore Best Quartile

## Most Downloaded Articles in the Past 12 Months (from Past Three Years)

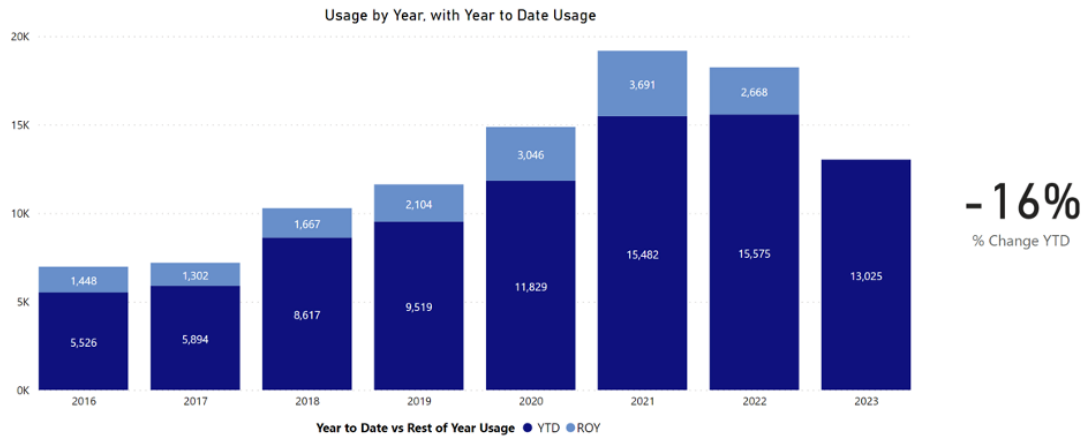
Article Title	First Author	Volume and Issue	Open Access	No. of Downloads
An Unhomely Feeling	Veronica Tello	Volume 22 Issue 2	No	767
Obituary: Michael Jagamara Nelson (c. 1947-2020) "Without the story the painting is nothing"	Vivien Johnson	Volume 21 Issue 2	No	324
Shifting the Ground: Rethinking Chinese Art	Genevieve Trail	Volume 21 Issue 1	No	304
I AM GORDON BENNETT	Rex Butler	Volume 23 Issue 1	Yes	239
Queer Curatorial Relations: A Dialogue on Five Recent Projects	Melissa Ratliff	Volume 23 Issue 1	Yes	237
Fabulous Retroactivity: Time and Colonialism in Gordon Bennett's Possession Island	Desmond Manderson	Volume 20 Issue 2	No	210
After Boomalli: Art, Activism, and Feminism - Fiona Foley in Dialogue with Paola Balla	Paola Balla	Volume 22 Issue 2	No	188
Kate Daw (1965-2020)	Jenepher Duncan	Volume 20 Issue 2	No	174
The 'Women's Show' after House of Slé: A Dialogue Between Bhenji Ra and June Miskell	Bhenji Ra	Volume 22 Issue 2	No	169
The foreign and the out-of-place in Melbourne's early modern collections	Cordelia Warr	Volume 22 Issue 1	No	166

## Article Downloads - Usage by Country & Region

Usage shown is for the last full year, plus the current year.



## Article Downloads - Taylor & Francis Online (TFO) Usage



## 8. Business Manager's Report

Rebecca Renshaw, AAANZ Business Manager

The 2022-2023 FY saw the retention of membership to AAANZ and an increase in income due to the conference being held online for a second year enabling access across the regions and internationally. The University of Melbourne in partnership with Monash University were instrumental in supporting AAANZ to ensure bursaries were made available, waiving the conference loan fee of \$10,000 and working with AAANZ to maintain membership (post the second year of the COVID-19 pandemic). AIAH Art History Grants were made available for a third year to the amount of \$20,000 to continue supporting the sector and research. Although there were still challenges with the 2022–2023 FY due to the ongoing affects post-pandemic AAANZ finished the year with a surplus increase from the previous year.

Cross-promotional activities with Art Monthly continued with online and print presence. Art Monthly for a third year will print the winners and judges' comments of the 2023 AWAPAs in their first issue for 2024.

The AAANZ Membership base for the 2022–2023 FY was 468 (an increase of 8% from the previous financial year 2021–2022; this includes University of Melbourne and Monash University supporting 17 bursaries and an increase reach regionally due to the conference being on-line). Of that there were 233 full, 217 concession, 3 international, 15 institutional members.

The "News" page of the website continues to be used by the sector and Members as a direct way for the sharing of communication such as industry news, awards/prizes, employment opportunities and advocacy. The subscriber list is 3,169 (an increase of 5% from the previous financial year 2020–2021). The average open rate is 47.09% (which is up by 35%) and click rate 10.02% (which is down by 67%). This is below the industry average of 24.02%.

Website traffic for 2022 was 50,874 views, 20,076 visitors and 2.53 views per visit and 2021 was 55,857 views, 21,191 visitors and 2.64 views per visit.

I would like to thank the AAANZ Executive and AAANZ Members for their ongoing support throughout the year. The feedback, suggestions, and communications I receive is invaluable for the ongoing work AAANZ is committed to and the Members it represents. The Association relies on the voluntary commitment of its Members and Executive Committee and for that I am very appreciative.

## 9. Declaration election/appointment to positions on Executive Committee

- **Treasurer**  
Appointed Sam Beard
- **Marketing & Communications**  
Appointed Katrina Grant
- **Northern Territory Representative**  
Appointed Joanna Barrkman



- **Aotearoa | New Zealand Representative** (two positions)  
Appointed Linda Tyler  
Appointed Raymond Spiteri
- **Indigenous Australian Representative**  
Appointed Fiona Folley
- **Aotearoa | New Zealand Māori and Pasifika Representative**  
Appointed Caroline Vercoe
- **Artist Representative**  
Appointed Martyn Jolly
- **Student Representative**  
Appointed Soo-Min Shim

## 10. Special resolution

### Motion

*In accordance with Section 24 of the Associations Incorporation Act 1985 (SA) the Art Association of Australia & New Zealand alters its rules to include new sections on Membership Fees, Complaints and Grievances and changes to existing clauses as outlined in the Summary Table of Proposed Amendments to the 1999 Rules of Association*

More Information:

[Click here](#) for background information and summary of proposed changes

[Click here](#) for proposed revised Rules of the Association

[Click here](#) for a copy of the current Rules of the Association (1999)

### Voting

Under section 15 of the Rules each financial member present or by proxy is entitled to vote.

Motion to accept: Linda Tyler

Second: Kate Warren

All in favour: All

## 11. Other Business

Policies and procedures produced and be made available on the website