



# IMAGine awards 2018

inspiring museums and galleries in excellence

# MINISTER'S FOREWORD



Welcome to the 2018 IMAGinE Awards. With a record 97 nominations received, covering a range of outstanding projects, programs and people, tonight's awards showcase the diversity and the incredible commitment and innovation that exists across the museum and gallery sector in New South Wales.

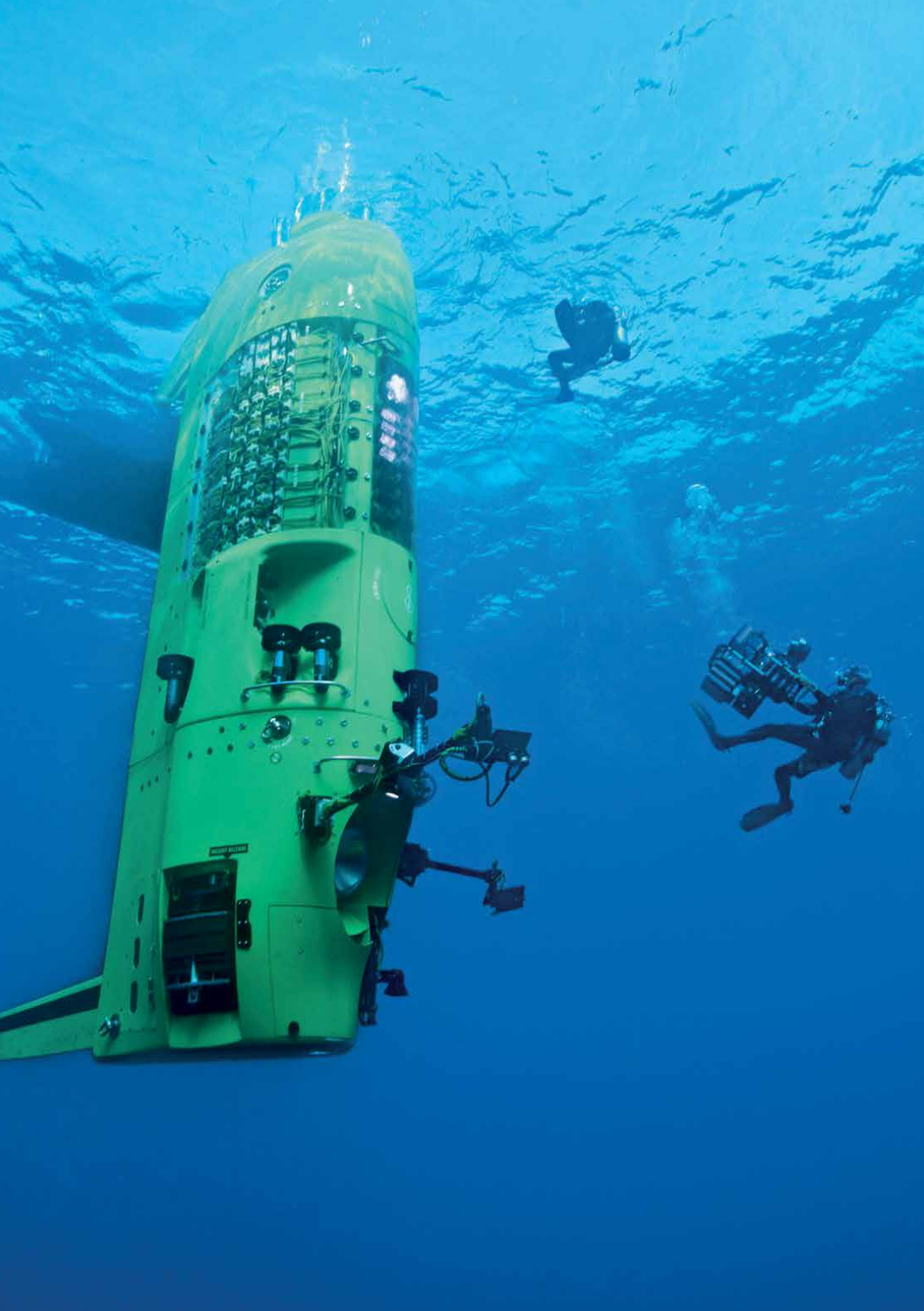
It's pleasing to note that the judges were impressed with the high quality and competitiveness of entries. In particular, initiatives across all engagement categories were considered highlights and exhibition nominations again resulted in robust deliberation. In general, all nominations used innovative practices to bring quality programming and inclusiveness to their institutions and communities across NSW. I congratulate the Aboriginal Cultural Heritage and Arts Association (ACHAA) for supporting the inaugural ACHAA Award for Excellence by an Aboriginal Curator, in recognition of outstanding work done on an exhibition.

There would be no celebration of these successes without the support and investment of many organisations, groups and individuals, including museum volunteers and local councils. Through Create NSW the Government's commitment to the visual arts, cultural heritage and Aboriginal program sectors is significant and remains integral to my ambition that we continue to support regional development and cultural growth, across this State.

Join with me in congratulating all winners and nominees and thanking IMAGinE Award partners Regional and Public Galleries NSW and Museums Australia NSW for their encouragement and involvement.

Finally, in thanking Museums & Galleries of NSW for the work it does, let's celebrate the 2018 IMAGinE Awards in the spirit of its name: Inspiring Museums and Galleries in Excellence.

**The Hon. Don Harwin MLC,  
Minister for the Arts**



Nominations in the Exhibition Projects category demonstrate innovative design and approaches to significant permanent or temporary exhibition projects. We seek examples with strong community and audience participation; projects where partnerships were key to their development; and where publications and resources were produced in conjunction with an exhibition. Exhibitions that gained significant media attention are also encouraged.

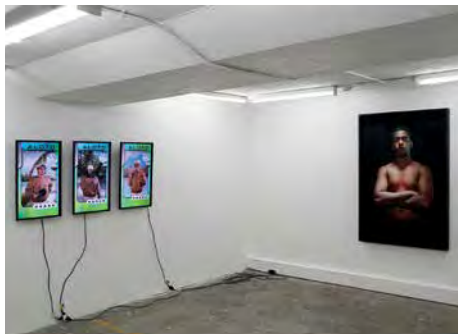
# EXHIBITION PROJECTS

This category makes a distinction between museum and gallery practice. Within these practice areas one award is given in each of three groups: volunteer-run organisations; those with 3-10 paid staff; and those with 11 or more paid staff.



# EXHIBITION PROJECTS - GALLERIES

Volunteer or up to 2 paid staff



## Antidote and Alaska Projects Engender

This group exhibition featured photographic and large scale video works from seven diverse artists including six from Australia. Exploring the notion of gender as a social construct, it presented artists whose work questions the rigid semantic understanding of male vs female, aiming to disrupt the zeitgeist-driven perception of people as bodies with set roles.

Through the lens of feminist, queer, trans and anti-racist subjectivities, the exhibition offered diverse representations of gender which defy categorisation, revealing how gender informs lived experience across marginalised identities. The inclusion of both established and emerging contemporary artists resulted in an interesting, truthful and critical cross-section of artistic practice. Featured artists included Tony Albert, Angelica Mesiti, Liam Benson, Get to Work, Echo Morgan, Angela Yu and Archie Barry.

The success of the exhibition lay in the presentation of works that were effective in their ability to transpose a complex set of ideas through a direct form of aesthetic engagement. The exhibition was consistently described as timely, and honoured the underlining and pressing nature of the LGBTQIA+ debates and accompanying politics, subsequently reminding viewers of their own participation in these systems.

Volunteer or up to 2 paid staff



## Bega Valley Regional Gallery Inlet/Outlet – Julian Meagher Residency Exhibition

In April 2017 the Gallery welcomed prominent Sydney artist, Julian Meagher, as inaugural artist in residence. A pilot project for a long term partnership between the National Parks and Wildlife Service and the Gallery, the residency offers opportunities for visual artists to draw from the unique natural environment of the local region, while expanding their practice and connecting with regional communities.

Meagher's resultant body of work marks a significant development in his practice, seeing him master the landscape genre where previously he was known mainly for portraiture and still life works.

As part of the project, the Gallery held workshops for both aspiring and practising artists from Tulgeen Disability Services and Bega High School, as well as a masterclass for local artists which drew participants from as far afield as the ACT. Meagher also hosted an Artist's Supper highlighting local produce with guests including fellow painters, Guy Maestri, Laura Jones, Phil James and Danny Morse.

The project was recognised by Meagher as an innovative way to build an audience for his work, strengthen peer to peer relationships between metro and regional artists and a fruitful way to reassess the direction of an artist's practice.

# EXHIBITION PROJECTS - GALLERIES

Volunteer or up to 2 paid staff

3 - 10 paid staff

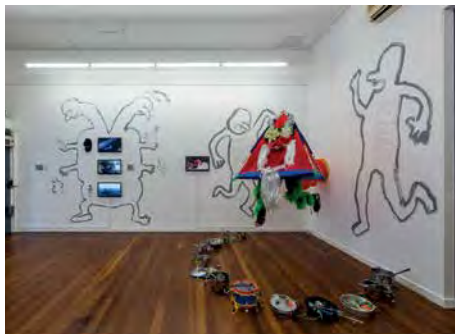


## The Lock-Up justiceINjustice

In this unique collaborative project, artists and lawyers worked together to explore several high profile public interest cases that underline issues of injustice and marginalisation. The project included an exhibition, a panel as part of Newcastle Writers Festival, an Art & Law Symposium and a curated music event.

Seven contemporary Australian artists created six new works for the exhibition. Case material, information about inner workings of each case, lawyers' professional perspectives and conversations with family members of victims, allowed the artists unprecedented insight to produce deeply informed works presenting audiences with new ways of considering cases that had become well known through the media. The project involved over 50 individuals working together to develop and present this complex, multi-layered exploration of injustice and associated social and personal impact.

*Songs for Justice*, a specially commissioned evening of music in conjunction with the exhibit, featured highly-regarded singer songwriters Grace Turner and Tonchi Macintosh performing songs about the cases of Eddie Murray, Cornelia Rau and Roni Levi, written by lawyer Ray Watterson who worked on the cases, with music arranged by Turner and McIntosh. The *Art & Law: Putting Justice into Practice* symposium was a unique and powerful coming together of artists, lawyers, writers, academics, family members and students with the general public to explore issues raised through the exhibition.



## 4A Centre for Contemporary Asian Art

The Burrangong Affray:  
Jason Phu and John Young Zerunge

This project reflects upon a series of anti-Chinese riots which occurred on the Burrangong goldfields in the 1860s. After a series of residencies, Asian-Australian artists Jason Phu and John Young Zerunge were commissioned to respond to this history while developing public art works in Young, NSW. The exhibition allowed each artist to extend and deepen their practices and experiment with new artistic mediums

Over 12 months the artists, along with curators, Mikala Tai and Micheal Do, undertook three research fieldtrips to the township of Young. The project team developed and nurtured lasting relationships with key local stakeholders, including the Lambing Flat Folk Museum, Young Historical Society and descendants of key individuals. This research informed, with input from historian Dr. Karen Schamberger, a series of participatory performances in Young and artworks exhibited at the Gallery by the two artists. These outcomes represent the Gallery's significant investment and commitment to working with regional partners and audiences to develop new works.

The project will conclude with several public monuments commissioned by Hilltops Council and a written catalogue. This material will consolidate the building blocks of research in this area, creating a legacy outcome that outlives the project.

# EXHIBITION PROJECTS - GALLERIES

3 - 10 paid staff



## Australian Design Centre Designing Bright Futures

In partnership with UNSW Art & Design, the Centre selected and exhibited the work of 12 outstanding graduating students across Bachelor and Masters of Design fields including: jewellery, textiles, graphics, object, interactive and spatial design. The aim of the project was to provide a public platform to connect the work of these designers with a broad audience. Students were chosen for the ways in which their work explored and promoted ideas of innovation and sustainable practice, capacity for social impact, commercial viability and the role of design in advancing well-being.

The project continues the Centre's commitment to supporting the work of makers and designers at every stage of their careers. To further assist emerging talents, one student received the ADC UNSW Art & Design Award providing them with mentorship advice in the first year of their professional career.

This ongoing partnership with UNSW Art & Design provides professional opportunities for graduates with an external exhibition experience; a wider marketplace to test and develop their work for sale, as well as enhanced access to leading practitioners who are at the forefront of current developments in contemporary design. The Centre is committed to connecting students with new audiences, artists, institutions and curators to encourage growth across all their professional networks. This annual exhibition fosters these partnerships and relationships.

3 - 10 paid staff



## Australian Design Centre Obsessed: Compelled to make

This project presented the work of 14 artists from across Australia, delving beyond finished objects, into the passion and practice of the individual makers. The project consisted of 14 films that tell the story of each artist exhibited alongside an object exemplifying their work, a full-length printed catalogue and exhibition website that profiled each maker with portraits, quotes, film and biographical information.

The framework of obsession was used to explore the act of making. The project aimed to discover how obsession consumes us, carrying us along in its wake, colouring every aspect of our lives. It looked at the complexities of materials and processes, the realities of day-to-day studio routine and unraveled what compels makers to create.

Film components were positioned at the centre of the exhibition. This placed the focus squarely on the artists' stories, making objects support the story rather than the traditional approach that treats the object as the hero. Footage shows the artists at work in their own studio spaces and talking about their process in their own words. Extensive collaboration and exploration with each maker allowed audiences to engage with the whole creative process.

The exhibition is an ADC *On Tour* national touring exhibition travelling to 12 regional venues with the support of the Visions of Australia program.

# EXHIBITION PROJECTS - GALLERIES

3 - 10 paid staff

3 - 10 paid staff



## **Bank Art Museum Moree** Yeladu! Kamilaroi Art Today

This exhibition explored the diversity of contemporary Kamilaroi art practice with a focus on film-based media by emerging and established artists. The project commissioned three new works, two by local Moree artists and included a community leaders luncheon, an associated artist residency and a schoolbased engagement program.

Many Kamilaroi people were forced into reserves and barred from using traditional language and cultural practices throughout most of the 20th century. Subsequently, much of Kamilaroi knowledge has been lost or is no longer commonly practised. In recent years local people have begun to reclaim their cultural heritage and language, ceremony and dance are all taught in local schools.

The exhibition showcased an exciting diversity by placing emerging and established Kamilaroi artists working across Australia alongside each other. Yeladu! means “now!” in Gamilaraay and the exhibition features a range of recent art making techniques used to articulate lived experience of Kamilaroi people today. Engaging public programs facilitated exclusive opportunities for community leaders to view the exhibition prior to and during the exhibition’s opening, and discuss their experiences with artists.



## **Bankstown Arts Centre** Barambah: Cherbourg

This community driven project explored the histories of the Cherbourg Mission in South Queensland. It was initiated by local Indigenous Elders who have been meeting at the Centre to develop their ceramic practice over the last six years. For this exhibition the group recreated a model of Cherbourg with fired clay. The exhibition reflects upon the experiences of living in Cherbourg and included an immersive 50 piece ceramic installation alongside video interviews. This cultural project was created over a nine month period.

Drawing on their lived experience at the Cherbourg Mission, the artists explored the iconic site as a way to open up a dialogue about the wider Indigenous experience under strict government control. Working collaboratively the 15 artists continually informed each other’s works, resulting in a powerful and evocative series of artworks made specifically for this exhibition.

The project was unique as it was able to present a lived history of the stolen generation and communicate this important Indigenous history to local and wider communities, promoting further discussion and acknowledgement. The exhibition encouraged local citizens to interact with important Aboriginal issues such as displacement, state control and segregation.



# EXHIBITION PROJECTS - GALLERIES

3 - 10 paid staff



## **Bathurst Regional Art Gallery**

**The Unflinching Gaze:**  
photo media and the male figure

This exhibition, curated by Richard Perram, surveyed how the male figure has been depicted using photographic & digital media over the last 140 years. A partnership project with the Leslie-Lohman Museum of Gay & Lesbian Art, NY, it sought to deliver a ground-breaking exhibition to regional NSW, raise awareness of LGBTQIA+ issues and attract new audiences to the Gallery.

The objectives of the exhibition were threefold; to create a niche tourism experience exclusive to Bathurst, to reach out to the LGBTQIA+ community in regional and metropolitan centres and to provide the people of the Bathurst region with a world class photo-media exhibition.

Themes dealt not only with aesthetic concerns but also engaged the community in a discussion around social issues.

Importantly, the exhibition placed Australian artists within both an international and a queer context. The Australian artists in this exhibition embraced its queer gaze as a way for their work to be considered outside the orthodoxy of most curatorial considerations. Commissioning new works by Liam Benson and Owen Leong also provided these artists with an opportunity to address LGBTQIA+ issues in their practice.

3 - 10 paid staff



## **Blue Mountains Cultural Centre and Tweed Regional Gallery & Margaret Olley Art Centre**

**David Hockney: Words & Pictures**

The two Galleries partnered to bring this exhibition of internationally acclaimed artist David Hockney to regional Australia. The exhibition travelled from the British Council in London and was visited by 48,000 people across the two venues.

This ambitious exhibition project presented four major suites of the artist's prints produced between 1961 and 1977. A complementary exhibition of private works from the artist's brother, John Hockney's collection was also curated, allowing a number of works that had never been seen publicly to be shown.

It is rare for two regional galleries to partner to pitch for a major international touring exhibition, particularly galleries that are geographically distant. Through close communication, high levels of trust and the sharing of resources the Galleries overcame many obstacles and challenges to bring the exhibition to Australia. The project relied on a highly organised collaboration relating to international shipping, customs, budgeting, logistics and insurance.

The project provided audiences access to a major body of work from one of the world's most distinguished artists. A wide range of public programs, gallery talks and educational activities were programed to coincide with the exhibition at both venues.

# EXHIBITION PROJECTS - GALLERIES

3 - 10 paid staff

3 - 10 paid staff



## Bondi Pavilion Gallery

**We, the People who live for the Beautiful**

In recognition of the 40th anniversary of the Mardi Gras March, the Gallery partnered with the Aids Council of NSW (ACON) and the Sydney Gay and Lesbian Mardi Gras to present a month long exhibition and public program celebrating the power, beauty and diversity of the LGBTQIA+ community. The project aimed to recognise and seek justice around a history of gay hate murders in the area.

Between the late 1970s and early 1990s, Sydney's Eastern beaches were the location of multiple gay hate crimes, claiming the lives of many gay men and trans people. This brave project used art to create a safe environment in which to ignite conversations around these historical injustices. The exhibition aimed to use art as the foundation for community consultation, build awareness of the Bondi Memorial Project and facilitate conversation around justice and community health in relation to historic violence against the LGBTQIA+ community.

The contemporary exhibition presented performance, installation, beading and site-specific video artwork alongside never before exhibited photography taken at the first Mardi Gras protest. Accompanying public programs included commissioned historical violence history walks in Marks Park, documentary and performance screenings and childrens workshops.



## Goulburn Regional Art Gallery

**Arlo Mountford: Deep Revolt**

This mid-career survey of work by renowned Australian video artist Arlo Mountford presented over a decade of work encompassing video works, kinetic sculpture, installation and works on paper. It represented a series of firsts for the Gallery; the first mid-career survey of a video artist, the first time most works had been shown outside of Victoria, the first touring initiative since 2010 and the first publishing initiative since 2011.

The project was an ambitious undertaking for the Gallery and the community response proved the region's strong appetite for truly contemporary work, and their capacity to engage with and experience it on a host of levels. The exhibition presentation was of an extremely high quality, creating an incredible experience for audiences who had not seen experiential and kinetic work at such a scale before in Goulburn.

Public programs were designed to layer access to the conceptual and technical elements of the artist's process and work. The Opening was followed by an interpretive music set performed by a local groove trio who were given a curated playlist devised by the artist. They were given licence to further interpret the list after viewing his work. Other programs included an 'In Conversation' with writer Oliver Watts as well as a host of practical programs for young people in stop motion animation. A catalogue was also produced to accompany the exhibition.

# EXHIBITION PROJECTS - GALLERIES

3 - 10 paid staff



## Hazelhurst Arts Centre Dream Machines

This project brought together five artists and collaboratives who are contemporary polymaths; whose practice intersects art, science, technology, engineering and mathematics. These artists are at the forefront of contemporary art practice in Australia, producing functional artworks and imagined machines for audiences to engage and interact with.

Coinciding with National Science Week, the exhibition was a celebration of innovative and sustainable art practices that created inspiring inventions that were also artworks. At the core of the project were ideas around DIY aesthetics, the adaptation of utilitarian objects, machine aesthetics, hacking and re-purposing, and how creativity is integral to innovation. These works aligned with recent international focus on the STEAM movement, recognising the equal importance of Arts in the pursuit of innovation and excellence, alongside Science, Technology, Engineering and Maths.

The exhibition opened up the audience's imagination to the possibilities of creation, while challenging preconceptions of what art could be in a gallery environment. Interactive works engaged audiences in new ways and asked them to think about design, functionality and playful repurposing.

A *Make Your Own Dream Machine* competition also challenged school-aged students to respond to the exhibition themes by imagining and creating their own functional devices.

3 - 10 paid staff



## Hurstville Museum & Gallery St George on a Sunday

This photographic exhibition captured residents of the Georges River area pursuing their favourite recreational activities. The Gallery collaborated with TAFE NSW St George College of Fine Arts, allowing students to get hands-on experience taking photographs of local people and highlighting the diverse and rich community of the area. The exhibition expanded on traditional portraiture to also showcase the local area's natural beauty and the diverse variety of community groups within the region.

Local residents who responded to a community call out for people who live, work or play in the Georges River Council area were photographed by students whose work was then marked as part of their TAFE coursework. Students were challenged to a real world situation, requiring them to meet with the participants, talk through their ideas, organise the photoshoot and provide the finished photos and accompanying labels. It also gave the students the opportunity to have their work showcased in a professional gallery space.

*Sunday sessions* were offered reflecting the type of leisure activities featured in the exhibition. These included yoga, board gaming and a photography workshop. All programs were offered free of charge. Parents with babies were invited to attend a *Baby Explorers* session and given a guided tour of the exhibition while their babies played with sensory toys.

# EXHIBITION PROJECTS - GALLERIES

3 - 10 paid staff

3 - 10 paid staff



## Lake Macquarie City Art Gallery BOARD

In line with the outdoors character of the summer season, and championing fresh viewpoints and everyday relevance, this exhibition celebrated the board as a ubiquitous feature of Australian life and therefore fertile ground for multidisciplinary visual arts practice. Contemporary artists were selected for their interest in board-based subcultures, specifically surfing and skateboarding.

The dynamic and engaging artworks drew on personal, metaphysical and narrative associations. The artists also broached questions about creativity and art, going beyond 'the ride' to present the audience with a worldview, challenge stereotypes and describe survival, ethical concerns or emotional conditions. The exhibition also featured rare surfing artefacts, including a popular large-scale wall installation of vintage surfboards.

Partnerships were picked up and extended through the raft of programs and events staged over the summer. Programming was based around artmaking and culture – drawing together artists, makers, writers and the community. The programs engaged multiple generations of board exponents directly involved in riding and making, as well as spectators and casual observers. Programs included two small complementary exhibitions, an outdoor art event in the sculpture park and a festival-style day featuring a half pipe skateramp, competitions and demonstration, market stalls, food vans, drawing activities and artist forum.



## Leo Kelly Blacktown Arts Centre BalikBayan: Contemporary Filipino-Australia Art

This multi-artform and community activation project celebrated and uncovered contemporary Philippine arts and culture. Created around Blacktown's large Filipino community, the project was part of the *Bayanihan Philippine Art Project*.

The Gallery was transformed into a gathering space of intersecting contemporary art forms, community activations, workshops and events. The vibrant program celebrated one of the largest communities in the region and featured Sydney and Manila based artists with Filipino ancestry whose works explore projected futures or look back towards their origin.

This community engaged program was supported by local Filipino community arts and cultural advocates, Sinta Group, feminist activists, local community groups, Asian Women at Work, and the Philippine Australian Community Services Inc.

The Sydney-wide partnership also included the Art Gallery of New South Wales, Campbelltown Arts Centre, Mosman Art Gallery, Auburn Peacock Gallery and M&G NSW, in association with the Philippine Consulate. The consortium of partners shared resources and collaborated on a project-wide marketing strategy to reach new audiences across Sydney, and to deliver projects on multiple sites that shared artists and artworks. The intense collaboration enabled institutional partnerships to develop further and the artistically-led activities engaged audiences in new and unexpected ways.



# EXHIBITION PROJECTS - GALLERIES

3 - 10 paid staff



## New England Regional Art Museum Myall Creek and Beyond

The Gallery along with The Friends of Myall Creek Memorial (FMC), Armidale Aboriginal Keeping Place and University of New England produced a program of exhibitions, public programs and a symposium that explored the history and on-going impact of the 1838 massacre of Aboriginal people at Myall Creek. The project included multiple pathways to encourage engagement with a range of audiences, particularly First Nation People.

The Myall Creek massacre is significant in Australian history because it was the only time when white men were arrested, charged and hanged for the massacre of First Nation Peoples. Newly commissioned works explored this difficult shared history to increase awareness and considered discourse about these events and their continued impact on both Aboriginal and non-Aboriginal people. Accompanying cultural and community events were aimed at building the profile of the Myall Creek Memorial as a vital site for reconciliation and to encourage increased participation in their annual commemoration.

The project was informed by a process of community consultation facilitated by a partnership with the FMC. Connected Aboriginal communities were highly involved in all aspects of the project as consultants, workshop participants and facilitators.

Importantly the program was delivered in multiple locations within the region ensuring that the program was accessible to multiple communities and that barriers of distance were minimised.

3 - 10 paid staff



## Newcastle Art Gallery The Phantom Show

This exhibition hosted the largest array of artists ever gathered to celebrate the art of popular comic book character, the Phantom. It included over 50 artists, 14 from Newcastle and the Hunter region, and displayed more than 200 works of art. The project was an opportunity for the Gallery to revisit one of its first major exhibitions, *The Ghost Who Walks*, held in 1977.

The playful and multi-layered exhibition featured an interactive Skull Cave and Phantom Throne, a catalogue, children's art trail and an education space exploring archetypal cartoon words. An array of innovative public events saw the Gallery activated with 'Bengala' inspired flaming torches and purple lighting, African drumming, artist talks and tours by torchlight.

The affection that many people in the community have for the Phantom was a key mechanism for welcoming diverse audiences. The exhibition engaged local artists in the development of new work and celebrated these artists alongside their nationally recognised peers. The experience of walking through the exhibition, exploring a range of ephemera and memorabilia alongside works of art allowed the audience to build connections between those objects and artefacts and how they had meaningfully impacted on the lives of artists across Australia and across generations.

# EXHIBITION PROJECTS - GALLERIES

3 - 10 paid staff

3 - 10 paid staff



## Orange Regional Gallery Interiors

The exhibition brought together modernist and contemporary artworks, drawn from national, state and regional art galleries and private collectors to investigate a diverse range of indoor places including domestic, religious and work spaces. Audiences navigated around a sequence of interiors that shape the physical and psychic contours of our lives.

A series of rooms were created within the gallery space to amplify the sense of intimacy, intrigue and surprise. Through a dynamic juxtaposition of modernist and contemporary works, enhanced by a unique and flexible exhibition design, the project contributed to new perspectives on the genre.

The project was developed to coincide with the annual *Food of Orange and District Week* festival in April. This is a period which sees increased visitation to the Central West region with cultural tourism increasingly becoming a drawcard.

The Gallery collaborated with primary schools across the region, presenting 22 workshops for K-6 students in which children experienced original works of art up-close, participated in slow-looking exercises, discovered painting and printmaking techniques, designed and created their own interiors and learned about how the exhibition was designed. The exhibition was also accompanied by a comprehensive catalogue, supported by the Gordon Darling Foundation, adding fresh perspectives to the established discourse around the theme.



## Penrith Regional Gallery & The Lewers Bequest Emu Island Exhibition Suite

This project was a multi-faceted, site-specific celebration of mid-century modernism, its connection to place, significance and lasting legacy. The exhibition suite drew clear connections between the history of Sydney modernism associated with the Gallery site, and the ongoing influence of the movement on contemporary artists.

The exhibitions highlighted the history, significance and legacy of artists Margo and Gerald Lewers and positions the Gallery as a key site of Australian modernist artistic practice between 1942–1978. This historical retelling was supported by a digital catalogue, five curatorial essays, three forum based public programs, an educational program and teacher resources.

The delivery of this ambitious exhibition suite was supported by external partners including the University of Sydney, Mosman Art Gallery and the Art Gallery of New South Wales. Friends of Penrith Regional Gallery also provided funds to support the conservation of five artworks by Margo and Gerald Lewers, enabling them to be shown for the first time.

The complexity of the exhibition suite's overarching narrative was supported by numerous audience access points. These included a large-scale ideogram which situated modernism, the Lewers and the Gallery within a broader art context and a video resource featuring a curatorial reading of the *Young Moderns* emerging artist exhibition.

# EXHIBITION PROJECTS - GALLERIES

3 - 10 paid staff



## Shoalhaven Regional Gallery Moonmilk Artist In Residence & Exhibition

As one of the first artist residency projects undertaken at the Gallery, this project was an important step in the continued development of its exhibition program and community engagement activities. Following an 18 month residency by artist Chris Fulham, the project culminated in an immersive and responsive sound tent displayed alongside traditional art exhibitions. It explored a new way of commissioning and producing artworks for both the Gallery and the artist.

Over the course of the residency, Fulham conducted a number of community engagement sessions that encouraged interaction with different evolutions of the artwork. The interactions were followed by feedback sessions where the artist sought information on the emotional response to the work, the sense of engagement with it, and ideas for development or changes. This community engagement encouraged an awareness of the project and provided a sense of ownership for the community during the exhibition period.

The exhibition was the first of its kind, an interactive and responsive work relying purely on sound as a medium had never been shown at the Gallery before. The unique nature of the project saw significant repeat visitation and word of mouth recommendations, especially among younger families and audiences not traditionally engaged with the gallery.

3 - 10 paid staff



## Shoalhaven Regional Gallery Promiscuous Provenance

Through a combination of traditional and cutting edge art practice this exhibition interrogated the strangeness of the early colonial artists' first encounters with the Australian landscape. Award winning local artist Anna Glynn was commissioned to create 35 new works inspired by cross disciplinary research that encouraged audiences to consider post-colonial Australian identity and history. The exhibition was supported by innovative public programs, a digital exhibition catalogue and a short documentary film.

This ambitious project aimed to provide an opportunity for a local artist to push her practice to a new level, and for the Gallery to continue its commitment to socially engaged exhibitions and programs. The exhibition paired new works by Glynn with works by Australian colonial artists to encourage viewers to consider the dislocation felt by the colonists and their attempts to understand the landscape through their art.

The ambitious programming and partnerships of this exhibition required Gallery staff to develop new ways of working and revealed the full ability of the team to undertake innovative programming. By working closely with the artist throughout a two year development phase, the curator was a partner in the final product in a way not previously explored by the Gallery.

# EXHIBITION PROJECTS - GALLERIES

3 - 10 paid staff

3 - 10 paid staff



## Sturt Gallery & Studios

**In These Hands – Mara nyangangka – celebrating 70 years of Ernabella Arts**

In 1971, six Indigenous artists from Ernabella Arts came to Sturt in a ground-breaking residency to learn weaving. Today Ernabella is a renowned Indigenous centre for art and design. This exhibition celebrated the historic links between two of Australia's oldest craft centres and the new contemporary work being produced by Ernabella.

In 2017 a new generation of Indigenous artists took that journey from Ernabella to Sturt for a residency in Sturt's Pottery and Ernabella's 70th birthday exhibition. Twenty-five artists contributed work for the exhibition, two of these artists completed residencies at the Gallery, creating new ceramic works specifically for the exhibition. A high quality bi-lingual catalogue to mark the project was also produced with ten exhibiting artists contributing text.

This exhibition was the most successful ever staged in terms of visitor numbers and public engagement. In the first major coordinated tour by the Gallery, the exhibition was shown at Craft ACT, Australian Design Centre, Sydney and Jamfactory in Adelaide.

The project renewed and strengthened the relationship with Ernabella and the partnership will continue with future collaborations. The project has also inspired the Gallery to explore other avenues to continue to work with Indigenous artists and Indigenous Arts organisations.



## Tweed Regional Gallery & Margaret Olley Art Centre

**A Painter's House:**

**Margaret Olley, John Honeywill, Guy Maestri, Lewis Miller & Monica Rohan**

Margaret Olley's home studio was filled with objects she collected and re-arranged as subject matter for her paintings for nearly 50 years. The re-creation of Olley's home studio remains an evocative legacy of her life and work, revealing much of her artistic processes. To continue the vitality of the inspirational force of Olley's house, the Gallery invited four contemporary painters to explore the re-creation. Each artist responded to the re-creation from the perspective of their own practice during a residency period.

This exhibition presented these contemporary responses alongside Olley's own work, highlighting new and creative views on what is generally a static display. It was an engaging exploration of the still-life genre using the home studio re-creation as a common source of inspiration. This is a vital element of the Gallery's commitment to maintaining and evolving the relevancy of Olley's home studio to new audiences and contemporary artists. The project recontextualised Olley's practice for the Gallery's regular visitors and engaged new audiences with her work.

Education and public programs targeted new audiences including children under five to diversify the Gallery's audience engagement as well as presenting events to deepen engagement with existing audiences.



# EXHIBITION PROJECTS - GALLERIES

3 - 10 paid staff



## Wagga Wagga Art Gallery The Long Paddock

This project was a collective reimagining of NSW's Travelling Stock Routes (TSRs), curated by Joni Taylor. These shared regional tracks, still reserved for droving, cover more than 600,000 hectares across NSW. Artists developed site-specific works exploring the past, present and future of these unique routes. The project engaged the community in sharing the historical, cultural and environmental significance of these changing landscapes.

Over two years invited artists conducted site-specific research across the TSR's. A series of prototypes were created using field recordings, ephemeral sculpture, temporary architecture, land art, and film. The outcomes of this project were then presented in an exhibition including nine newly commissioned large-scale works, a publication, and a robust suite of public programs and site-specific events relevant to the region.

Alongside the artworks is an ongoing body of research looking at Australian TSRs in the context of other disappearing world-wide cultural routes. The commissioned *Drovers Plant*, designed by Spanish collective Grandeza and housed in an adapted cattle crush, created a gallery intervention that presented an ongoing audio archive of local TSR stories. These stories were added to as the exhibition travelled. This nomadic structure could be taken outside of the gallery onto the stockroutes themselves and facilitated the public program of discussions, roundtables and performances.

11+ paid staff



## Campbelltown Arts Centre Lisa Reihana | Cinemania

This first ever Australian survey exhibition of New Zealand artist Lisa Reihana showcased three decades of video and photographic works which underscore her international status as a pioneer of experimental video art and multimedia installations.

An artist of Māori and British descent, Reihana works across digital video, film, photography, sound, performance, sculpture and design. She unpacks complex ideas around Māori identity and interrogates the colonial gaze, fabrication of history and representation of Indigenous peoples.

The Gallery's program links local Western Sydney stories to broader global issues and has a strong history of practice in community engaged contemporary art projects. Reihana's practice aligns with this, and is driven by collaborative work with First Nation communities across the Pacific.

A number of activations to engage the local Dharawal community and the Pacific community in Campbelltown were produced alongside the exhibition. These included a workshop exploring traditional and contemporary approaches toward individual and cultural representation as inspired by themes of costume and character and a street art workshop exploring the reclamation of personal and public space inspired by Reihana's appropriation of colonial wallpaper.

# EXHIBITION PROJECTS - GALLERIES

11+ paid staff

11+ paid staff



## Carriageworks

### 1917: The Great Strike

The Great Strike of 1917 had a significant impact on the NSW home front during World War I, and on the residents of Sydney, many of whom were working in local industries, including the Eveleigh Railway Workshop. In collaboration with the City of Sydney, the Gallery presented an exhibition commemorating the 100th anniversary of this watershed moment in Australian history. The exhibition paired new research into the strike with the contemporary voices of five commissioned artists, invited to respond to the strike and its legacy.

This commemorative exhibition featured historical objects and interpretation, alongside five specially commissioned artworks from Sarah Contos, Will French, Franck Gohier, Tom Nicholson and Andrew Byrne, and Raquel Ormella. An accompanying publication and program of talks, workshops and performances further examined the social and political impacts of this unprecedented industrial conflict, placing it within a national and international context.

A community open day was held to commemorate the event across the former Eveleigh Railway Workshops. It was a free day which included music, art, heritage and stories. The project gave audiences a new way to connect with place, learn about the past, and to reflect and understand more about the urban spaces they inhabit.



## Carriageworks

### Katharina Grosse:

### The Horse Trotted Another Couple of Metres, Then it Stopped

A site specific commission by the Gallery this large-scale work by renowned German artist Katharina Grosse used more than 8,000 square metres of fabric, draped and knotted in the public foyer. Using a spray gun, Grosse created a multilayered painting on the surfaces of the fabric, resulting in a sublime, otherworldly environment which audiences were able to walk around and enter to view.

The work was created in response to the unique industrial space. At the end of the exhibition, the work was de-installed and returned to Grosse's studio in Berlin. A publication is being created to document the development of the piece and will include a series of commissioned essays. The work has been praised as an artistic success, and opportunities are currently being explored to represent the work in other institutions across America and Europe.

To accompany the show, videos with the artist were created and a free artist talk with Grosse in conversation was presented. The Gallery also designed and delivered a series of workshops for local Indigenous students, engaging them with Grosse's work. The practical workshops supported the students to create new work in response to the installation. The workshops were free to local Indigenous Australian students as well as those from the National Art School program.

# EXHIBITION PROJECTS - GALLERIES

11+ paid staff



## Murray Art Museum Albury Material Sound

This multiform project, curated by Caleb Kelly, drew together six art practitioners who each created an experience of sound within installations constructed from everyday materials. The core elements of the project, an exhibition and a program of performances and workshops, all contributed to its success.

The exhibiting artists each challenge the stability of materials in their practice. Handmade instruments and electronics, recycled electronic components, outmoded technologies, fake technologies, imagined sounds and silences formed a series of dynamic installations that challenged the way we think about materiality in a cumulative sound experience.

Public programs included live performances, hands on workshops, a meet and greet BBQ and a closing dance party. The Gallery also collaborated with local Beechworth musicians Sister Cities; Melbourne based composer and musician Ela Stiles and Sydney based musician and artist DJ Yoni.

The local audience came without preconceived ideas on experimental art and so were open to new experiences. The project also fostered increased literacy within audiences with regard to subsequent sound and new media work presented at the museum. The unparalleled success of the exhibition has led to a second iteration to be presented at Black Mountain College Museum + Art Center, Asheville, North Carolina in mid 2019.

11+ paid staff



## Museum of Contemporary Art Australia

### Jenny Watson: The Fabric of Fantasy

This major survey exhibition brought together more than 100 of Jenny Watson's works from the 1970s to the present. Examining her innovative use of image and text, and the influences of punk and feminism, it included early realist drawings, large scale works on canvas, and numerous painting series on fabric.

Watson's art is innovative in terms of its use of materials and text, and has been highly influential to a younger generation of artists both in Australia and internationally. The critically acclaimed exhibition was structured around the idea of a 'remembered house', with a series of interconnected rooms reflecting key ideas, stylistic developments and conceptual breakthroughs; this was reflected in the exhibition design and catalogue. Pale yellow stripes evocative of the wallpaper in Watson's childhood home were painted down the central corridor of the exhibition, enlarged to give the impression the viewer had shrunk like Alice in Wonderland. The Music Room was designed to evoke the interior of a Melbourne nightclub with a punk soundtrack and portraits of Nick Cave and The Go-Betweens.

This significant exhibition shed new light on the work of a senior female Australian artist, a group that is still underrepresented in major museum survey shows. It also created a platform for discussion around painting, punk and feminism and how these ideas and practices have evolved since the 1970s.

# EXHIBITION PROJECTS - GALLERIES

11+ paid staff



## **National Institute of Experimental Art, UNSW**

**Parragirls, Past, Present**

This project culminated in a 23 minute 3D immersive narrative experience that presented a unique perspective on Parramatta Girls Home, a former state-controlled child welfare institution situated adjacent to the convict-era Parramatta Female Factory in Western Sydney.

In a collaboration with Parragirls (former residents of the Girls Home) and media artists the project aimed to rewrite the public history of the former child welfare institution, unsettling myth and memory. For the Parragirls it was an important recovery project and a chance to tell the story of the site in their own terms. Developed during the last two years of the Royal Commission into Institutional Responses to Child Sexual Abuse, the work unlocked memories of institutional 'care' that have until now been considered unrepresentable, giving voice to the unspeakable history of Forgotten Australians and Stolen Generations.

This groundbreaking immersive experience premiered at the EPICentre at UNSW. The 3D immersive cinema was accompanied by an online sound work, a self-guided audio walk at Parramatta Girls Home and a Virtual Reality display at *The Big Anxiety* Parramatta Riverside Hub. A related work, *The Public Secret*, appeared at UNSW Galleries.



# EXHIBITION PROJECTS - MUSEUMS

Volunteer or up to 2 paid staff



## Mount Victoria & District Historical Society Museum

### 150th Anniversary of Railway in Mt Victoria Exhibition

Exploring themes beyond steam trains this exhibition uncovered a rich social history. The exhibition took the form of a photographic and multimedia display relating to the arrival of mechanised transport to the district and explored numerous themes including; the impact on Indigenous people, social history, industry, agriculture, architecture, tourism and education.

Newly developed interactive elements including a touch screen display, digital projections and local oral history recordings were funded by the Federal Government Stronger Communities program and have been well received by audiences.

During the *Mt Victoria Great Train Weekend* the Museum extended its opening hours, culminating in record attendance. Partnerships with local cultural organisations were developed in an effort to bring the local history to life. Members of the Lithgow Living History Group attended the weekend in Victorian era costume, re-enacting scenes of our shared heritage around the museum and railway station. Unions NSW Historical group loaned a reproduction railway union banner which was displayed for the duration of the exhibition.

The local Indigenous community was engaged to consult on the project and to develop text content for the exhibition. Chris Tobin also performed a Welcome to Country and smoking ceremony to celebrate the opening of the exhibition.

3 - 10 paid staff



## Fairfield City Museum and Gallery

### Fairfield on Film

This project explored the evolution of Fairfield's film industry, tracing the emergence of early picture palaces to the modern burgeoning film sector reflective of our society.

Items from the collection were incorporated into the exhibition alongside photographs, interviews with local filmmakers and behind-the-scenes films. Posters and videos by PYT Fairfield and Team 9Lives, who have produced numerous youth films, also featured. The project featured newly commissioned work by Curious Creators and a film skills program by Curious Works, which provided professional employment opportunities. The local community provided support by loaning images and objects to create a timeline of camera technology from early box brownies, portable film projectors and folding cameras to digital video cameras.

The project successfully surveyed Fairfield's contribution and influence in telling stories about Australian life, particularly the strong voices from our migrant residents whose experiences resonate nationally. Contemporary short films by local filmmakers spoke about the representation, or misrepresentation, of migrants and refugees in the Australian film ecology in creative and humorous ways.

The project was innovative as it married old time technology, contemporary art practices, modern film making techniques, refugee and migrant stories and industry and community engagement. This resulted in a comprehensive story about filmmaking in Fairfield and its broad reach.

# EXHIBITION PROJECTS - MUSEUMS

3 - 10 paid staff

3 - 10 paid staff



## Hawkesbury Regional Museum

**Food Bowl Farming :  
Migrants and Food Production in the  
Hawkesbury District 1794-1994**

This exhibition, developed by guest curator Kate Gahan, traced the cultural history of food production in the Hawkesbury since 1794. It explored the lives of migrant farmers, patterns of land use and cultivation, buildings, tools and technology and the influence of cultural tradition and ethnicity on local farming.

Included were the Chinese market gardeners of the late 19th century, and the important post WWII migrants who continued to shape both what was farmed and how it was farmed. In recent times migrant families of various Asian backgrounds have continued to develop these narratives. This exhibition represents the first time an intensive research project has been undertaken to interpret and present the history of migration in the development of farming in the Hawkesbury district.

The opening event was planned to coincide with International Museums Day and the Museum's tenth anniversary. As a result, some 250 people attended the day to view the exhibition, hear the curator talk and enjoy garden games, food, entertainment and heritage walks.

Partners included NSW Migration Heritage Centre, Western Sydney University and Kurrajong-Comleroy Historical Society. The Museum also built strong relationships with the local migrant farming community—people who in their normal day to day life would not interact with the museum.



## Hurstville Museum & Gallery

**All Things Great and Small**

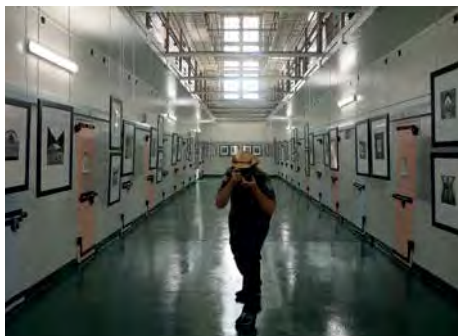
How do people react to imaginative stories in a museum context? The Museum decided to challenge the traditional notion of a museum space, and provoke audience curiosity to encourage new and interesting interpretations of the collection.

Forty-five objects were selected from the Museum's collection and a local writers' group was then invited to create fictional stories for some of the objects on display. The public was then encouraged to add their own stories to the exhibition.

This exhibition interpreted collection items in an innovative way and engaged with the curiosity of the audience. Coloured labels made a clear distinction between fact, fiction and memory which encouraged visitors to discover the history of objects, immerse themselves in imaginative stories and share their own personal memories. Public collaboration enabled the Museum to interpret objects in new ways, explore museum objects from various perspectives and challenge the conventional idea of a museum exhibition. It also created an opportunity for local writers to put their creative writing into practice and showcase their stories to the wider public.

# EXHIBITION PROJECTS - MUSEUMS

3 - 10 paid staff



## Maitland Gaol

Behind These Walls -  
Photographs of Decommissioned  
Australian Prisons and Gaols

This commissioned photographic exhibition utilised the Gaol's largest historic wing block as a unique exhibition space. It commemorated the 20th anniversary of the Gaol's decommissioning as a correctional institution, and celebrated its successful adaptive reuse as a unique regional heritage visitor experience and cultural community facility.

California-based Australian photographer, Brett Dicks, contacted the Gaol with the idea for an exhibition. A collaborative commission was developed with the artist, resulting in eight historic gaols throughout Australia participating in the largest known photographic documentation of Australian decommissioned heritage gaol sites.

The resultant exhibition of black and white photography saw a visionary use of the B Wing cell block space emerge, linking with the Gaol's commitment to the adaptive reuse of the iconic local heritage site.

An exhibition catalogue of selected pieces together with historical notes on the various sites was also produced in digital format and placed online. The project was supported by two other temporary exhibitions, a restricted photography workshop on difficult light and spaces and an Open Day. The Open Day allowed visitors site entry and unrestricted access to the exhibitions and site attractions for a nominal donation.

3 - 10 paid staff



## Old Government House

Tales from the East, India and New  
South Wales

This project used the physical setting of Lachlan Macquarie's house to conjure up his earlier life in India, to explore the relationship between Australia and India and to show how Australians of Indian heritage have enriched the culture of Sydney. The synergy between Macquarie's career in India and his role in shaping Parramatta house provided the opportunity to use his experience as a springboard to explore ideas surrounding colonialism and modern Australian multiculturalism.

Parramatta is a major centre for Australians of Indian descent. The exhibition, and its associated lecture series and events, aimed to introduce new audiences to Old Government House by showing its strong historical links with India. Themes explored included Love, War, Death, Botanical Exchange, Trade, Design, Architecture and Religion. The exhibition concludes its examination of cross-cultural exchange with profiles of modern day Desi-Australians.

The project successfully used the period rooms, which are scholarly recreations based on Macquarie's 1821 inventory, and Macquarie's experience of India to explore a theme which engages new audiences. A specific strength lay in the collaboration with local community and migrant groups who developed their own public programs which connected to the theme.

# EXHIBITION PROJECTS - MUSEUMS

3 - 10 paid staff

11+ paid staff



## Orange Regional Museum

**Paddock to Plate; a history of food and wine in Orange and district**

This exhibition investigated how the people of the Orange region have worked with the land, and embraced technological and social changes, to grow, process, market, consume and celebrate a wealth of produce over time. The scope of the exhibition ranged broadly, from ancient geology to technological innovations, food traditions and contemporary table settings.

Interviews with Wiradjuri people provide modern perspectives on Indigenous food traditions alongside those of recent migrants, and descendants of European settlers. The exhibition wove local stories into broader themes of colonisation, gold rush, World Wars, food security, marketing and the enjoyment and celebration of food. By focusing on stories of the people of the district, the exhibition provided instant recognition and rapport for many visitors.

The exhibition is a culmination of a Regional Partnerships grant with Sydney Living Museums, and also Orange Regional Museum's Villages of the Heart initiative to document rural villages, stories, traditions, collections, and community attachment to place. Community input was greatly welcomed; local community members contributed to the exhibition's storyline, drew maps, made soil profiles, collected seeds and rocks, and hunted out family treasures. A number of local historical societies lent objects and photographs and assisted in fact checking exhibition labels and the accompanying catalogue.



## Australian Museum

**Gadi**

Developed in partnership with local Aboriginal Elders and communities this exhibition showcased the rich culture and history of the Country now known as Sydney City. It featured 8,000 archaeological pieces, rare objects, new cultural material made by Gadigal Elders, stories, film, songs and a sculptural acquisition dedicated to mahn (Aboriginal fisherwomen). This exhibition was a First Nations-led response to colonial impact and a place to share custodial stories.

The Museum is a place of authority on Aboriginal people and culture, but have the representations been authentic? How have historic representations of people affected the way they are perceived by the public? These questions have created a new space for First Nations arts and cultural workers at the Museum, to lead, rather than be led.

This project went far beyond simplistic notions of consultation; the Museum supported the unfiltered expression of culture, led by, and from within, the Gadigal community. The exhibition broke ground and challenged dominant concepts of roles, gender and societal notions of pre-colonisation. The normalisation of Aboriginal language through the exhibition also aimed to express the extancy of Gadigal culture.



# EXHIBITION PROJECTS - MUSEUMS

11+ paid staff



## Australian National Maritime Museum

Gapu Monuk Saltwater:  
Journey to Sea Country

This exhibition tells the story of the fight for Indigenous Sea Rights by the Yolŋu people, culminating in the Blue Mud Bay legal case. The exhibition is a timeline of people and place featuring artistic and cultural narratives of the Museum's Saltwater bark collection by 47 Yolŋu artists from 15 homelands. This exhibition represents a fresh, vibrant approach to telling the story of the collection to help lead visitors on a journey through Sea Country and gain a greater understanding of Yolŋu culture and this significant event in Australia's history.

Indigenous articulation informed every aspect of the project's development: exhibition curators, designers, marketing agency, educators, video producers were all proudly Indigenous. Following Indigenous practices and beliefs led to a unique perspective on design, circulation paths and Indigenous language being the lead language in the exhibition.

Contemporary Indigenous art from the region such as Mokuy sculptures and Larrakitj burial poles were combined with interactives, maps, Yolŋu speaking language and video footage giving visitors additional interpretive insight into beliefs, languages and traditions of the communities and the unique landscape of North-East Arnhem Land that forms the context for the barks. A designed visual trail on the floor lead visitors through the exhibition as they would travel the coastline.

11+ paid staff



## Australian National Maritime Museum

James Cameron -  
Challenging the Deep

This exhibition integrated the power of the artefact and the thrill of experience, combining them to tell the story of the deep sea technical innovations and scientific and creative achievements of James Cameron. It follows the multi-national teams of eight major deep ocean expeditions, including the 2012 record breaking solo dive of the Mariana Trench. The DeepSea Challenger, the submersible vessel Cameron co-engineered and built in secret in Sydney to complete the expedition was a feature of the exhibition.

The exhibition explores the popular public products of Cameron's deep sea passion, including his blockbuster movies, but dives deeply into the world behind the scenes of his expeditions revealing an immersive experience. Visitors can explore rare artefacts along with the technologies, personalities, inventions and the people that make them possible.

This project successfully achieved environmental immersion by employing a single environmental soundtrack, cinema scale projections, and programmed object lighting to create a holistic environment with no discernable start or finish that visitors could enter at any time and immediately engage in the story.

# EXHIBITION PROJECTS - MUSEUMS

11+ paid staff

11+ paid staff



## Museum of Applied Arts and Sciences

### Common Good

This exhibition explored the impact of contemporary design practice in Australia and neighbouring regions. It examined how designers respond to social, environmental and ethical challenges to affect change, and aimed to highlight the diversity of design practice ranging from material explorations, contemporary craft, video game design, speculative practice and large-scale architectural interventions.

The exhibition presented a diverse selection of socially engaged designers and research projects which, through critical inquiry and cross-disciplinary collaboration, are playing an important role in the development and long-term sustainability of Australia and our region.

Most works were commissioned, loaned or acquired directly from the designers and makers, ensuring the exhibition was a true reflection of contemporary practice, and helping to forge and strengthen ongoing relationships between the Museum and the design sector. The contemporary, commission-based nature of the exhibition required an integrated development approach which differed from the usual sequential museological practice, with curatorial, interpretive and design development processes informing each other in an iterative and collaborative way.

The exhibition was presented as one of the centrepiece exhibitions of the *2018 Sydney Design Festival*.



## NSW Rail Museum

### The Strike That Never Ended: The Great Railway Strike of 1917

The project was a small-scale, temporary exhibition and accompanying book to describe the long-term effects of the 1917 strike through personal stories and experiences, viewed from the perspective of the strikers, the non-strikers, the strike-breakers, the railway administration and returned soldiers. Based on ground-breaking research, it told the ongoing story of the impact of the 1917 Great Strike and explains why this one event had a greater impact on the social fabric of the largest employer in the Southern Hemisphere than any other single event before or since.

Contemporary reports, submissions to royal commissions, personnel records and internal railway correspondence were all used to bring to life a rich story of unfairness and upheaval where no-one was a winner, and asked audiences to make up their own minds about the people caught up in this historic event.

The Great Strike is usually viewed through the eyes of the unionists and there has been a lot of worthwhile research and discussion about the plight of the strikers and their families. This project, however, took a fresh approach and looked beyond the causes and duration of the strike to examine the aftermath. The research revealed a continuation of the bitterness flowing on from the strike that continued until the mid-1960s and exposed a much more nuanced story than had previously been told.

# EXHIBITION PROJECTS - MUSEUMS

11+ paid staff



## State Archives NSW

### Blaze: Working Women, Public Leaders

This exhibition explored the stories and achievements of women who have served lead roles in the NSW public sector over a 150-year period, giving voice to remarkable trailblazers from the past, and offering insights and perspectives from women today about their unique and diverse journeys of leadership.

This project engaged with the issue that women remain under-represented in leadership. It aimed to make more visible the work of past and present NSW women public sector leaders, and by doing so, contribute to improving the number of women in leadership. Fourteen current NSW women public sector leaders engaged with these issues through their own stories in filmed interviews.

Innovatively for an archives organisation, the project's starting point was a current issue. Research traversed multiple records sets, developing new knowledge of the Archives' collection. The exhibition combined newly written texts, historical critiques, historical images, commissioned photographs, original items from the collection and two original films produced especially for the project. The exhibition's relevance combined with its innovative curatorial methodology and outstanding design, have resulted in high levels of audience engagement.

11+ paid staff



## State Archives NSW

### Captured: Portraits of Crime, 1870 - 1930

This project explored stories of men, women and children incarcerated in NSW gaols from 1870 to 1930. It was presented through an exhibition in Western Sydney, regional touring exhibition and online exhibition. The project drew on the Archives' collection of Gaol Photographic Description Books dating from 1870 to 1930 to illuminate the stories of ordinary people, who, for one reason or another, were convicted of criminal offences and imprisoned in NSW gaols over a period of 60 transformational years.

Mirroring the records' combination of image and text, the exhibition design integrated each prisoner's portrait with their story which was composed especially for the project. The contemporary exhibition design optimised the scale, depth, tone and emotion that the digital reproduction of glass plate negatives enables, and used typographic variations to distinguish different voices in a story.

In partnership with the Australian Theatre for Young People writer, Debra Oswald, was commissioned to write a creative work that re-imagined the story of one young prisoner from his perspective. Her piece was produced and performed by the theatre, and is included as a sound work in the online exhibition.

# EXHIBITION PROJECTS - MUSEUMS

11+ paid staff

11+ paid staff



## Sydney Jewish Museum The Holocaust and Human Rights

This new permanent exhibition outlines the achievements and failures of the international human rights movement. It focuses on historic and contemporary human rights struggles in Australia and the region, exploring and questioning our individual, communal and national responsibilities in upholding human rights.

This is the first permanent exhibition of its kind in Australia examining the local significance of the Holocaust, international discourses on human rights and genocide. It is a place for questioning and inquiry but also for reflection and contemplation that encouraged visitors to connect the Museum's historical materials to contemporary human rights debates and violations.

Designed as a self-led space, the use of technology encouraged opportunities for encounters to be learner-focused, where visitors and students can socialise and share ideas.

A collaborative Holocaust Remembrance ceremony with the LGBTQIA+ community was held in 2018 and the exhibition was then toured and used as a launching point for a further panel discussion. The Rwandan Genocide commemoration was held at the Museum in April furthering a connection with this community, an Asylum Seekers forum was held in March and a Disability Rights forum and Indigenous Rights forum are currently in the planning stages.



## Sydney Jewish Museum Unseen/Untold: Our Curious Collection

To mark the 25th anniversary of the Museum curators selected 25 quirky and unexpected objects from the collection that had never been exhibited before. This exhibition was intended to reveal stories that fall outside of the traditional framework of the Museum's collection policy and questions the role of the curator, deliberately revealing their biases.

From the outset the guiding principle was to demonstrate that objects are touchstones to larger stories. Thus the exhibition text was written to reach beyond the traditional museum caption to provide an in-depth narrative on the objects, their provenance and their unfolding identity.

The true innovation lies in the exhibition's attempt to shirk the normative historical framework of the broader Museum, seeking instead to engage audiences in the diverse, curious and dormant stories from the collection. Every story stands alone and is independent yet together they are a dynamic collection of interesting tales.

Following a marketing campaign the wider community response has been unprecedented. Two promotional videos have been uploaded to YouTube and Facebook. To date, they have received 160,000 views on YouTube, and 4,500 organic views on Facebook. The dedicated landing page for the exhibition has received 10,100 page views since the exhibition's launch.

# EXHIBITION PROJECTS - MUSEUMS

11+ paid staff



## Sydney Living Museums Marion Hall Best: Interiors

This project colourfully charted the work of Marion Hall Best, one of Australia's first and most influential independent interior designers. The exhibition, programs and subsequent tour showcased original furniture, fabrics, furnishings, design schemes and images from the Museum's collection to audiences across Australia.

The narrative of the exhibition was driven by first person description. Best's design philosophy was evoked through large vinyl wall quotes and intimate recollections by former staff in the exhibition film. Contemporary photographs of interior design schemes, hand rendered designs, original furniture and furnishings provided an authentic evocation of the period.

The exhibition included a 25 minute film featuring interviews with former staff. This timely film shared personal recollections about Best and the workings of her business along with reflections from former staff on the influence of Best on their own lives and careers as they now retire from their own design practice. Private collectors, previous staff, family and friends further supported the exhibition by loaning and donating objects for display. The exhibition led to the acquisition of several key objects to the collection.

Following a successful exhibition at the Museum of Sydney, the exhibition is currently touring to seven venues across NSW, ACT and VIC.

11+ paid staff



## Sydney Living Museums The Moderns: European designers in Sydney

This exhibition celebrated a forgotten aspect of Australian modernism, highlighting the unknown stories of Sydney's mid-century émigré architects, interior designers and furniture makers. Developed from a body of new research by guest curator Rebecca Hawcroft, the exhibition uncovered the lives, projects and legacy of a group of largely forgotten creatives, patrons, clients and property developers.

The exhibition was the first display of its kind to focus on the design legacy of Sydney's émigré community. Through extensive first-hand research, direct descendants of key émigré practitioners were contacted to discuss the work of their parents and grandparents, many for the first time. These relationships allowed for the discovery of previously unknown stories, connections and objects, and fostered the recording of cultural heritage that may otherwise have been lost.

The Museum team also developed direct relationships with a number of European museum institutions, including the Victoria & Albert Museum in London, the Budapest Applied Arts Museum and the Slovakian Jewish Museum. This cooperative partnership included correspondence and information sharing relating to research, knowledge and collection items.







**Nominations in the Capacity Building, Capital & Sustainability Programs category demonstrate aspects of sustainable practice in areas such as: fundraising, partnerships, environmental practices and/or capital improvements. The category also aims to encourage collection management best-practice, as well as strategic thinking about how savings can be made and costs shared.**

# **CAPACITY BUILDING, CAPITAL & SUSTAINABILITY PROGRAMS**

**In this category one award is given in each of three groups: volunteer-run organisations; those with 3-10 paid staff; and those with 11 or more paid staff.**

# CAPACITY BUILDING, CAPITAL &

Volunteer or up to 2 paid staff



## **Black Diamond Heritage Centre** Blinkco Sisters Project

The aim of this project was to create context for the Blinkco collection which is in the care of the Museum. This involved extensive research into the lives of sisters Rita Jane and Elsie Ina Blinkco whose belongings were donated to the Museum in 1999. This social history collection is unique in that it is a comprehensive view of the contents of their home and allows the exciting opportunity to provide an insight into the lives of these two women whose stories may otherwise have gone unrecorded. It also has the potential to share significant stories from the local area.

Reconnecting the community with the collection and the Museum, the project also aimed to rebuild membership and finances. It demonstrated the benefits of collaborative research for documenting the significance of collections and drawing together community support for a volunteer-run museum.

The project also documented collections for eHive and the Wollongong Heritage and Stories website. It built upon the recommendations of an earlier Powerhouse Museum Regional Services report, and existing documentation to conduct further research. Importantly, the project reconnected the museum with key communities it has been forming sustainable relationships with—ones critical to the Museum understanding its collection holdings as well as securing its future.

Volunteer or up to 2 paid staff



## **Greens Gunyah Museum** Double the Space, Double the History

This capital improvement, fundraising and partnership project enabled the Museum to expand and redesign exhibitions of machinery collections via the purchase and upgrade of an industrial building located adjacent to the Museum grounds.

Indirect outcomes of the program have included an increase in volunteers leading to the capacity for longer museum opening hours, better collection care, increased audience access and the creation of a shared community space and cultural hub. Within budget parameters, the program has endeavoured to ensure that the works support green goals.

Following the success of the project, the Museum has been assisting other regional volunteer-run museums seeking advice on the development of sustainable practise in their own communities.

The Museum raised over \$320,000 to purchase the building and ensure that it met with National Standards. The project is the result of significant planning and sustained partnerships with community, council, state and federal government and other regional agencies. The heart of this project's success lies with the whole of community approach to development and sustainable practise and the maintenance of strategic partnerships as an integral part of the Museum's operations.

# SUSTAINABILITY PROGRAMS

Volunteer or up to 2 paid staff



## **NSW Lancers Memorial Museum** Restoration of national heritage WWII Matilda Tank named ACE

This project encompassed the restoration of a national heritage WWII Matilda Tank, ACE, to full mobility and condition for consecration as a war memorial, a permanent public display at the Museum and for participation in military and community events.

ACE is one of only three survivors of landing craft involved in Australia's largest ever armoured assault in 1945. It was abandoned in a paddock for 50 years before being discovered by Museum volunteers. The unanimous view when found was that it could never be restored but after six years, 30,000 volunteer hours of work and \$100,000 ACE made its first public appearance in over 70 years and was consecrated as a war memorial in April 2018.

ACE is now on permanent public display and the Museum is already receiving requests for it to be displayed at events throughout Metropolitan Sydney. Now restored, it will be regularly maintained to remain in this condition for many years to come. The Museum is committed to keeping its heritage vehicles fully mobile.

The project has been awarded a National Trust Conservation award and has been described by the Director of the UK's Bovington Tank Museum, arguably the finest tank museum in the world, as a unique project representing world leading restoration work.

Volunteer or up to 2 paid staff



## **Shellharbour City Museum** New Build

In 2018, Shellharbour City Council delivered the new Shellharbour City Museum; a contemporary, welcoming facility with permanent and temporary exhibition spaces, research room, and climate controlled storage. The Museum opened this year after a coordinated move from the small, aging premises to the Shellharbour Civic Centre, where it is co-located with the Library and other key Council facilities.

In preparation for the move to the new facility, Museum staff and volunteers contributed to the digital cataloguing of around 2000 museum objects. The move created the incentive to de-accession insignificant items, and thereby improve the overall significance of the collection.

The sustainability of staffing has been enhanced by the co-location with Shellharbour's City Library. The initiative of multi-skilling across the Libraries and Museum team has supplemented the position of Museum Curator. Partnerships with the Libraries Programs & Partnerships team has further strengthened the capacity to deliver museum programs and has already resulted in a number of joint programs delivered to local school students.

A Memorandum of Understanding with the Tongarra Heritage Society has provided a mutual support mechanism between the Society and the Museum that serves to ensure the two organisations work together to preserve the history and heritage of Shellharbour City.



# CAPACITY BUILDING, CAPITAL &

Volunteer or up to 2 paid staff



## Wollondilly Heritage Centre Working Together

This continuing program invites established groups to tell their stories in the Museum. Over many years this program has included communities from the agricultural, timber and orcharding sector, the Estonian community, teachers, senior citizens, child migrants and Aboriginal families. The project aims to extend the reach of the Museum into diverse communities, encourage new members, embrace whole histories and explore new technologies.

This year the Museum has worked with the Retired Miners Association (RMA) and the Razorback Crankhandlers. The RMA, many of whom have spent most of their working lives in local coal mines, have a rich collection of recorded stories and links to the Trade Unions which add to the Museum's own holdings. The Crankhandlers, a group of dedicated specialists in vintage vehicles, have worked with the Museum to deliver two new exhibitions plus a growing collection of photographs, family history, material culture and public programs.

This program increases the social capital of the Museum and informs members, residents and visitors about the local history of the area from a wide range of experiences and cultures. It has added to the volunteer base of the Museum by including people with a range of specialty knowledge together with people willing to learn new museum skills such as conservation, research, family history, collection documentation and data entry.

3 - 10 paid staff



## Fighter World Sopwith Camel Replica

This project set out to construct a vintage Sopwith Camel replica plane to fill a void in the Museum's WWI collection. It was timed to coincide with the Centenary of Armistice in November 2018 and it provides an insight into the development of aviation and its military operations.

The concept was to honour those involved in ending the First World War by constructing a vintage fighter aircraft from original plans. In the long term the replica will be paired with a Fokker Triplane from the same era to provide a comparison between allied and enemy aircraft. Information panels will convey the story of this WWI aviation legend.

The build took six years to complete and the aircraft will be only partially covered to reveal the intricacy of the framework, turnbuckles and bracing wires that are a hallmark of the time. While the replica incorporates a number of original vintage parts, including an original propeller, everything else in the complex build had to be hand-made.

Visitors have been mesmerised by the authenticity and complexity of the project and it is a triumph of the individuals involved in the construction to have achieved such a result. The aircraft has become a talking point even before it officially goes on display.

# SUSTAINABILITY PROGRAMS

3 - 10 paid staff



## **Lismore Regional Gallery**

### **Lismore Regional Gallery and Lismore Quadrangle**

This project involved the relocation of the Gallery to a new, redeveloped facility, and the creation of a CBD focused gathering space, the Lismore Quadrangle. The Gallery has been an important visual arts facility for over 60 years, but has been hampered in what it could achieve due to its deficient facilities. For many decades people sought to realise a new gallery project. This finally came to fruition when the Gallery opened its doors in a newly redeveloped facility, designed by Bangalow-based Dominic Finlay Jones and constructed by Bennetts (Lismore).

The project has facilitated a greater degree of partnership activity, collection donations, sponsorship, income generation and above all, has cemented the Gallery's place as a key visual arts facility in regional Australia. The new space has allowed the presentation of significant work by international artists such as Anish Kapoor, Jim Lambie, Daniel Buren, Picasso, Miro and Rembrandt alongside high quality locally developed exhibitions.

Additionally, an ongoing program of events and activity in the Lismore Quadrangle has led to increased visitation. This has included the Lismore Lantern Parade, theatrical performances, monthly music events, children's programs, protests and community organised events—as well as acting as an informal outdoor public space.



**Nominations in the Engagement Programs category address community and culturally inclusive programs, as well as those that are strategically linked to organisational priorities.**

**Programs that are developed in relation to school curricula; or that build capacity through corporate partnerships; projects and products that extend audiences and increase repeat visitation; provide innovative participation options using new technologies, social media, or educational resources are encouraged.**

# ENGAGEMENT PROJECTS

**In this category one award is given in each of three groups: volunteer-run organisations; those with 3-10 paid staff; and those with 11 or more paid staff.**

IMAGE: Rebecca Gallo in her studio at Parramatta Artists Studios, 2018. Courtesy Parramatta Artists Studios.  
Photo: Andrew Vincent Photography

# ENGAGEMENT PROGRAMS

Volunteer or up to 2 paid staff



## **Crawford House Museum** Frock Club – life in clothes

This innovative social inclusion and community engagement program was designed to bring together people who share a love and appreciation of fashion. It is also a conservation program where fragile garments from the collection are reproduced or re-engineered for educational purposes, helping bring fashion history to life. The project acts not only as a monthly social networking activity, but also delivers educational content in an innovative way. It delves into the Museum's dress archives to source and examine artefacts that inform our present day ideas about fashion.

Based on enthusiastic community response to past fashion exhibitions, the Museum made the bold decision to expand the museum experience through a fashion engagement program. The community was consulted through established networks including local retail, social and service clubs, schools, local councillors and museum membership.

Central to the project were volunteers who brought a unique combined set of skills from their experience in the fashion industry, higher education and training and public programming in metropolitan museums.

Successful outcomes have included increased program attendance and participation in social history, increased awareness of the Museum and the program, additional volunteers and diversified income stream for the Museum.

Volunteer or up to 2 paid staff



## **The Lock Up** Transmission

This project explored the ways contemporary Aboriginal and Torres Strait Islander (ATSI) artists are responding to a resurgence in traditional practices within the contemporary cultural context. It included an exhibition of work by artists whose artmaking is informed by culture, knowledge, beliefs and connections and was supported by community projects, public programs and performances.

Transmission of traditional knowledge and practices, the influence of traditional culture on contemporary artists and the move to repatriate objects to their traditional owners, sit against questions of what is culturally appropriate and who has cultural authority. This project addressed these important issues and presented the diversity within First Nations contemporary art practice to Hunter Region audiences.

Through the project hundreds of secondary students learned Aboriginal weaving while also learning about Aboriginal culture. Nine sculptural works developed at these workshops were included in the exhibition, as was a collaborative sculpture by 40 local Aboriginal women. A symposium addressing issues such as cultural authority was welcomed and seen as a particularly significant issue.

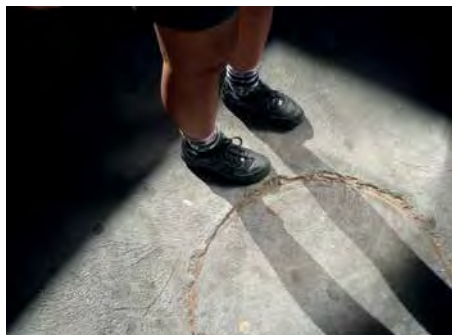
It was crucial that ATSI audiences were targeted and became an active part of the program. Partnering with organisations such as the Wollotuka Institute, the University of Newcastle and Speaking in Colour fully engaged these target audiences through their networks.



# ENGAGEMENT PROGRAMS

3 - 10 paid staff

3 - 10 paid staff



## Australian Centre for Photography & Story Factory

### Photo Faction

The Centre collaborated with the Sydney Story Factory to create a new program delivering photographic and creative writing workshops to selected Western Sydney schools to build students' digital literacy skills.

Encouraging collaboration between students and schools saw students work in groups to produce a series of original photographs to be interpreted, through creative writing, by students from another school. Students were able to both alter a photograph's meaning, and experience what it is like to have their photographs removed from their intended context.

Digital culture has had such a substantial impact on how students engage and communicate, highlighting the importance of both visual and digital literacy. The project allowed the Centre to share digital and visual education with Western Sydney's teenagers whilst building a new audience of critical-thinkers for the future.

The project saw students utilise available digital technology to collaborate, and question the relationship between photography and text—a valuable skill given the prolific use of images online. .

The works produced by students have been published on the University of Sydney's website. Visitors can interact with multiple interpretations of each photographic series and visualise the fluidity of fact and fiction online.



## Australian Design Centre

### ADC On Tour

The Centre has been touring exhibitions nationally since the 1970s and is at the forefront of providing regional Australia with access to innovative work and ideas. This program is dedicated to the ongoing creative development of touring exhibitions that play a critical role in building a significant design culture in Australia.

The program currently consists of seven exhibitions, showcasing 76 makers, visiting 28 different venues around Australia, with two confirmed major touring exhibitions in creative development, five exhibitions with tours underway and two highly successful tours coming to a close.

In the past few years, a number of partnerships have been established to support the program. Significant recent partners have included the Queen Victoria Museum and Art Gallery, Launceston, Western Plains Cultural Centre, Dubbo and Hotel Hotel.

This robust, professional touring program consistently delivers quality content across regional Australia. In 2017 the program was awarded a \$100,000 project grant from the Australian Council for the Arts. It has also received Visions of Australia funding for a number of projects, which is further testimony to the high regard in which the program is held.

# ENGAGEMENT PROGRAMS

3 - 10 paid staff



## Australian Design Centre Sydney Craft Week

This ten-day festival featured a range of exhibitions, workshops, talks and open studios. It was an inspirational festival that spoke to our fundamental human urge to create, while also showcasing exceptional contemporary craft. The idea sprang from a well-articulated need from the craft community seeking a platform for their work.

Taking cues from London Craft Week and Melbourne's Craft Cubed, the Centre set out to create a new festival that unites the very active craft sector within Sydney's creative community. The core of the project was collaboration, creativity and community participation.

The theme of the inaugural 2017 festival was Handmade in a Digital Age. The festival captured the full breadth of craft, from the modern to the traditional. The program featured over 100 exhibitions, workshops, talks, open studios, retail events and live demonstrations across 45 suburbs. Galleries, retail spaces, universities and small businesses across every part of Sydney participated in the festival, boosting business and creating vibrancy at a local level.

The program offered a huge range of free events, from exhibitions and markets to panel discussions and talks. The majority of paid events were designed to be low cost, making the festival accessible for a wide range of audiences.

3 - 10 paid staff



## Bank Art Museum Moree Yeladu! Kamilaroi Art Today artist residency

This artist residency program partnered with Moree Secondary College's SistaSpeak and BroSpeak Cultural and Mentoring Program to produce a permanent mural designed and created by Kamilaroi students. Artist Warraba Weatherall ran an initial brainstorming workshop, followed by a design phase and three days of student painting. The artist residency also supported an innovative exhibition which included a commissioned temporary wall mural by the artist within the exhibition space.

This engagement program produced the first mural created in a Moree school that was artist facilitated but wholly and directly designed and painted by Aboriginal students. Timed to be the backdrop for NAIDOC celebrations, a key priority was to ensure that students felt ownership over the finished product and all design decisions were made following student consultation.

The artist residency connected with the local high school to identify students from the school's program who would benefit from engaging in contemporary street art with cultural respect. The project significantly impacted youth attitudes toward culture and property, and used street art as a form of expression to positively impact their community. The school has requested to enter into a formal partnership and collaborate on future projects, and the artist residency will continue each year.

# ENGAGEMENT PROGRAMS

3 - 10 paid staff

3 - 10 paid staff



## **Broken Hill Regional Art Gallery** Capper x Katzki: Man, Machine and Environment (Artist in Residence)

This project marks the re-design of the Gallery's Artist in Residence program. From a program that invited artists to reside in Broken Hill and produce artwork for exhibition, it has re-structured and now asks artists to complete fieldwork and respond to both the geographical location and heritage of the region in collaboration with the community itself.

UK based artist James Capper created walking sculptures and drawing machines, referencing mechanical and mining equipment and placed them within Broken Hill's slag heap, the Wilyama common, Silverton, Daydream mine and other offroad locations. Capper also worked within the community to create a film that cast local characters, celebrated Broken Hill's isolation and created paid employment and professional development opportunities within the community. The public was invited onsite to view the artist working live, watch a film set and converse with the artist, both demystifying the making process and breaking down the idea of an exhibition as something limited to inside the gallery space.

The Gallery programmed a range of accompanying activities that met science, technology and visual arts national curriculum outcomes thereby targeting STEM students. This extended to engaging a demographic that included engineers, miners and earth moving workers.



## **Fairfield City Museum & Gallery** Pop! One Night at the Museum

This pop-up contemporary art event held during twilight placed contemporary art within a heritage setting. The program focused on youth engagement, aiming to showcase and enhance the skills of artists and young creatives aged 14-25 living in South-West Sydney. Audiences were offered opportunities to access and interact with contemporary art and artists. Artists showcased their practice, either adapting existing pieces or developing new works that responded to the site.

The event transformed tired small post-colonial spaces into dynamic spaces for the creation, presentation and consumption of contemporary visual and performing arts in all its variations. Digital projections, spoken word performances, films, installations, interactives and art making workshops constituted a multi-disciplinary approach to audience engagement and development strategies.

The Museum & Gallery also offered volunteer opportunities for 23 local young people. Volunteers participated in training workshops, developing skills in customer service, time management, communications and practical skills including digital filming and photography. These workshops allowed local young people to learn valuable skills and become actively involved in a real-world creative and contemporary arts project.

# ENGAGEMENT PROGRAMS

3 - 10 paid staff



## Hurstville Museum & Gallery Baby Explorers

This program provided a time for parents and carers of young infants to enjoy the Museum space in a relaxed environment. Babies were able to play in the sensory pit and adults enjoyed a guided tour of the current major exhibition.

It was important for the Museum & Gallery to create a safe and relaxed environment where parents and carers of infants could feel welcome and enjoy the exhibition space. This program aimed to introduce the Museum & Gallery to infants and their parents, raise awareness and encourage participation in future programs and events. It also provided attendees with the opportunity to learn about other services in the Georges River Council area.

Often museums can be seen as delicate spaces, and galleries as quiet places. Dedicating a specific time for this type of program has allowed engagement with a new audience. This program acted as an entry into the Museum & Gallery, demonstrating that parents and young infants are welcome.

The program has also promoted a high level of cross-collaboration, working with the Georges River Libraries for books and resources, Council's childcare services for advice, Hurstville Entertainment Centre for cross-promotion with their Mums & Bubs movies, along with increasing general awareness of the program and what we have on offer via Georges River Council.

3 - 10 paid staff



## Lismore Regional Gallery The Art Keepers

This audience development program was designed to maintain the Gallery's visibility during a time of closure, and to inform Northern Rivers audiences of the opening of the new gallery venue, including its upcoming exhibitions and public programs and to heighten awareness of the Gallery's permanent collection.

Three characters conducted roving mini-performances across the CBD that investigated works from the collection and included workshops and activities for children. A series of commissioned videos were used online and in the media to extend these stories into a long-form narrative over the time the Gallery was in transition.

The intended audience was primarily children. The point of this was to ensure that young people felt a strong connection not only with the gallery, but also with selected works in the permanent collection and to understand the important role the gallery can play in the life of the community. The project thereby engaged a diverse audience and kept the community informed of the impending opening in a playful manner.

The project was also a way to ensure the new gallery, and works in its permanent collection, became embedded in the consciousness of audiences following the storyline, leaving them feeling much closer to the organisation.

# ENGAGEMENT PROGRAMS

3 - 10 paid staff

3 - 10 paid staff



## Liverpool Regional Museum Voyages of Camaraderie

This suite of three curated exhibitions celebrated 25 years of the Cruising Yacht Club of Australia's Youth Sailing Academy, 74 years of the Cruising Yacht Club Australia (CYCA) and 23 years of Liverpool's Chipping Norton Lake Sailing Club (CNLSC), through selected memorabilia, photographs, installations, film archive and objects.

This community engagement initiative consulted and brought together diverse groups including first-time partners, sailing amateurs and professionals, from the local to the global. It showcased these partners on equal storytelling platforms to inform, connect and inspire, focusing specifically on children and young people in South-West Sydney.

To connect the exhibition to Liverpool history, photographs from the collection depicting the recreational history of the Georges River were selected to complement CNLSC's two full size yacht installations. To engage with Liverpool's Iraqi community, Mandaean boat-building heritage was also highlighted. The project contributed to the preservation and knowledge of Liverpool's heritage and history by also highlighting colonial, military, environmental and social milestones of the area. This exhibition coalesced new communities from geographically and economically diverse backgrounds who were connected by a common passion—sailing.



## Lake Macquarie City Art Gallery Art(ful) Futures

This ongoing strategic partnership project was developed between arts and mental health organisations to consult, support and mentor a cohort of mental health service users through the processes and skills development needed to maintain a sustainable art practice.

The project took the form of a series of planning and practical workshops in which participants worked through skills and conceptual development to create a body of work for public exhibition. Sessions also included CV writing, critiques within the group and with local established artists, and tours of other Hunter galleries.

The group continues to meet to discuss their work and projects and to participate in practical art activities. Mentoring artists Jo O'Toole and John Cliff are also still involved in working with the group. Most of the artists achieved a great deal during and since the project, several have continued to sell works and their work has been exhibited in a number of independent exhibitions, festivals and public buildings. All participants have continued to make art.

Partners included Arts in Recovery and Newcastle Community Arts Centre, participant artists with a lived mental health experience, project artists, a small group of mentoring artists and local gallerists. The project was also presented at the 9th Art of Good Health and Wellbeing International Arts and Health Conference at the Art Gallery of New South Wales to extend the project's reach.



# ENGAGEMENT PROGRAMS

3 - 10 paid staff



## Mosman Art Gallery HALO

This public program engaged workshop participants in producing a massive flotilla of individually fashioned cardboard boats and incorporated them into a major art installation that filled two complete levels of the Gallery. The process was led by internationally acclaimed Philippine artists Alfredo Juan Aquilizan and Isabel Gaudinez-Aquilizan. The exhibition and program was developed as part of the Sydney-wide *Bayanihan Philippine Art Project*.

The program used community engagement techniques as a central component of the development of a world class quality art exhibition. Over 1,200 community members participated in the art making process including members of the Philippine community, volunteers, primary and secondary students, community and seniors groups. Mosman Council also encouraged all staff to participate in art making workshops during office hours; engaging a group of people who may not usually attend the Gallery. A workstation fully stocked with materials was also provided throughout the exhibition to allow continued expansion of the work and engagement with visitors throughout the exhibition period.

The program was the largest and most comprehensive public program ever undertaken by the Gallery and engaged an unprecedented number of active participants. The program also pushed the boundaries of artistic processes, forming new paradigms of how art is created and centralising community in the art making process.

3 - 10 paid staff



## New England Regional Art Museum NERAM UniLink International Student Engagement Program

This pilot program was designed to provide opportunities for international students to have cultural learning experiences, language and professional development and interaction with the local art community. The program included student days and programs at the Museum, workshops, social events, exhibitions and an ambassadors program. It aimed to directly connect with international students and facilitate activities that encouraged attendance and socialisation by culturally and linguistically diverse people. It was produced in partnership with the University of New England (UNE).

In discussion with UNE International it was identified that increased sociality and activity off campus would be of great benefit in diversifying and integrating the student experience within the broader community and landscape. This need provided an ideal opportunity to provide cultural activities for international students and also build audience engagement from CaLD and youth audiences.

The ambassador program was designed to create a true sense of participation and inclusion for international students at the Museum. It included issuing membership cards and signing up participants to a specific e-news list that would inform on upcoming events. In being ambassadors the Museum also encouraged students to invite their peers to upcoming events and to talk about their positive experiences. Due to its success, this program is being continued.

# ENGAGEMENT PROGRAMS

3 - 10 paid staff

3 - 10 paid staff



**Northern Rivers Community Gallery**  
1000 Words -  
Art and Literacy Schools program

This project provided a unique opportunity to extend the Gallery's existing community exhibition partnerships to encompass education with positive literacy and learning outcomes. The program included a series of classroom and gallery based activities for primary and secondary school students.

Students participated in a range of hands-on learning activities creating written responses inspired by artworks on display throughout the Gallery's 2017 exhibition program. The unique program has also provided strong professional development, networking and creative development opportunities for the artists featured in the annual exhibition program.

Artists were also invited to present talks to visiting school groups as part of the program. This provided a platform for the artists to share their work with local audiences, build on their professional development and has resulted in some artists being invited to run workshops for the school groups independently of the program.

The program delivered outstanding literacy results from participating students, with 100% of students demonstrating improved literacy ability. Furthermore, 20 students were assessed at the beginning and again at the conclusion of their involvement in the program. The results showed significant improvement of the students' overall literacy abilities with an increase across all NAPLAN literacy marking criteria.



**Orange Regional Museum**  
Mondays at the Museum:  
education and play for under 5s

This weekly engagement program for children 3-5 years of age and their parents ran each Monday during the school term and involved a range of observational, participation, play and craft activities that engaged the children with current exhibition content.

The ongoing program was designed using best practice early learning and museum theory. Sessions required parents to work with their children to complete a range of activities. The involvement of parents was key to ensuring that learning extended beyond the program. Each week three activities were held; a 'find' activity requiring the use of observational skills; a 'discover' activity engaging important sensory skills to identify objects and a 'create' activity asks participants to channel their learning into a craft project. Children gained a sense of accomplishment by having their photo taken with their creation which was placed in their term booklets. The booklet acts as a record of achievement for both the child and parent and ensures learning can be built on each week.

Approximately 40-50 children attended each weekly session. Booking numbers have remained stable since the program began 12 months ago. These steady weekly audience figures indicate the popularity of the program and the positive reception from the community.

# ENGAGEMENT PROGRAMS

3 - 10 paid staff



## Parramatta Artists Studios Movers and Makers 2018

This symposium program of critical discussion and networking opportunities for artists was aimed at cultivating industry accessibility and sustainability of artist's careers. Influential artists and arts workers from across Australia were invited to present career opportunities, offering a diverse high-quality program to Western Sydney and Sydney-based artists.

Now in its fourth year, the annual symposium uniquely caters directly to artists. It presents local, national and international career opportunities and professional development through an engaging and innovative discussion-based program.

The 2018 program included an artist-designed breakfast discussion, industry panel discussions, studio visits, one-on-one artist meetings with major institutions, an opportunity-pitch by industry leaders, artwork commissions and the space to meet peer artists and arts-workers. Significantly, it included three key panel discussions relevant to current industry concerns. The *Art of Mentoring* panel, presented in partnership with NAVA, discussed the role of mentoring in building a sustainable arts practice. The *Coverage, critique and catalogue* panel addressed how different media platforms function, and the role of arts coverage and criticism to an artist's practice. *Flying Solo: Unrepresented Artists* shared ideas on how to progress your own career outside the commercial representation model, moderated by artist Salote Tawale.

3 - 10 paid staff



## Penrith Regional Gallery & The Lewers Bequest tactile

This exhibition was developed to enhance engagement for new and existing audiences through the physicality of artworks that visitors were encouraged to touch and feel. Working with artists to realise sensory landscapes within the Lewers House gallery, the exhibition challenged and delighted audience expectations with works that were visually intriguing and physically accessible.

The exhibition created an opportunity to suspend the usual gallery rules and allowed artists to create experiences that would otherwise not be possible. For the audience, the Gallery offered visitors the opportunity to experience artwork in multiple ways through touch, sight, smell and sound, which in turn gave the artists opportunities to connect with audiences as engaged participants of their work.

The program was intended to create a more accessible environment for audiences, specifically those living with disability, or those, such as youth and family audiences, looking for interactive experiences outside of the norm. This exhibition focused on the sensory realm as a means of access, driving towards new target demographics by reframing the concept of how visitors interact with the site and developing a new pathway by which the Gallery could offer engagement. These levels of interactivity required the development of a new volunteer program that moved beyond invigilation and toward experience mediation.

# ENGAGEMENT PROGRAMS

3 - 10 paid staff

3 - 10 paid staff



## Renew Newcastle Limited

### Renew in a box

This travelling exhibition archived and interpreted the internationally acclaimed local story of Renew Newcastle with the aim of educating and inspiring local and tourist audiences, engaging future partners and travelling nationally and globally. The exhibition is condensed into the two mobile boxes to conceptually reflect the transient and temporary occupation of empty buildings. Closed, they are black, silent and ominous. When opened, they explode with colour, light, sound and images—metaphorically containing the enormous energy of Renew.

The project captured a story of great civic pride, resourcefulness, partnerships, creative solutions and community development. The exhibition interpreted this unique story in three dimensions through innovative exhibition design and meticulous curation of archival material, images, objects, graphics, video, audio and interactive elements. The thrust of the exhibition was to illuminate how it's possible to revitalise a city through community activism, perseverance and enthusiasm.

The exhibition development strategy ensured past and present participants were integral in providing the content and storytelling elements of the exhibition. They contributed photographic images, recorded memories, personal stories, anecdotes and observations through a six week open invitation exhibition. These elements were then carefully interwoven into the final exhibition.



## Shoalhaven Regional Gallery

### Iconic Cubby

This interactive children's space was installed in the Gallery forecourt, enhancing the visual impact of the Gallery and activating the area. Engaging a wider audience with the Sydney Living Museums touring show, *Iconic Australian Houses*, the space invited children to interact with architecture and Australian houses through photographic panels, text and architectural models. The project went on in varied guises to create similar connections to exhibitions throughout 2018.

The project was devised as a space for children to engage in the physicality of design. Interchangeable panels of textures and patterns enabled children to design external and interior spaces, considering light accessibility and personal aesthetic values. Some panels were painted with chalkboard paint allowing for participants to create their own designs.

Frequented daily by families, young people and visitors to the area this project provided, and continues to provide, an enriched gallery visit, bringing extra visitors to the main gallery. Young audiences were excited about what the next cubby would be and its connections to the exhibition.



# ENGAGEMENT PROGRAMS

3 - 10 paid staff



## UTS ART UTS ART Live

This ongoing series of temporal public performance events brought together professional artists and UTS students to collaborate and produce art events across the university campus. To date four projects have been produced.

The multi-faceted project brings art out of the gallery and situates it within a non-arts environment. It connects with student life and core university work, clubs, societies and coursework subjects to produce temporal public art across the University campus.

This ongoing project contributes to the arts having a broader audience beyond gallery goes to include university staff and students working across multiple faculties outside of the creative arts. It links contemporary arts with learning and research, developing methods for students and audiences to explore creative ways of engaging with their immediate environment and studies.

Projects have ranged from investigations into architecture and acoustics, Queer theory and normative behaviour, extending relationships between fashion, movement and the body, discussions around racism in urban environments and Australian colonisation from an Indigenous perspective. The project provides university students with a richer and more creative learning environment and provides them with a positive experience with contemporary art and artists, which can be taken into their adult lives.

3 - 10 paid staff



## UTS ART Waraburra Nura Garden

This collaborative project between Jumbunna Institute for Indigenous Education and Research and the Gallery is an Indigenous medicinal plant garden. Created in collaboration with Indigenous Seniors and designers, the garden aims to share knowledge about plants and culture local to the Sydney basin with local and visiting audiences through a website and series of workshops.

The garden sits on a balcony outside a dedicated study space for Indigenous students from across NSW and Australia. It was designed by Yamatji Wajarri designer Nicole Monks to provide a place for groups of people to meet or for individuals to find solitude. Plants native to the area were chosen under the consultation of D'harawal Senior and botanist Aunty Fran Bodkin, while Uncle Bruce Pascoe advised on the inclusion of edible plants and grasses. Oral recordings explaining the traditional uses and cultural importance of the plants are accessible on the website created by Wiradjuri developer Tamatau Faleono.

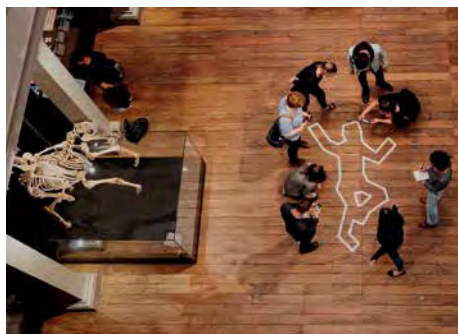
Public programs, workshops, coursework connections and further online content are underway to explore and share Sydney's Indigenous culture and ecology with staff and students, community members and visiting Indigenous students from around Australia.

This garden aimed to share Sydney's rich living Indigenous culture to build an educational environment that is genuinely inclusive of Indigenous people by promoting, across the broader community, awareness and appreciation of Australia's Indigenous heritage.



# ENGAGEMENT PROGRAMS

11+ paid staff



## **Australian Museum** **Murder at the Museum:** **Long Gallery Confidential**

In this stimulating and collaborative after-hours program, visitors became detectives to solve a bespoke murder mystery. Participants must scour for details, hunt for clues, seek out the murderer and foil their plans, all within the Museum's newest permanent exhibition, 200 Treasures of the Australian Museum. Designed to activate this heritage gallery for a millennial audience this game is aimed at the 18-35 target age group. The narrative of the game draws participants into a series of engaging relationships with the Museum's priceless objects, cleverly exposing them to the gallery's design, history and one-of-a-kind, world-class collection.

A highly innovative public program offering a complete, unique and Museum-specific experience, this project cleverly harnesses entertainment to realise the Museum's mission to inform, inspire and build new audiences. Engaged by stealth, audiences leave more informed than they arrived, through an experience of connection and interaction, rather than instruction.

Drawing on its heightened atmosphere, creative storytelling, interactive participation and integrated hospitality, this program makes the Museum's unique value proposition—its extraordinary, world-class collection—relevant and meaningful to a millennial audience.

11+ paid staff



## **Australian National Maritime Museum** **War & Peace in the Pacific International Learning Initiative**

Students from Australia, Japan and USA connected in a tri-perspective research project on WWII in the Pacific. They produced film documentaries on a battle that affected their homeland and one student from each country was selected to represent their nation at an International Youth Friendship ceremony aboard the Battleship Missouri Memorial in Pearl Harbour.

Students conducted original research on commemorating battles, unearthing new evidence and untold stories of those affected by war on personal, local, national and international levels. They collaborated in school teams and connected with their international counterparts online.

The program engaged youth through international diplomacy, global citizenship and youth leadership. One student ambassador from each country travelled to participate in Commemoration Week in Pearl Harbour, Hawaii. This powerful event was live-streamed to Japan, Australia and the USA.

The project aimed to build an understanding of the past in order to work towards a peaceful future. Students and teachers connected to world events in a new and challenging way, re-evaluating how they looked at history to shape their understanding of today and their vision for the future.

# ENGAGEMENT PROGRAMS

11+ paid staff



## **C3West (Museum of Contemporary Art Australia) and Leo Kelly Blacktown Arts Centre** **Blacktown Native Institution Project**

Building on two previous art projects responding to the site of the Blacktown Native Institution, this iteration of the project brought artists and community together to raise awareness of the site's significance, to heal, pay tribute to Aboriginal histories and to imagine a future for the site. Nine months of community consultation culminated in a spectacular onsite event which drew together more than 500 members of the local community.

Artists Tony Albert and Sharyn Egan joined with Moogahlin Performing Arts to work with local Aboriginal communities, responding to the history and bringing to life the culture of the site. Egan worked with local weavers to create a large-scale sculpture of flannel flowers in memory of the Institution's residents, while Albert and local children used ceremony and objects to share positive memories across time. Moogahlin Performing Arts developed a dance performance with community members to honour local customs and growing up Aboriginal in Western Sydney, which included more than 40 young Aboriginal dancers.

This project has been integral in raising awareness of this important site, and in healing the site for local Aboriginal people. By acknowledging its painful colonial history alongside its much longer history of Aboriginal cultural practice, the project has fostered a renewed connection to site and Country for the many community members who were involved.

11+ paid staff



## **Museum of Applied Arts and Sciences**

**This is a voice**

This exhibition was an acoustic journey that brought together international artists, vocalists and artists from the Museum collection and featured a number of specially commissioned works, performances and digital content. It was supported by a suite of public programs, events and related performances.

Blending science, technology, art and performance, this project revealed the power of the human voice. Throughout the exhibition, visitors were encouraged to connect with and challenge their understanding of the physiology and psychology of voice through both hands-on interactive experiences and key performances.

Public programs provided a dynamic framework to explore the conceptual underpinnings of the exhibition. They gave voice to the themes of the exhibition at the intersection of art and science through a series of considered and innovative experiences. The public programs encompassed intimate daily performances, keynote performative lectures and engagement with vocal legend Joan La Barbara through a partnership with the Sydney Conservatorium of Music. The suite of programs culminated in a 24-hour endurance choir performance with Super Critical Mass, where the audience's role was blurred with them both performing and bearing witness.

# ENGAGEMENT PROGRAMS

11+ paid staff

11+ paid staff



## **Murray Art Museum Albury** **Material Sound**

This multiform project brought together artists from across Australia to present an exhibition of new work, a series of free public performances and workshops. The project aimed to generate an accumulative sound experience, encouraging repeat community engagement, and create a unique experience for each participant.

The project cultivated a significant platform for the development of the local community's understanding of sound within the gallery and expanded the understanding of diverse approaches to contemporary art making. This was achieved through an integrated program of artist talks, performances and hands-on workshops held within the Museum and in the community. These outreach events offered audiences access to engage with contemporary Australian sound-based works on a hands-on level.

The Opening Weekend Festival of free public performances was widely embraced and highly attended. The Museum attracted 365 attendees across five public programs over two days with performances by exhibiting artists alongside nationally renowned sound artists.

The engagement of the local community proved to be an unprecedented success—it was widely embraced with many repeat visitors throughout the duration of the exhibition and attendees to multiple workshops and performances.



## **National Institute of Experimental Art, UNSW** **Awkward Conversations**

### **Awkward Conversations**

A partnership between artists, community and mental health experts, this project sought to embed conversation about mental health into city life, offering inspiring, accessible one-on-one interactions in unique settings and formats. The innovative public art project was combined with a high impact engagement program for Mental Health Month.

The program was presented as part of the *Big Anxiety Festival 2017* and played with the idea that conversation about mental health is inevitably awkward, setting creative artists and inspiring thinkers the task of making it inviting, accessible, stimulating, meaningful, personalised and actually enjoyable.

One on one conversations with diverse artists occurred inside pods, over a foot bath, at Customs House or walking through Circular Quay, with further group events at UNSW, the Museum of Applied Arts and Sciences, The Ethics Centre, the Art Gallery of New South Wales and the State Library of NSW.

The project broke new ground in providing original ways to have awkward conversations, lowering barriers to understanding and seeking help. As the Mental Health Commissioner acknowledged during the festival, “this has the potential to save lives.”

# ENGAGEMENT PROGRAMS

11+ paid staff



## State Archives NSW

### Blaze: Working Women, Public Leaders

This project explored the stories and achievements of women who have served lead roles in the NSW public sector. It aimed to make more visible the work of past and present women public sector leaders, and by doing so, contribute to improving the number of women in leadership. The exhibition's relevance, combined with its innovative curatorial methodology and outstanding design has resulted in high levels of audience engagement.

A selection of 14 women from different NSW public sector organisations actively participated in research and development of the project, and were then profiled in the exhibition. As exhibition 'champions', they promoted the exhibition through their extensive networks, resulting in new audiences engaging with the project.

Public programming partnerships with Sydney Local Health District and the Top 50 NSW Public Sector Women Awards involved exhibition curator, Dr Penny Stannard, delivering the key note addresses and presenting exhibition material at two prestigious leadership events at NSW Parliament House. In partnership with the Royal Australian Historical Society, the exhibition was a major component of a Western Sydney-based research symposium.

11+ paid staff



## Sydney Jewish Museum

### Human Rights Centre Education Program

This event officially launched the Museum's Human Rights Education Program, a three-hour program for high school and university students. The evening brought teachers, academics, students, volunteers, and the broader community together in a forum focused on inspiring attendees to be active in the Australian human rights space.

The unique event drew its inspiration from Eleanor Roosevelt's statement: "Where, after all, do universal human rights begin? In small places, close to home." It was designed to bring together people from all walks of life and inspire them to start the processes of change in their communities.

The evening featured speeches on human rights action in the Australian context. Guests were then divided into conversation groups; Indigenous rights, rights of asylum seekers and refugees, rights of the LGBTQIA+ community, and the rights of people with disabilities. In these groups, guests heard testimony from their representative and discussed the representative's personal experience of human rights abuses here in Australia.

The program increased the visibility of human rights issues in our own backyard and created a platform for discussion and debate. Most importantly it was just the start of the conversation in this space as attendees take what they heard into conversations in their classrooms and their communities.

# ENGAGEMENT PROGRAMS

11+ paid staff

11+ paid staff



## **Sydney Jewish Museum** My Words to Remember

This project highlighted the stories of five Holocaust survivors, each of which have written individual memoirs detailing their unique experiences and survival. The Museum hosted an event at which the participating survivors each gave a presentation about their experiences, what compelled them to write their autobiography and why it is important to ensure that their history was told and available for posterity. This unique program was included as a satellite event of the Sydney Writers Festival.

The Museum is uniquely positioned to be able to present the stories of Holocaust survivors or first hand accounts of their experiences. These stories are unique, powerful and, at the same time, send a clear message of the importance of tolerance and understanding of others today and for the future. The project aimed to use these stories to introduce the Museum and its many programs to the wider community. There is currently great interest in Holocaust survivors and people are keen to listen to their history while they are still able to do so.

The recently opened Human Rights Exhibition provided an extended opportunity to analyse links between the Holocaust, other genocides and spread the notion of tolerance and acceptance in society today.



## **Sydney Living Museums** Convict Sydney

The goal of this project was to build a website that told the story of convicts in Sydney through the lens of the Hyde Park Barracks. It aimed to be visually compelling, challenge misconceptions, and increase people's awareness of the Museum and its history.

Funded with \$80,000 secured through the Federal Government Protecting National Historic Sites grants program, the website is a growing resource for students, teachers and history enthusiasts, providing a unique insight into convict history. The Museum worked to create a resource that was easy to use in a classroom and complimented the NSW school curriculum, while still being of interest to the general public.

The project developed a new conceptual approach to telling the story of convicts in NSW, with a contemporary visual and UX design. Both visually interesting and content-rich, the website brings together new collection photography, video content and multiple perspectives with a design structure that encourages deeper engagement and exploration of the story. Contemporary voices are also included through interviews and short films that discuss key aspects of the story, and help audiences better understand the complexity of this period and its lasting impact, particularly on Aboriginal Australia.





**This award recognises the outstanding contributions of individuals working in the NSW museum and gallery sector.**

**Nominees in this category are nominated by peers or colleagues.**

# **INDIVIDUAL ACHIEVEMENT**

**In this category one award is given in each of two groups: volunteers and paid staff.**

# INDIVIDUAL ACHIEVEMENT VOLUNTEER



**Kerrie Anne Christian**  
Black Diamond Heritage Centre

Kerrie Anne Christian is President of the Black Diamond Heritage Centre. Under her Presidency the Museum's finances have increased and it has been able to easily meet its financial obligations. The Museum has extended opening hours, membership has increased by 50% and includes a growing number of young volunteers. This is in part due to Christian's work online as she is very active on social media and has used these skills to promote the Museum and the heritage sector as well as source information and community linkages.

Christian regularly curates exhibitions and has a rolling 12 month exhibition plan. Her commitment to excellence is continually demonstrated through the exhibitions she has researched, curated and documented. She has also been the catalyst for a number of community organisations to come together to celebrate historic events including working with Bulli Anglican Church and the Lamplighters singing group to commemorate the Bulli Mine disaster.

Christian has looked at ways of increasing visitation and was pleased to be part of Seniors Festival as this brought new people to the Heritage Centre and was much appreciated by the attendees. As a result of this partnership she was also asked to address the residents at a local Seniors Living Residence, U3A and Probis.



**Helen Price**  
Norfolk Island Museum

Helen Price has been the conservation volunteer at the Norfolk Island Museum for ten years. She worked as a conservator in Sydney institutions for many years and has spent her retirement years volunteering at a number of organisations on Norfolk Island.

Her role as a volunteer has involved identifying items that need conservation treatment and providing important preventative conservation measures including creating storage solutions for collection items, rehousing objects and in some cases conducting conservation treatments and documentation.

Price's time and expertise have ensured that essential preventive strategies were put in place, including best practice object handling procedures and stable storage conditions. These time consuming jobs are often incredibly important to the integrity of the collection and her impact on the Museum has often gone unnoticed but has been pivotal in the collection's long term preservation.

Price also runs conservation workshops for the Norfolk Island community. Open to the public, she helps educate participants on how best to care for paper objects, personal memorabilia and works of art. One of her most recent community projects was rehousing the Norfolk Island Land Titles, Birth Deaths and Marriages registers dated as early as 1853. The registers are still accessed today and the regular handling and limited storage options had led to many being in a very fragile state.

# INDIVIDUAL ACHIEVEMENT PAID STAFF



**Jessi England**  
The Lock-Up

Jessi England is the Director of The Lock-Up. Her role encompasses a broad range of responsibilities, including curating, public programing and creative producing.

In 2014 England managed a shift in the organisation's direction. Once operating as an artist-run space and museum, it was transformed under England's guidance, into a multidisciplinary art space, with a fully curated artistic program. This shift not only increased funding opportunities for the organisation, but also provided the Hunter-based community with a new platform for local artists to present their work.

Since England's interception, the Gallery has gained momentum as a well-known artspace and highly regarded as an innovative and progressive arts organisation, genuinely committed to experimental contemporary art practice. It has expanded its sponsorship relationships, as well as developed successful partnerships with other organisations and has created genuine community partnerships. Visitation has increased three-fold.

England's understanding of the importance of collaborative and multilayered partnerships has built a depth to the program, created important strategic creative networks, developed new audiences, and consolidated the vision of the Gallery as a creative hub and enabled the ongoing success and sustainability of aligned cultural organisations.



**Tesha Mallot**  
Firstdraft

Tesha Mallot was the inaugural General Manager of Firstdraft, supporting the Gallery through a period of rapid development and change. Mallot has been contributing to the Gallery for seven years, starting as a volunteer, then moving onto the Board of Directors before becoming the organisation's first paid staff member.

Mallot has had an extraordinary impact on the organisation throughout her tenure. As a board member, she was on the team that negotiated and implemented the move from Surry Hills to the current premises in Woolloomooloo. She has been instrumental in growing the organisation, including moving from a primarily volunteer-run organisation to a paid staff structure and securing multi-year funding from the Australia Council amidst a highly competitive funding climate.

As General Manager, Mallot was the key funds manager, seeing the annual revenue rise, increasing cash reserves and growing fundraising revenue through development of key initiatives like the annual fundraising auction and the *Show Support* philanthropic program.

She has contributed to the accessibility of contemporary art practice by creating pathways for external stakeholders, through gallery tours, lectures, consultations and proposal writing workshops. Mallot has supported over 455 emerging artists through mentorship and exhibition opportunities, as well as more than 50 early career arts workers and artists through the volunteer program.







**This year the Aboriginal Culture, Heritage & Arts Association will present a special award to a NSW Aboriginal Curator in recognition of their work on an outstanding exhibition in the museum and gallery sector.**

**Aboriginal curators with a connection to NSW First Nations language groups who have curated an exhibition in a NSW public museum or gallery are eligible for this award.**

**Nominees can be paid staff, contractors or volunteers.**

# **ACHAA AWARD FOR EXCELLENCE BY AN ABORIGINAL CURATOR**

**One award is given in this category.**

IMAGE: Nicole Monks and Vicky West, installation view of *Transmission* at The Lock-Up 2017. Courtesy the artist. Photograph by Jessie Jane Photography.

# ACHAA AWARD FOR EXCELLENCE



The ACHAA Committee congratulates all five nominees for the Outstanding Achievement by an Aboriginal Curator Award.

Nominees should know it was an extremely difficult decision. All nominees are to be commended for their work and commitment to Aboriginal arts and culture.

The committee would also like to thank the galleries and museums represented for presenting NSW Aboriginal perspectives. It speaks highly of the interest in NSW Aboriginal arts, culture and heritage that there can be five nominees in this inaugural year of the award.

The nominees are all freelance curators. It is their courageous and forward-thinking engagement by their host venues that has made this possible. It is by continuing and expanding this engagement that these Aboriginal curators can have rewarding careers. The committee looks forward to more exhibition opportunities to see them and others develop their talents.

The five nominees are:

Bianca Beetson (Wiradjuri/Kamiloroi)  
*Myall Creek and Beyond*, New England Regional Art Museum

Donna Biles-Fernando (Muruwari/Ngemba)  
*HUNTER RED: Re(A)d Earth*, Lake Macquarie City Art Gallery

Cherie Johnson (Gamilaroi)  
*Transmission*, The Lock Up

Laura McBride (Wailwan)  
*Gadi*, the Australian Museum

Emily McDaniel (Wiradjuri)  
*Measured Response*, National Art School

ACHAA is the Aboriginal Culture, Heritage & Arts Association, representing NSW Aboriginal owned cultural venues such as cultural centres, keeping places, knowledge centres, galleries and museums plus their supporters. The association seeks to support this network of organisations so they can be resilient and locally sustainable. Museums & Galleries of NSW provides secretariat to ACHAA.

Contact [achaa@mgnsw.org.au](mailto:achaa@mgnsw.org.au) for more information or follow:  
[facebook.com/AboriginalHeritageandCulture](https://facebook.com/AboriginalHeritageandCulture)

The ACHAA IMAGinE Award was decided by the ACHAA Committee. Core ACHAA members were not eligible for the award.

# BY AN ABORIGINAL CURATOR



## **Bianca Beetson**

New England Regional Art Museum:  
Myall Creek and beyond

The Art Museum along with The Friends of Myall Creek Memorial, Armidale Aboriginal Keeping Place and University of New England produced a program of exhibitions, public programs and a symposium that explored the history and on-going impact of the 1838 massacre of Aboriginal people at Myall Creek.

Bianca Beetson was engaged as a guest curator to develop the curatorial direction of the NERAM exhibition. In this role she was responsible for selecting artists to, firstly participate in research residencies at the Memorial and surrounding region, and secondly produce new works responding to the history and site.

Beetson's curatorial approach is discussed in her catalogue essay; "The title, Myall Creek and beyond, refers to a very specific place, whilst the word 'beyond' could be interpreted as meaning to forget or move on. However, in the case of this exhibition 'beyond' means deepening and expanding the conversation. The artists selected for this exhibition were chosen for their ability to create work which does exactly this: deepen the conversation."

Beetson provided an essay and interpretive texts, directed the exhibition design and contributed to a number of public programs in the exhibition. She was also an important part of the dialogue with the community and ensured that sensitivity and protocols were implemented at each and every stage of the project.



## **Donna Biles-Fernando**

Lake Macquarie City Art Gallery:  
HUNTER RED: Re(A)d Earth

This multidisciplinary exhibition, curated by Donna Biles-Fernando in consultation with the Gallery's Aboriginal Reference Group, acknowledged 'reading' of the earth as elemental for Aboriginal people through the selection of works reflecting Country or Dreaming. The works exhibited used an array of contemporary and traditional techniques, imagery and conceptual frameworks, reinforcing the idea that contemporary work does not have to mean a divergence from cultural practice and lore.

For this curatorial project, Biles-Fernando brought her extensive knowledge, education, passion, verve, pride and understanding of art, her people and related issues. She drew work from the collections of Maitland Regional Art Gallery and Newcastle Art Gallery as well as from private and artists' collections. She was also instrumental in commissioning new artworks that explored Aboriginal people, culture and connection to Country; how sounds, colours and textures of the earth on which we all walk are 'read'. In the catalogue essay Biles-Fernando wrote "Aboriginal contemporary art doesn't mean a deviation from cultural practice and lore, nor does traditional art have to be stale, weathered or 'relic like', lingering between artefact and art. Aboriginal artists will continue to develop their cultural knowledge and test artistic and technical boundaries with their creation.... At *Re(A)d Earth*'s core is the ability of Aboriginal artists to offer insight into their connection to Country through both ancient and modern artistic means."

# ACHAA AWARD FOR EXCELLENCE



**Cherie Johnson**

**The Lock-Up:  
Transmission**

This project explored the ways contemporary Aboriginal and Torres Strait Islander artists are responding to a resurgence in traditional practices within the contemporary cultural context. It included the work of artists who utilise a variety of materials and practices and whose artmaking is informed by culture, knowledge, beliefs, understandings and connections.

Cherie Johnson worked closely with the Gallery to develop the curatorial rationale of the exhibition and select artists to be included in the exhibition, collaborated on the curation of the *Transmission Symposium* and connected the Gallery with cultural leaders, knowledge holders and professionals from around Australia. Johnson also developed numerous projects that worked with local Aboriginal and Torres Strait Islander community members and hundreds of high school students from the Hunter Region.

Through working with the Gallery, Johnson was able to develop her curatorial experience and to present works both as an artist and an emerging curator as part of her PhD with the Wollotuka Institute, University of Newcastle.

Numerous aspects of the project such as the *Resurgence Project* have created a legacy in the community that continues to be felt and developed by Johnson through the Speaking in Colour Aboriginal program of art workshops and education resources.



**Laura McBride**

**Australian Museum:  
Gadi**

This exhibition was developed in partnership with local Aboriginal Elders, knowledge holders and communities to showcase the rich culture and extensive history of the Country now known as Sydney City.

Curator Laura McBride stated “the most rewarding and accurate way to learn about another culture is from the people themselves. *GADI* is a new opportunity to immerse yourself in Aboriginal culture in an exhibition, designed and led by Aboriginal people”.

It was clear that McBride’s vision for the project was to see Aboriginal culture be appropriately represented by Aboriginal people, and that her role was a facilitator of social agency and sovereign control in taking back narrative from within.

McBride’s position as curator was vital to the integrity, delivery and success of the project in creating new meaningful dialogues with external stakeholders. The project was constrained by its very short lead time and McBride’s existing personal and professional relationships were vital in obtaining reciprocal information from community and cultural permissions so as to synthesise and tell their stories with authenticity. Community trusted her process of representing things exactly as they wanted it. The co-curation and authenticity never wavered and the relationships have only solidified.

## BY AN ABORIGINAL CURATOR



### **Emily McDaniel**

National Art School Gallery:  
Measured Response

This exhibition presented recent work by ten artists focusing on processes that engage the body. The project also introduced ways these artists incorporate cultural practices; ancestral memory, stories and community into their art. This proved both deeply personal and moving for audiences.

Emily McDaniel curated a selection of artists from diverse backgrounds and creative experiences. Their artworks acknowledged the bodily and spiritual relationship between the artist and the object, an intimate relationship which the artwork makes manifest.

McDaniel included artwork by women artists, the majority of whom identify as Aboriginal, who sensitively engage with materiality and cultural content by activating their bodily knowledge, leaving traces of themselves within the objects they create. The result was uniquely personal, the artists' respective approaches were articulated through succinct statements in vinyl on the wall. Through the artwork and the makers' personal stories, the exhibition addressed a range of concerns such as the forced removal of Aboriginal children from families, the importance of community, resilience and strength in the face of degradation of Country, atomic experiments on Aboriginal lands (Maralinga) and the impact and significance of massacres in Australia's history. The works were presented in such a way to communicate evocatively, directly, personally and poetically, without being overtly political or confrontational.



# AWARDS NIGHT ARTIST



This year the IMAGInE awards night will feature a selection of works by Western Sydney born and raised artist Justene Williams, transforming the Cellblock Theatre into a spectacle and contemplation of light, colour, pattern and texture.

Drawn from her touring exhibition *The Curtain Breathed Deeply*, Justene's lavish, sensorial work combines live performance with multifaceted installation, sculpture and video. Her work draws on many references from art history to pop-culture, but universal themes of familial love, sexuality and death feature strongly.

Accompanying *The Curtain Breathed Deeply* Justene's performance piece *Two Fold* will bring the artworks to life, as dancers perform a concertina dance accompanied by music from squeeze-boxes sewn into their costumes. Their stylised bodily movements reference the rituals that take place at public secular or sacred occasions such as religious festivals or in the ritualised practices of clubs such as the masons.

Curated and developed by Artspace, Sydney, *The Curtain Breathed Deeply* toured nationally in partnership with Museums & Galleries of NSW. Visiting major metropolitan as well as regional centres in Western Australia, Northern Territory, Queensland and New South Wales including Goulburn, Griffith, Bega, Tamworth and Lismore regional galleries, the tour concluded recently at Penrith Regional Gallery and The Lewers Bequest, fittingly returning to its Western Sydney home.

The generous bequest of the Catalyst: Katherine Hannay Visual Arts Commission enabled Artspace to support Justene Williams in the development of this major new work at a pivotal moment in her career. The project was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

IMAGES: Justene Williams: *The Curtain Breathed Deeply* installation view Perth Institute for Contemporary Arts, 2016. Image courtesy Perth Institute for Contemporary Arts and the artist. Photography by Ok Media.

# AWARDS NIGHT ARTIST



Justene Williams (b. 1970) born and raised in Western Sydney has exhibited widely throughout Australia and internationally.

Selected solo exhibitions include: *Handbag Hammer Meditation*, La Centrale Galerie Powerhouse, Montréal, 2013; *Static Ballet*, Sarah Cottier Gallery, Sydney, 2013; *She came over signing like a drainpipe shaking spoon infused mixers*, a public work for Christchurch Art Gallery, 2013; *Turnstile Heaped on Pour Down*, St Paul St Gallery, AUT Auckland University, 2012; and *BIGHEAD GARBAGEFACE GUARDS GHOST DERR SONATA*, Contemporary Project Space, Art Gallery of New South Wales, Sydney, 2009.

Selected group exhibitions include: *The National: New Australian Art*, Carriageworks, Sydney, 2017; *The future is already here – it's just not evenly distributed*, 20th Biennale of Sydney, 2016; and *Before and After Science: 2010 Adelaide Biennial of Australian Art*, Art Gallery of South Australia, Adelaide, 2010.

Her work is held in numerous collections including the Museum of Contemporary Art Australia, National Gallery of Australia and the Art Gallery of New South Wales. She is represented by Sarah Cottier Gallery, Sydney.



# IMAGE CREDITS

## EXHIBITION PROJECTS – GALLERIES

**PAGE 4 left:** *GET TO WORK* – Tracy Quan, Georgia Taia and Paris Taia, a.l.o.t.o (a league of their own) 2017, three-channel digital video. Tony Albert, *Brother (Our Present)*, pigment print on paper, 150x100cm, 2013. Image courtesy of Sullivan+Strumpf and the Artist. Installation Photography by Zan Wimberley.

**PAGE 4 right:** Julian Meagher in his studio. Courtesy Bega Valley Regional Gallery, Photo: Nic Walker

**PAGE 5 left:** *Art & Law: Putting Justice into Practice Symposium* at The Lock-Up 2018 in conjunction with *justice/Njustice. Being Human Panel* featuring Roderic Pitty (on behalf of Eddie Russells' family), Karen Wells (Lawyer), John A Douglas (artist), Melinda Dundas (widow of Roni Levi) and Kerrie Thompson, CEO Victim of Crime Assistance League.

**PAGE 5 right:** Jason Phu, *In the morning I wake the rooster. In the afternoon I drive across the mountains & waters. At night I cut all my ties*, installation view (detail), 2018, multimedia installation, dimensions variable; commissioned by 4A Centre for Contemporary Asian Art for *The Burrangong Affray: Jason Phu and John Young Zerunge*. Image: Document Photography

**PAGE 6 left:** *Designing Bright Futures* opening night 2017. Photo: Rhiannon Hopely.

**PAGE 6 right:** *Obsessed: Compelled to make*, Tjunkaya Tapaya. Photo: Angus Lee Forbes

**PAGE 7 left:** Richard Bell, *The Dinner Party* (2013), digital video, courtesy the artist and Milani Gallery.

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**PAGE 8 left:** Todd Fuller & Amy Hill, *They're Only Words* 2009, film, sound, duration: 2:42 mins. Courtesy the artists and May Space, Sydney.

**PAGE 8 right:** David Hockney: *Words & Pictures* at Blue Mountains City Art gallery. Photo: Silversalt Photography

**PAGE 9 left:** Radha La Bia, *the Wedding Banquet*, Bondi Pavilion Gallery, 2018

**PAGE 9 right:** Arlo Mountford, *Deep Revolt*, installation view at Goulburn Regional Art Gallery 2018. Image: Silversalt Photography

**PAGE 10 left:** Cameron Robbins *Shadow Phase* 2017 (detail). Dream Machines, 22 July – 17 September 2017, Hazelhurst Arts Centre. Photo: Silversalt

**PAGE 10 right:** *St George on a Sunday*, Hurstville Museum & Gallery.

**PAGE 11 left:** Installation view for *BOARD* at Lake Macquarie City Art Gallery, Shaun Gladwell 'Skateboarders vs Minimalism' 2016.

**PAGE 11 right:** *Home*, Melanie & Marnie Palomares, Blacktown Arts, 2017. Photo: courtesy of the artists

**PAGE 12 left:** *Myall Creek and Beyond*, exhibition view 2018. Photograph by Simon Scott Photography. Courtesy of New England Regional Art Museum.

**PAGE 11 right:** Phantom fans came from across Australia to visit the exhibition. This gentleman, who remained anonymous and in character for the entire evening, attended the exhibition's opening event in spectacular fashion. Courtesy Newcastle Art Gallery.

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**PAGE 13 right:** *Emu Island*, Courtesy Penrith Regional Gallery & The Lewers Bequest.

**PAGE 14 left:** *Moonmilk* exhibition view, image courtesy of Shoalhaven Regional Gallery.

**PAGE 14 right:** 'Mrs Berry', image courtesy of Shoalhaven Regional Gallery.

**PAGE 15 left:** Tjariya (Nungalka) Stanley, photo by Alex Craig, courtesy Ernabella Arts and the artist.

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**PAGE 16 left:** *The Bullwhip Effect*, Zanny Begg. Photograph of Emiliqua East by Yuri Kouzmin, Weekly Times, East Gipsland, 2016

**PAGE 16 right:** *in Pursuit of Venus [infected]*, 2015-17, installation view, Campbelltown Arts Centre, image: Document Photography

**PAGE 17 left:** 1917: *The Great Strike*, Carriageworks, 2017, photo Zan Wimberley

**PAGE 17 right:** Katharina Grosse: *The Horse Trotted Another Couple of Metres, Then it Stopped*, installation view. Photo: Zan Wimberley, 2018

**PAGE 18 left:** Vicky Browne, *Cosmic Noise* 2018, *Material Sound* Installation View, Murray Art Museum Albury Photo: Jules Boag 2018

**PAGE 18 right:** Jenny Watson, installation view, *Jenny Watson: The Fabric of Fantasy*, Museum of Contemporary Art Australia, Sydney, 2017, image courtesy the artist and Museum of Contemporary Art Australia © the artist, photograph: Anna Kučera

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**PAGE 23 left:** *Paddock to Plate, a history of food and wine in Orange and district* exhibition overview. Image courtesy Kyle Manning.

**PAGE 23 right:** *Gadi*, installation view. Photo: Abram Powell.

**PAGE 24 left:** *Gapu-Monuk* Exhibition View. Courtesy Australian National Maritime Museum

**PAGE 24 right:** James Cameron – *Challenging the Deep* installation view, courtesy Australian National Maritime Museum.

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**PAGE 25 right:** *Loyalists working during the strike*, courtesy State Records of NSW.

**PAGE 26 left:** *Blaze: Working Women, Public Leaders*, Margaret Whitlam Galleries, July 2018. Courtesy State Archives NSW.

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**PAGE 27 left:** *Human Rights and the Holocaust*, photographer Nadine Sacks.

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**PAGE 28 left:** *Marion Hall Best: Interiors* exhibition installation view, Museum of Sydney, 5 August - 12 November 2017. Photo © Nicholas Watt for Sydney Living Museums.

**PAGE 28 right:** *The Moderns: European designers in Sydney* installation view, Museum of Sydney, 22 July - 26 November 2017. Photo © Nicholas Watt for Sydney Living Museums

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**PAGE 39 left:** From the series *Self Reflection* as part of *Photo Faction* © Chantelle B., Jael T. from Rooty Hill High School, 2017

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**PAGE 42 right:** *Art Keepers* still life activation prior to Lismore Regional Gallery official opening. Photo: Kate Holmes.

**PAGE 43 left:** *Voyages of Camaraderie*, installation view. Chipping Norton Lake Sailing Club course direction maps and club memorabilia, Manly Junior Yacht & Liverpool Heritage Collection photographic presentation of the '*Recreational History of the Georges River*'.

**PAGE 43 right:** *Art(ful) Futures* people at opening interacting with jade Phoenix's installation

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**PAGE 49 right:** The international Youth Ambassadors together at the signing table aboard Battleship Missouri Memorial, 7 December 2017. Image credit: David Foley.

**PAGE 50 left:** Artist Tony Albert leading a weaving workshop, featured: Tony Albert, *Gubangala Gumadangyiningi (Let's honour his/her spirit)*, 2018, installation view, *Ngara – Ngurangwa Byallara (Listen, hear, think – The Place Speaks)*, 2018, Oakhurst NSW, co-commissioned by Blacktown Arts on behalf of Blacktown City Council and C3West on behalf of Museum of Contemporary Art Australia, image courtesy the artist and Sullivan+Strumpf © the artist, photograph: Anna Kučera.

**PAGE 50 right:** *24 Hour Choir*. Image credit: Valentina Schulte, MAAS

**PAGE 51 left:** *Material Sound* Opening Weekend Murray Art Museum Albury Photo: Jules Boag, 2018

**PAGE 51 right:** *Awkward Conversations*. Skyline Productions

**PAGE 52 left:** *Blaze: Working Women, Public Leaders*, participating women leaders, image Sally Tsoutas, Western Sydney University, 2018

**PAGE 52 right:** Joana d'Orey Novo with an intimate group of attendees sharing her experience of Human Rights abuses in Australia as a person with a disability.

**PAGE 53 left:** *My Words to Remember*, courtesy Sydney Jewish Museum.

**PAGE 53 right:** Blacksmith Alex Schriber making a Convict-style socket chisel. Still from video. © Sydney Living Museums.

