

ANNUAL GENERAL MEETING AGENDA

4.15 pm AEST, Thursday 5 December 2024

Australian National University, Coombs Theatre, HC Coombs Building

- 1. Acknowledgement of Country**
- 2. Apologies**
- 3. Present**
- 4. Acceptance of 2023 AGM Minutes**
- 5. President's Report**
- 6. Treasurer's Report**
Sam Beard

The opening retained earnings was \$61,856.77. AAANZ revenue was \$58,606.19 and expenses were \$69,432.15. The current year saw a deficit of \$10,825.96 and Members' Equity at the end of the 2022/2023 FY was \$51,030.81.

Revenue and expenses notes are:

- Grant income of \$20,000 from the Australian Institute of Art History was accounted for over two financial years, \$10,000 in the 2021/2022 FY and \$10,000 in the 2022/2023 FY. In the 2023/2024 FY AIAH did not fund a grant. This is reflected as a \$10,000 deficit in members' equity in the 2023/2024 FY. AIAH will award a \$25,000 grant in the 2024/2025 FY.
- ANZJA editorial expenses of \$5,500 for the 2021/2022 FY were reflected in the 2022/2023 FY due to administration of the journal moving to the University of NSW (UNSW). Journal royalties of \$8,231.19 were held on behalf of UNSW and transferred to the university in the 2023/2024 FY. Journal costs for two years of \$31,256.67 were paid to the UNSW.
- Power Institute (University of Sydney) paid conference income of \$10,000 from the 2021 AAANZ Conference to AAANZ. Of this, \$5,000 was allocated for 2024 to assist with the provision of low-income bursaries and complimentary registration for Aboriginal, Torres Strait Islander, Māori, Pasifika peoples for the AAANZ Conference.

- Membership and Subscriptions revenue decreased due to AAANZ administering the 2022 conference registration and not the 2023 Conference registration.
- Sponsorship of \$12,247.96 was paid in prize money for the AWAPAs and PhD Prize.
- The cheque account was closed in the previous FY as AAANZ uses online banking. \$188.21 was transferred into the business account and this was reflected in Other/Sundry.
- Decrease in salary and wages reflect the business manager position concluding in November 2024.
- Coach training for the mentors as part of the AAANZ mentorship program was paid of \$825.
- AAANZ paid conference expenses of \$989.69 for travel and accommodation.
- At the beginning of the financial year July 2023 AAANZ had cash in the bank of \$42,155.99 and finished with \$31,330.03 placing AAANZ in a sound financial position going into the 2024/2025 FY.

7. Journal Report

Verónica Tello and Anastasia Murney

The Journal is based at UNSW Art & Design (2022-2027).

Executive Summary: At the time of writing, Taylor & Francis' representative for the Journal is on annual leave. As such, we have been unable to obtain the annual data analysis for submissions, citations, access, and impact. However, anecdotally, we can report that the Journal has received a significant increase in submissions over the last year. When we first started editing the Journal, we received approximately 5 submissions for the annual Open Issue of 2023 and had to solicit the remaining articles. For our 2024 Open Issue, we received over 20 submissions for peer review and over a dozen quality submissions, which we will publish before the year ends in Vol 24, Issue 1, detailed below.

The growing interest in the Journal is connected, I believe, to our active social media presence, on the one hand, and our community outreach, on the other (Our Instagram account has gone from having approximately 250 followers to over 1000, which we will continue to grow, driving up readership, and eventually, citations and impact). Through social media and outreach, we have sought to connect with scholars, artists, and curators who may not have historically engaged with or published in the Journal and open it up to new voices and readers.

Since editing the Journal, we have also put in motion the first Aboriginal-led issue of the ANZJA, which will be published as Issue 1 of 2025, edited by Prof Brian Martin and Jessica Neath. This builds on the Journal's first Indigenous-led issue, edited by Ngarino Ellis and Heather Igloliorte, Issue 2 of 2023. Through editing these two issues, in 2024, the Journal developed an Indigenous scholarship publishing guideline in dialogue with Ali Baker, Executive Member of AAANZ, ANZJA guest editors Ellis, Igloliorte, Martin, and Journal ANZJA Editorial Committee Member Jaye Early. We see the guidelines as a

necessary living document and have been implementing and modifying them as we publish the work of Indigenous colleagues, responding to shifting needs. We will include these guidelines on the Journal website in 2025.

Verónica Tello, December 4, 2025

2024 Issues

Volume 24, Issue 1 (2024), documenta fifteen, guest edited by Amelia Winata, Cameron Hurst, Chelsea Hopper, Giles Fielke, Helen Hughes, Hilary Thurlow, and Paris Lettau (Index Journal)

<https://www.tandfonline.com/action/showAxaArticles?journalCode=raja20>

ANZJA published a Special Issue on documenta fifteen, guest edited by emerging art historians Amelia Winata, Cameron Hurst, Chelsea Hopper, Giles Fielke, Helen Hughes, Hilary Thurlow, and Paris Lettau. They are also editors of Index Journal, the preeminent journal for postgraduate art historical scholarship in Australia. Tello and Index conceived the issue to foster stronger connections between ANZJA and emerging art historians. Winata, Hurst, Hopper, Fielke, Hughes, Thurlow, and Lettau focussed on a timely topic for contemporary curatorial and exhibition studies, documenta fifteen, and their special issue has already garnered significant attention. While only published in late November, it has received unprecedented levels of engagement. For example:

- Can T. Yalçinkaya's article, 'Making Friends' as Labour: The Political Economy of the Lumbung in documenta fifteen has been **viewed 1075 times**,
- Charles Esche's 'The First Exhibition of the Twenty-First Century—Lumbung 1 (documenta fifteen), What Happened, and What It Might Mean Two Years On' has been **viewed 675 times**.

The documenta issue features contributions from emerging and established artists, art historians, and academics based in Australia and internationally. Authors other than those cited above include Richard Bell, Terry Smith, Thomas Ragnar, Claudia König, VCA BIPOC Collective, Di Liu, Tara McDowell, Nikos Papastergiadis, Danny Butt, Naveed Farro, Victoria Lynn, and Tara Heffernan.

Volume 24, Issue 2 (2024), Open Issue

In December, ANZJA will publish an Open Issue featuring contributions from Anthony White, Dorell Ben, Claire Roberts, Edward Hanfling, Sean Loughrey, Sarah Rodigari, Drew Pettifer, D. A. Calf, Laura McLean, Anna Parlane, Issah Seini, Alexander Alberro, Rex Butler, Andrew McNamara, Helena Grehan, and Gail Priest. The issue, as noted before, received a significant number of submissions, and the published articles, visual essays and reviews cover a range of important topics: the politics and aesthetics of whiteness in Australian art, the legacies of Ian Burn, modern Chinese art, and child art.

2025 Issues

Volume 25, Issue 1 – We are currently managing the peer review process for our inaugural Aboriginal-led special issue, Tarrang, guest edited by Brian Martin and Jessica Neath (to be published July 2024).

Volume 25, Issue 2 – The deadline will close on December 20 for submissions for our next Open Issue (to be published December 2025). We expect to receive a high volume of submissions. We will meet with the Editorial Committee in early February to decide which submissions should progress to peer review.

ANZJA Team:

Dr Peter Blamey has offered his trustworthy copyediting services over the last couple of years, and in 2024, we welcome Dr Harriet Johnson as our new copyeditor from Vol 24, Issue 2. Lige Qiao has managed our Instagram account over the last few months and will continue to do so into 2025. In 2024, the Journal welcomed three new members to the

Editorial Committee:

Jaye Early, Kasia Jezowska, and Shuxia Chen. They join Professor Jennifer Biddle, Dr Bianca Hester, Dr Astrid Lorange, and Dr Diana Baker Smith.

8. Business Manager's Report

The 2023-2024 FY saw the continued retention of membership to AAANZ. The first in person conference following the COVID-19 pandemic was held at Griffith University. The conference loan fee of \$10,000 was waived enabling AAANZ to build members equity. This and the \$10,000 received from Power from the conference in Sydney enabled bursaries for the 2023 and 2024 conference and complimentary registration for Aboriginal, Torres Strait Islander, Māori and Pasifika peoples. AIAH Art History Grants were reviewed in 2023 and one research grant of \$25,000 was awarded in 2024. Cross-promotional activities with Art Monthly continued with online and print presence. Art Monthly through the AWAPAs video announced the winners and highly commended for the 2024 AWAPAs.

The AAANZ Membership base for year-end 2024 is 429. Of that, 199 concession, 182 full rate, 18 international, 16 large institutional and 14 small institutional. 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 3,333.

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. I would especially like to thank the outgoing President Wendy Garden for her leadership and it has been an absolute pleasure working with her and the dedicated executive.

9. Declaration election/appointment to positions on Executive Committee

- **President** Katrina Grant (Power)
- **Australian Capital Territory Representative** Anthea Gunn (Australian War Memorial)
- **New South Wales Representative** Nick Croggon (Power)
- **Queensland Representative**
- **South Australian Representative** Melanie Cooper (Adelaide College of the Arts)
- **Tasmanian Representative** Karen Hall (University of Tasmania)
- **Victorian Representative** Rex Butler (Monash University)
- **Western Australian Representative** Jessyca Hutchens (Berndt Museum)
- **Indigenous Australian Representative** Ali Gumillya Baker (Flinders University)
- **Student Representative/s** Amelia Birch (University of Western Australia) and Gillian Daniel (Australia National University)
- **Advocacy Representative** Wendy Garden (Museum and Art Gallery of the Northern Territory)

11. Other Business