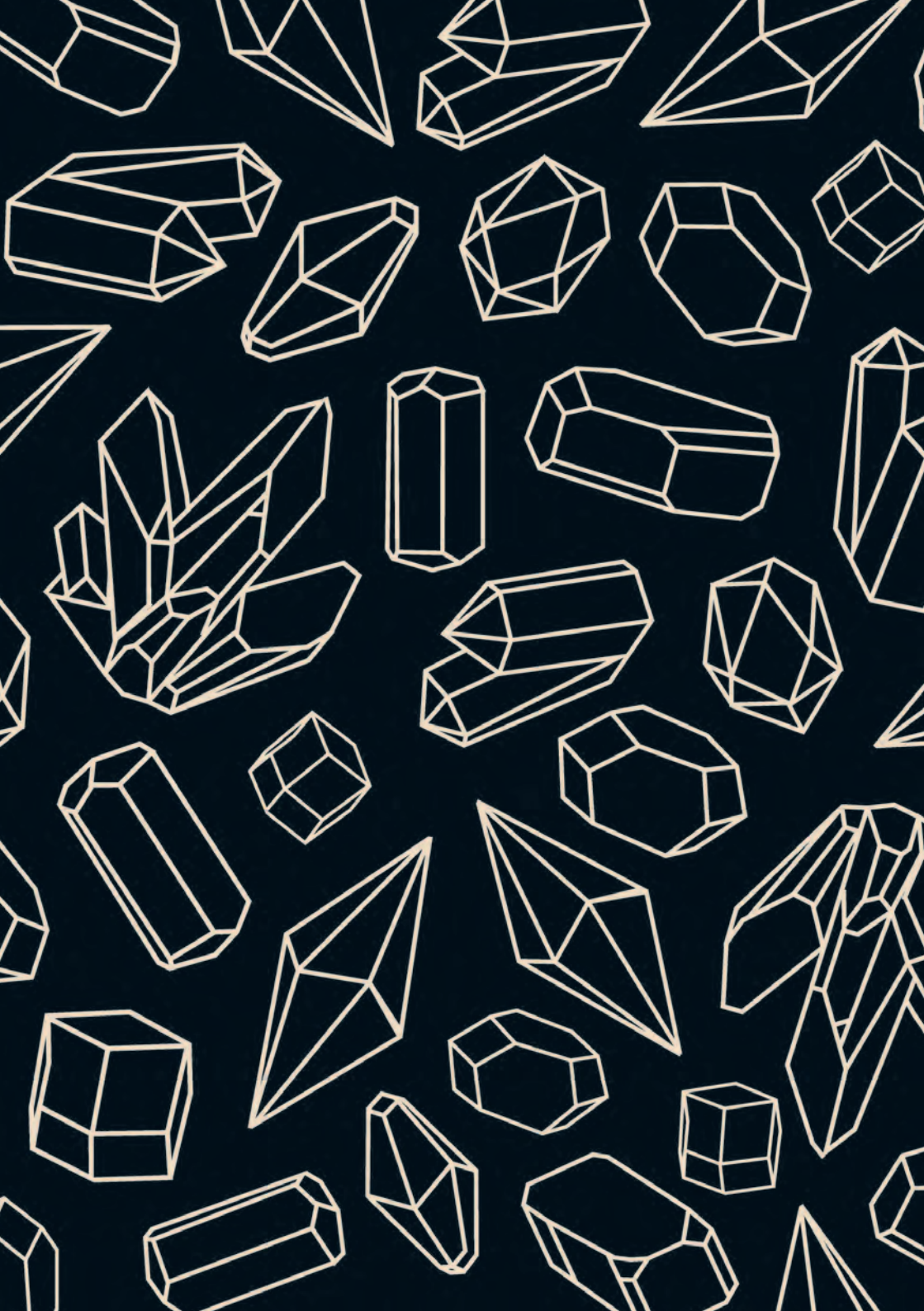


IMAGinE awards 2019

Inspiring Museums And Galleries In Excellence





Inspiring Museums
And Galleries in Excellence

IMAGinE awards 2019

**Museums
& Galleries
of NSW**

Acknowledgement of Country

Museums & Galleries of NSW acknowledges the Gadigal people of the Eora Nation and all the other Traditional Custodians of the lands on which we live and work. We pay respect to them as First Nations people with continuing connection to land, place, waters and community.

Note

Aboriginal and Torres Strait Islander people are advised that this booklet may include images of people who have passed away.

Contents

01	<i>Minister's forward</i>
02	<i>Nominees</i>
03	<i>Exhibition Projects</i>
31	<i>Engagement Projects</i>
49	<i>Capacity Building, Capital & Sustainability Programs</i>
59	<i>Individual Achievement</i>
64	<i>ACHAA Award for Excellence</i>
67	<i>Credits</i>

Minister's Foreword



Welcome to the 2019 IMAGinE Awards. With 76 nominations from over 50 organisations, highlighting excellence across a range of outstanding projects, programs and people, tonight's awards again showcase the extraordinary diversity and the outstanding commitment to innovation that exists across the museum, gallery and Aboriginal cultural centre sector in New South Wales.

Across the sector there is an increasing view of galleries and museums as gathering places. As safe places for discussion and healing, which is reflected in the development of exhibitions and the diversity and depth of engagement programs nominated.

School engagement and education programs stood out as thoughtful, integrated and innovative. Exhibitions showed that organisations were considering audiences from diverse age groups and backgrounds during the development process. Family programming was extended beyond regular programming and frequently tailored to the exhibition and/or audience.

I'm proud to say too that these awards celebrate a significant number of First Nations exhibitions and engagement programs and that these are characterised by in-depth and long-term community consultation and engagement. The authenticity of these partnerships and the genuine commitment of organisations to give a voice and leadership to the state's Aboriginal people is clear.

On behalf of the NSW Government and Create NSW, join with me in congratulating all winners and nominees and thanking IMAGinE Award partners Regional and Public Galleries NSW and AMaGA NSW for their encouragement and involvement.

Finally, in thanking Museums & Galleries of NSW for the work it does, let's celebrate the 2019 IMAGinE Awards in the spirit of its name: Inspiring Museums and Galleries in Excellence.

The Hon. Don Harwin MLC
Minister for the Arts

Nominees



Organisations

4A Centre for Contemporary Asian Art
 Albert Kersten Mining and Mineral Museum (GeoCentre)
 Australian Design Centre
 Australian Fossil and Mineral Museum
 Australian Museum
 Australian National Maritime Museum
 Bank Art Museum Moree
 Barraba Museum
 Batemans Bay Heritage Museum
 Bathurst Regional Art Gallery
 Bega Valley Regional Gallery
 Berrima District Museum
 Blue Mountains City Art Gallery
 Blue Mountains Cultural Centre
 Bondi Pavilion Gallery
 Broken Hill Regional Art Gallery
 Campbelltown Arts Centre
 Casula Powerhouse Arts Centre
 Delmar Gallery, Trinity Grammar School
 DX Lab, State Library of NSW

Eugowra Museum & Bushranger Centre
 Fairfield City Museum & Gallery
 Gallery DownTown annexe of the Tweed Regional Gallery
 Golden Memories Millthorpe Museum
 Goulburn Regional Art Gallery
 Hazelhurst Arts Centre
 Hurstville Museum & Gallery
 Leo Kelly Blacktown Arts Centre
 Maitland Regional Art Gallery
 Mosman Art Gallery
 Murray Art Museum Albury
 Museum of Applied Arts and Sciences
 Museum of the Riverina
 Museum of Contemporary Art Australia
 Newcastle Art Gallery
 Newcastle Museum
 Norfolk Island Museum and Research Centre
 NSW State Archives

Orange Regional Museum
 Parramatta Artists' Studios
 Penrith Regional Gallery, Home of the Lewers Bequest
 Port Macquarie Museum
 Sisters of Charity Heritage Centre and Archives
 State Library of NSW
 Tamworth Regional Gallery
 The Lock-Up
 UNSW Galleries
 UTS Art

Individuals

Ashley Weir
 Dean Lovett
 Djon Mundine OAM
 Hubert 'Laddie' Timbery
 Lee-Anne Hall
 Marea Buist
 Nicole Topic Sosa
 Vivien Clyne



Xiao Lu, 2019, pictured in front of her work *15 Gunshots... From 1989 to 2003* 《15枪...从1989到2003》, 2003 // 4A Centre for Contemporary Asian Art // Photograph by Kai Wasikowski // Full caption on page 67

Exhibition Projects

Nominations in the Exhibition Projects category demonstrate excellence and innovation in exhibition practice, including permanent or temporary displays, exhibition design, publications and resources, partnerships, community involvement and audience participation.

This category makes a distinction between museum and gallery practice by granting awards separately to Galleries/Visual Arts and Museums/Heritage.

One award is given in each of three groups:

- Volunteer or up to 2 paid staff*
- 3-10 paid staff*
- 11+ paid staff*

Galleries

volunteer or up to 2 paid staff



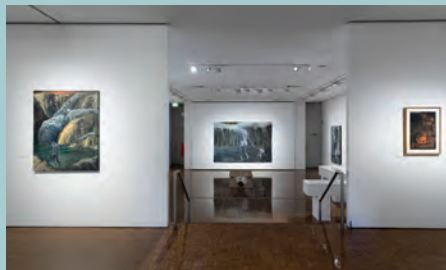
Bega Valley Regional Gallery *South/East Interference Vol.2*

Bringing together 6 mid-career contemporary artists from Indonesia, the Northern Territory and New South Wales, this exhibition explored themes of place and identity in an Australasian context.

The exhibition featured the vivacious ceramics of Sri-Lankan-born, Sydney-based Ramesh Mario Nithiyendran; shadow puppets by Sydney and Jogja-based Jumaadi; subversive and comical political paintings by Chayni Henry; Val Wens' performance and documentary photography; paintings by Yolngu artist Gunybi Ganambarr; and Indonesian artist Dadang Christanto whose works honour victims of crimes against humanity.

*"They are stories in progress, small moments in the long narrative arc that unfolds in real time over the course of an artist's career. The show... presents vivid moments of lives in progress, the thematic unity of this collective self-expression drawing together a web of connecting ideas, approaches and themes."**

Through promoting diverse responses to place and identity, the exhibition aimed to engage audiences with the complexities of our Australasian context and challenge cultural parochialism.



Delmar Gallery, Trinity Grammar School *Euan Macleod: Guardian*

In this pilot program, the Gallery (in association with 3:33 Art Projects) collaborated with 5 selected year 10 and 11 students from Trinity Grammar School for the inaugural Young Curators program.

Working with award-winning Sydney painter Euan Macleod, student curators Lewis Dobbin, Euan Germanos, Lewis Kanellos, Alexi Little, and James Wang were guided through the process of researching and developing an exhibition of Macleod's works.

Drawn to the recurring motif of the guardian figure, the students selected over 40 paintings, sketches and preliminary drawings, spanning 1983 to 2019. They afforded a partial but long view of Macleod's work, that amounted to a refreshing look at how his work has developed over time. Many of the earlier works had never been exhibited before.

Programming for the show included a floor talk by the student curators; a concert by the Muffat Collective; Euan Macleod in conversation with the Gallery curator; four workshops for primary school students; and a talk for a local retirement village.

* Artists' Stories in Metaphor & Materials, Dr. Andrew Frost

Galleries

3-10 paid staff



4A Centre for Contemporary Asian Art

Xiao Lu: Impossible Dialogue 肖鲁:语嘿

This exhibition was the first retrospective of leading contemporary Chinese artist Xiao Lu. Spanning a period of 30 years, the exhibition presented significant performance works including a new commission that explores the artist's ongoing connection to Australia.

This multi-faceted project exhibited Xiao Lu's works in contextual harmony, mapping the artist's trajectory since her defining moment at the landmark *China/Avant-Garde* exhibition at the National Art Gallery, Beijing in 1989. The exhibition redefined her early piece *Dialogue* (1989) - a zeitgeist of Maoist China - through the curation of her boldly feminist and unashamedly spontaneous artistic and performative voice.

Xiao Lu: Impossible Dialogue was timed to coincide with the 30th anniversary *China/Avant-Garde* and was accompanied by a suite of associated public programming including *Art and Activism: Changing the Conversation* (Sydney Festival 2019); *The China/Avant-garde Exhibition and Xiao Lu: 30 Years On symposium*; *Please Explain: Gender + Art In China*; *Congee Breakfast Tour*; and *In Dialogue: Gender + Art in Asia*.



Australian Design Centre

The Teapot Project: Hendrik Forster and Kenny Son

This project displayed a shared design philosophy that elevated the everyday object and uncovered fabrication capabilities that are still abundant in this country. It encapsulated what the Centre is about - a collision of craft and design - and the innovation and industry that is created when collaboration is central to the process. Additionally, a sense of community and a commitment to craft and cultural custodianship emerged from this exhibition.

The project was a unique collaboration between master gold and silversmith Hendrik Forster and object maker and designer Kenny Yong-soo Son. The exhibition consisted of 30 teapots alongside production drawings, prototypes and process documentation, giving insight into sophisticated craftsmanship and good design practice.

The partnership between Hendrik Forster, Kenny Son and their collaborators fuse craftsmanship, engineering, ingenuity and creativity, creating a ubiquitous domestic item that is at once functional, beautiful and completely unique.

The exhibition was accompanied by essays from Oliver Smith and Grace Cochrane, and several exhibited works were acquired by the Museum of Applied Arts & Sciences.



Bathurst Regional Art Gallery

Curiouser & Curiouser

This exhibition displayed the work of 18 of Australia's most innovative, creative and colourful artists to a regional audience. Taking inspiration from the passages of Lewis Carroll's books *Alice's Adventures in Wonderland* and *Through the Looking Glass*, the exhibition presented an exploration into the diverse world of contemporary art, designed to be accessible and inviting to a range of ages, especially children.

The exhibition included works from a wide range of media by artists including Kate Rhode, Nell, Pia Van Gelder, Kimberly Liddle and Rosie Deacon. The works engaged with playfulness, colour, myth, wonder, humour, bewilderment and dream-like imagery, with four themes emerging between the artworks: time, perception, tactility and the inexplicable.

The exhibition sought to engage children and their families during the summer school holiday period and created a fun, wild and vividly engaging environment in the art gallery. The show was complemented by a kids' activity trail book, a pom-pom making station, a film festival, floor talks with local academics, and a performance by Junkyard Circus.



Blue Mountains City Art Gallery

Blue Mountains Botanica

Developed in partnership with the Royal Botanic Gardens & Domain Trust, this exhibition delved into the history and significance of botanical exploration in the Blue Mountains. It featured historical botanical illustrations alongside plant specimens and archival material drawn from the National Herbarium of NSW, the Daniel Solander Library and the Blue Mountains Botanic Garden, Mount Tomah.

Over a two-year period, extensive research was undertaken in partnership with botanists and historians at the Royal Botanic Gardens. Over 100 objects and artworks of national significance were chosen for display, including botanical specimens collected in the Mountains in the early 20th century, rare scientific books, and watercolour illustrations by convict artist Joseph Lycett. The historical material was complemented with new work by artists and interactive displays and videos.

The exhibition was one of the Gallery's most ambitious projects to date and achieved several milestones including raising environmental awareness and social interconnectedness between industries (science and art), generations and cultures. More than 20,000 visitors experienced the exhibition and engaged with the public programs and coinciding events across the Blue Mountains.



Fairfield City Museum & Gallery

Fort Thunder: an electro acoustic playground

Developed over the course of 18 months, this exhibition was a participatory art project created by Sydney-based multidisciplinary artists Lucas Abela and Keg de Souza commissioned by the Museum & Gallery.

The exhibition comprised three large-scale participatory instruments that looked like playground equipment: *Fort Thunder*, a play-fort and synthesiser; *Double-Feed-Swing-Back*, a set of two swings that emitted bursts of feedback as participants swung back and forth; and *Xyloball*, a cross between a pinball machine and toy xylophone.

The site-specific artworks created a fantastically bonkers world of sound, colour and movement which was interactive, visually compelling, playful and hands-on for audiences. This was further enriched with layered programs including hands-on workshops, such as 'Kaleidoscopic Kazoos'; experimenting with sound making and musical instruments; artist-guided play-tours of the installations; musical storytelling; and artist talks.

This rich audience involvement spoke directly to the mission of the Museum & Gallery to strengthen and nurture the cultural and creative life of the Western Sydney community and to provide opportunities for community dialogue and exploration.



Goulburn Regional Art Gallery

Goulburn Bustle

In a collaborative curatorial effort, the current director worked with the two former directors to produce the largest exhibition to ever be shown at the Gallery. Consisting of 132 works by 82 artists, *Goulburn Bustle* presented the breadth of the gallery's permanent collection, unleashed en masse for the first time in its 37-year history. The project created a new, invigorated understanding of the collection within the local community and received extensive interest and visitation.

The exhibition brought together artists that had never exhibited alongside one another, sharing new and untold stories and building a sense of pride and ownership around the Gallery via the collection.

To present the exhibition, the gallery undertook its first audit of the collection in its entirety, during which two works were discovered to be highly significant, original Dutch paintings from the 17th century.

Goulburn Bustle was also able to publicly acknowledge the artists and collectors that have generously donated to the collection over the years, including Ben Quilty, Jenny Bell, Guy Warren, and A.F Fulgence.



T's Tank Sound Project live performance for Sydney Festival, January 2019 // Mosman Art Gallery

Galleries

3-10 paid staff



Hazelhurst Arts Centre

Weapons for the soldier: protecting country, culture and family

Initiated by the young men of the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, this exhibition brought together Indigenous and non-Indigenous Australian artists to examine complex themes of weaponry, warfare, and protecting country. It is the second major partnership project between the Centre and APY Art Centre Collective.

Developed during the ANZAC centenary, the exhibition presents a unique dialogue around multi-geographical and multi-generational fights for land, country and culture, and how they relate to resistance, resilience and keeping culture strong. The exhibition featured 52 artworks and was the first Anangu-curated project (a men's project supported by Anangu women) where young men were empowered to connect with their peers and shape their futures through artistic collaboration and curation – challenging norms while still maintaining cultural protocol.

The exhibition was accompanied by videos of artist interviews, a family trail, exhibition tours, a launch with Anangu performances, artist talks, story time, workshops, and an Art Engage dementia group. Visitors had overwhelmingly positive reactions to the exhibition, noting the impact of the artists' thought-provoking and powerful messages of resilience, strength and reconciliation.



Hurstville Museum & Gallery

Beyond the bowl

Showcasing an aesthetically diverse variety of contemporary ceramic and glass works, this was the first in-house curated art exhibition by the Gallery. *Beyond the bowl* introduced the local community to contemporary sculpture of the highest quality from artists with international and national reputations, and challenged visitors to question their preconceived ideas about sculpture.

Works by leading Australian artists were featured, including Julie Bartholomew, Alexandra Chambers, Cobi Cockburn, Matthew Curtis, Merran Esson, Honor Freeman, Anita Larkin, Eloise Rankine and Emma Varga. The exhibition highlighted the beauty and diversity of these artists' works, and a catalogue added the artists' perspectives and connections between the pieces including a feature essay by Grace Cochrane.

An online educational resource was developed targeting the NSW high school visual arts syllabus, including a Q&A with artists, insights into artists' studios, tailored case studies, and relevant previous HSC questions. A professional development workshop was run for teachers, led by Merran Esson. The exhibition was also activated by public programs including Baby Explorer tours, family clay workshops and an after-hours floor talk.

Galleries

3-10 paid staff



Leo Kelly Blacktown Arts Centre

Daneha (Seeds)

In a first-of-its-kind program, this exhibition explored identities and stories from the Afghan and Persian communities in Blacktown through artistic engagement. The program transformed the Centre into a multi-functional space for community to engage with contemporary artists and reflect on the experiences of migrants and refugees, and the challenges faced when settling in a new land.

Daneha (Seeds) featured new works by Avan Anwar (Melbourne), Elyas Alavi (Adelaide), Zainab Haidariy (Germany), Gerrie Mifsud (Sydney) and internationally acclaimed, Blacktown-based artists Khadim Ali and Sher Ali, and western Sydney writers Abdul Hekmat, Maryam Zahid and Paula Abood. The exhibition also featured works by members of the local group Afghan Women on the Move developed in workshops led by artist Nazanin Marashian, and the video work *Borderline* by Atefeh Kazemi and Zahra Akhlaqi.

The multi-faceted program included commissioned work by artists and writers from Blacktown, western Sydney, across Australia, Afghanistan, Iran and Europe; an artist talk; panel discussions; cultural gatherings; musical performances; and theatre. Attendance was very strong, especially for the Afghan women-only events.

Mosman Art Gallery

T5 Tank Sound Project

Presented in a massive decommissioned fuel tank built in 1942 at Georges Heights, Mosman, this exhibition presented cutting-edge sound artworks in an unconventional, transformative space.

Following a four-week on-site residency supported by NSW National Parks & Wildlife, artists Chris Caines, Joyce Hinterding, David Haines and Gail Priest created unique responses to the Tank which were performed as part of the Sydney Festival. Each artist played a live 20-minute set with technology and equipment provided by the University of Technology Sydney. The result was a powerful sonic response to the extraordinary site, its dark history and its infinite possibilities.

Attracting a new and younger demographic, the project connected them with the Gallery and its off-site programming. In addition to sold out live performances, the Tank remained open to the public during the week with sound recordings broadcast daily and visitors were encouraged to walk around the Tank interior and immerse themselves in the sound experience.

Overall the project was highly successful; attracting new visitors and partnerships, activating a unique cultural site, and providing a high-profile opportunity for leading Australian sound artists.



Newcastle Art Gallery

SODEISHA: Connected to Australia

Following a 40-year relationship with pioneering contemporary ceramics movement, Sodeisha, this exhibition explored the legacy of the artists and their influences on contemporary Australian and Japanese ceramic arts practice.

In 1979, the Gallery hosted the exhibition *SODEISHA: Avant-garde Japanese Ceramics*. At the time, Sodeisha had already built a reputation for defying tradition and producing non-functional ceramics. In 1981, 58 of these works were donated to Newcastle, making it the most important collection of Sodeisha ceramics outside of Japan.

For the 2019 exhibition, Professor Kevin White (Australia) and Satoru Hoshino (Japan), an original Sodeisha member, engaged five Australian (Alterfact, Julie Bartholomew, Penny Byrne, Juz Kitson, and Kenji Uranishi) and five Japanese (Takashi Hinoda, Satoru Hoshino, Yusaku Ishida, Rokubei Kiyomizu, and Hideo Matsumoto) contemporary ceramists, alongside 32 Sodeisha artists from the Gallery's collection.

The exhibition included a bilingual catalogue; a commissioned performance, *Crawling through mud* (reinterpreted from the original by Kazuo Shiraga in 1955); masterclasses with Satoru Hoshino; Japanese Omatsuri; VR demonstrations; Art Cart events for children; and guided tours. Overall, the program was highly successful with over 16,000 visitors.



Parramatta Artists' Studios and Mosman Art Gallery

New Sacred

This exhibition was developed by the Studios and Mosman Art Gallery to showcase the work of nine mid-career artists and to comment on the changing traditions, institutions and values of Australia.

The exhibition explored themes of ritual, cultural traditions and folklores through multidisciplinary artworks by the Adorned Collective (Liam Benson), Khadim Ali, Cigdem Aydemir, Keg de Souza, Mehwish Iqbal, Elena Papanikolakis, Marikit Santiago, Salote Tawale and Shireen Taweel.

A curatorium made up of staff from both institutions was formed. The partnership took advantage of both organisations' cultural institutions – the Studios as a site for the development of the artists and art works, and the Gallery as the co-curator and exhibitor. The project was successful in linking more diverse and less affluent parts of Sydney with less diverse and more affluent areas, creating better links and understanding between the communities and providing new audiences and development opportunities for artists.

Over 12,000 people visited the exhibition with consistently positive feedback. Over 900 school students attended special workshops and several artist talks were well attended by the public.





The Teapot Project: Hendrik Forster and Kenny Son // Australian Design Centre // Photograph by Youmee Jeon

Galleries

3-10 paid staff



Tamworth Regional Gallery

The View From 1919: A Century of the Tamworth Regional Gallery Collection

Celebrating its centenary milestone, this exhibition presented a curated snapshot of the Australian art world in the early 20th century. The exhibition paid homage to Australian history and examined the different styles, themes, media and diversity of art making from the period in relation to world events and attitudes of the era. *The View from 1919* highlighted the important role of the Gallery in the artistic landscape and commemorated its founder John Salvana.

This capacity building initiative reflected on the past and engaged a broad range of audiences in conversation about the future of art in Australia. Artworks by seminal Australian painters such as Grace Cossington-Smith, Margaret Preston and Norman Lindsay were included in the show.

Working with community, staff, artists, local organisations, and state institutions, the Gallery presented engaging and innovative events in conjunction with the exhibition, including the launch of the *TRANSMIT* digital delivery program; exhibition tours for the public and clients living with a disability; 3 family fundays; outreach workshops with Landcare; multicultural community workshops; tours for school children; childrens' labels; and *theatre in the museum*.



UTS ART

Void

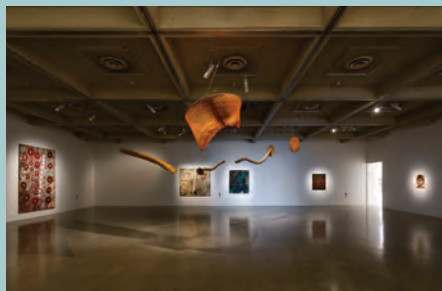
This exhibition explored the ways in which artists visually articulate the unknown as space, time and landscape. Curated by Emily McDaniel, *Void* brought together contemporary Aboriginal artistic practice from across the country.

Encompassing ceramics, sculpture, painting, photography and drawing, *Void* included the work of ten contemporary Aboriginal artists: Hayley Millar-Baker, Danièle Hromek, Jonathan Jones, Mabel Juli, John Mawurndjul AM, Dr Thancoupie Gloria Fletcher AO, Andy Snelgar, James Tylor, Jennifer Wurrkidj and Josephine Wurrkidj. The artists presented in this exhibition do not simply define the void as denoting a lack, but rather they utilise form to represent the formless.

The exhibition was accompanied by artist and curator talks, a panel discussion and yarnning circles featuring First Nations speakers including Larissa Behrendt, Alison Page, Shannon Foster and Danièle Hromek, as well as an exhibition catalogue designed by Yuwaalaraay artist Lucy Simpson and featuring a foreword by Bruce Pascoe. A digital education kit and school workshop program were produced in collaboration between Indigenous educators and Gallery staff.

Galleries

11+ paid staff



Campbelltown Arts Centre

Borrowed Scenery

For centuries, women have been subjects for male artists, inserted into scenes framed by the male gaze. This exhibition explored what happens when the subjects of this gaze step back outside the frame, and assert their own vision and experience of the world.

Borrowed Scenery presents artworks selected across three decades of organisational collecting, reflecting influences, practices and policies around collecting by the council. With 52 artworks from the collection, the exhibition acknowledges the significant influence of women artists who have forged strong pathways through art history despite systems of exclusion. The exhibition aimed to uplift the work of women artists and acknowledge institutional responsibility as agents of change, starting with historic and ongoing gender disparity within the arts.

The exhibition also included a work commissioned from CoUNTess in response to their collection, *100% of the artists in Borrowed Scenery are women* (2019), the work comprises two parts: an installation of fifty-two brass commas and a paper sheet inserted into the catalogue, which lists statistics relating to the Centre's levels of gender representation.



Casula Powerhouse Arts Centre

Copper

This exhibition featured work by artists and designers who have explored the possibilities of copper in their creative practice, either in the development process or as a primary medium of their work.

Diverse techniques utilising copper were featured across printmaking, jewellery, sculpture, ceramics, painting, glasswork, enamelling and sound. These artworks demonstrated how copper could be transformed into traditional crafts, as well as for new technologies. The exhibition's focus on copper also spoke to the physicality of the Centre which retains many features from its power station days.

With residents of the local area originating from 150 different countries and speaking more than 140 languages, the organisers sought out local service organisations to recommend artists and artisans. Exhibiting local artists alongside established, well-known practitioners including Merran Essan, David Fairbairn, Natasha Walsh and Denese Oates, the exhibition was able to reach a diverse array of visitors.

Programming included a tour of Liverpool Migrant Resource Centre; a program for newly arrived residents; 5 school excursions; and a *GENEXT Goes West* event with the Museum of Contemporary Art Australia.

Galleries

11+ paid staff



Murray Art Museum Albury (MAMA) *Plastic Palace (Summer Place Annual Architecture Series)*

For the inaugural Summer Place project, which is an annual experimental architecture project presented in QEII Square, the Museum commissioned award-winning architect Raffaello Rosselli to design and construct *Plastic Palace*.

Extensive research into Albury's waste, recycling and manufacturing industries informed Rosselli's decision to use hard plastic bales as giant building blocks, resulting in a striking, colourful, structure. Site visits, industry research and material testing was made possible with the support of Albury City Waste Management Centre and local manufacturers. Constructed out of 20 tonnes of hard plastics – roughly 5 weeks' worth of the town's recycling – *Plastic Palace* offered a tangible measure of our everyday plastic waste and collective environmental footprint.

The exhibition was a point of great interest receiving an attendance of 31,139. The structure was widely embraced by the local community, containing the traces and histories of our once-loved, now discarded items. An interactive family exhibition within the Museum offered further augmentation – behind the scenes video of plastic processing and hands-on activities. The project's concept and rationale were extremely timely, running concurrent to China's 2018 ban on plastic recycling from Australia.



Museum of Contemporary Art Australia *John Mawurndjul: I am the old and the new*

Developed and presented in partnership with the Art Gallery of South Australia and Maningrida Arts & Culture, this exhibition presented the work of one of Australia's leading contemporary artists, master bark painter John Mawurndjul AM, with an accompanying bilingual (Kuninjku and English) monograph publication and a dedicated website.

The exhibition, led by the artist in close collaboration with the curatorial team, reunited bark paintings and sculptures from national and international collections made across a 40-year period and shared the stories of Kuninjku culture and significant locations surrounding the artist's homelands in western Arnhem Land.

This project was ground breaking in positioning Kuninjku Aboriginal language throughout the exhibition as a first language. Bilingual throughout, it describes in Kuninjku (and then English) the artist's places of cultural significance known as kunred, as well as ancestral spirits – or Djang – that resurface time and time again in his art-making.

Public programs created multiple pathways for audiences to engage with the project, including artist talks, panel discussions, and tailored family, youth and school programs which engaged educators and students with deeper insights into contemporary Indigenous art practice.



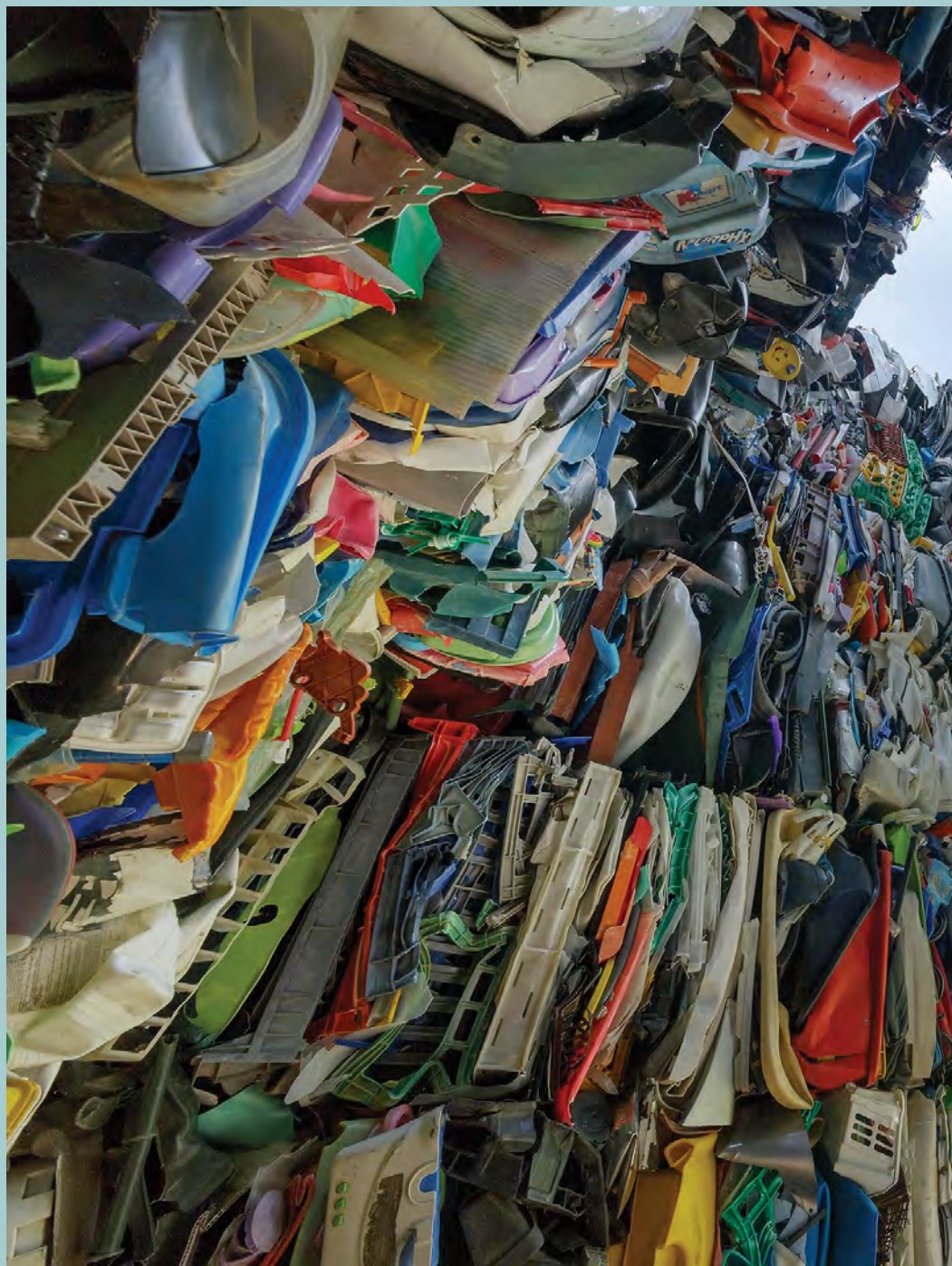
Penrith Regional Gallery, Home of the Lewers Bequest and NSW State Archives

Marriage: Love and Law

A collaborative project between the Gallery and NSW State Archives, this exhibition responded to Australia's recent change to marriage legislation by investigating the laws, beliefs and social attitudes that have shaped and reshaped marriage over three centuries. Research within and beyond the Archives collection uncovered stories of marriage told through official records, family and social histories, creative works and documentary accounts.

Original archival material was presented alongside responsive commissioned works by Danie Mellor, Blak Douglas, Raquel Ormella, Freya Jobbins and Simon Lobelson. New works by writers Tara Moss, Kiera Lindsey and Judith MacCallum were commissioned for the exhibition catalogue.

Marriage: Love and Law also featured a diverse and compelling selection of works by 16 current film and photographic artists alongside works by 12 artists from the past including Frederick Garling (1806-1873) and John Immig (1935-2018). Graphic material by Redback Graphix and Anarchist Feminist Poster Collective further illustrated the marriage history narrative. A 12 metre 'marriage album' of documentary photographs from 1878-2018 offered a visual history of marriage events over 140 years.





Raffaello Rosselli: *Plastic Palace*, 2018 // Murray Art Museum Albany // Photograph by Jeremy Weilrauch

Museums

volunteer or up to 2 paid staff



Batemans Bay Heritage Museum

After Hours - Back in the Bay in the Day

Capturing the essence of the cherished 'Glory Days' through costume and a replica theatre, this exhibition was an immersive theatrical experience based on the demolished School of Arts and Picture Theatre, once the heart of the community between 1930-1960.

The experience drew visitors into a darkened room, past a lamp-lit living room echoing 1940s home entertainment, via a catwalk of storied costume, to a 'dressing-up' area inviting visitors to share in the anecdotal activities of the School of Arts. The audience then encountered an art deco fascia homage to the former Picture Theatre, revealing a 12-seat theatre screening period films and advertising slides.

The Bay Theatre Players community theatre group provided lighting and audio expertise for the installation, and 16 volunteers worked to bring the project to life, contributing their emotional experiences and memories to the exhibition. Recollections included dancing, socialising, courting, weddings, and watching films in colour for the very first time. Some people had even worked there, earning pocket money and, in some instances, a wage. The project engaged locals, resonated with visitors and encouraged inter-generational storytelling.



Berrima District Museum

A Butcher A Baker A bunch of Makers

This exhibition celebrated Southern Highlands artisans in the Museum's new state-of-the-art digital gallery. Combining breathtaking photography, video and handmade artworks spanning 70 years, it showcased the very best talent of the region including work by sculptor David Ball, weavers Natalie Miller and Brooke Munro, painter James King, metal artist Heidi McGeogh, and leatherworker Trevor Jones. Local photographer Ashley Mackevicius shot all the imagery included in the show.

A Butcher A Baker a bunch of Makers engaged visitors with its unique juxtaposition of beautiful age-old skills with technology. Viewers were entranced by local makers sharing their love of everything from breadmaking to basketry, weaving, ceramics, painting inspired by the history of the area, silversmithing and leatherwork, all told through audio, video and photography on digital screens.

The exhibition was very well received and school holidays were especially successful with the exhibition open every day. Many locals commented that they didn't know about the Museum prior to the exhibition. Since the opening of the new Digital Gallery, local community visitation to the Museum has increased by 37%.



Port Macquarie Museum

Where we call home

This collaborative exhibition was developed for the 2019 NSW Seniors Festival and showcased the creative talents of seniors in the community. The Museum's curator worked in consultation with the participating artists and photographers who created works based on the natural environment, place, family and special memories. These works were shown alongside objects from the Museum's collection that complemented these themes.

The project strengthened the Museum's profile as a dementia-friendly organisation and its capacity for inclusive engagement through collection-based storytelling.

Collaborators for this project included textile and fibre artists from Port Macquarie University, Port Macquarie photography group, Omnicare Alliance Creative Connections program participants, creative ageing practitioner Lisa Hort and videographer Chris Speedy. The exhibition was also supported by a NSW Seniors Festival Grant which funded two creative ageing workshops for dementia participants, art supplies and exhibition materials.

Participants were delighted to see their work on public exhibit. Free entry during the Seniors Festival encouraged local seniors to visit and of the 1,070 people who came to the show, 70% were seniors.

Museums

3-10 paid staff



Albert Kersten Mining and Mineral Museum (GeoCentre)

Shoulder to Shoulder: Rebel Women of Broken Hill 1888 – 1917

Highlighting the contributions of women to the social, cultural and industrial life of Broken Hill, this exhibition demonstrated how women were trailblazers of their time, despite harsh living conditions and isolation.

The exhibition gave insight into how women rose above day-to-day struggles to play an active role in the social, political and industrial conditions of the booming mining city of Broken Hill. Significantly, they advocated for fair working conditions for miners, the suffragette movement, socialism and the politics of anti-conscription. The consequences of their actions reverberated nationally.

Shoulder to Shoulder illustrated women's lives and their contributions through early photographs and newspaper accounts. An AV loop of contemporary photographs, advertisements and newspaper headlines created an opportunity for visitors to imagine what life was like.

Programming included a performance of songs from the period by the local community choir and a highly attended floor talk presentation. In the spirit of the exhibition, it was also scheduled to coincide with International Women's Day.



Australian Fossil and Mineral Museum

The Albert Chapman Collection: remarkable minerals from the Australian Museum

Complementing the permanent display of the Sommerville Collection, featuring some of the finest and rarest minerals and fossils in the world, the display of the Albert Chapman Collection adds over 570 additional minerals to the Museum's offering. This landmark combination, forming the single temporary exhibition, makes for the largest and most significant display of valuable and rare minerals in the Southern Hemisphere.

The Albert Chapman Collection was able to travel to Bathurst while its permanent home, the Australian Museum, undergoes significant renovations. For this exhibition, staff from both organisations collaborated closely on the design, curation, delivery, installation and promotion of the exhibition. The Australian Museum's Mineralogy and Conservation teams advised on the project and the Exhibitions team worked to re-use and re-design the showcases to fit within the new display space.

The unification of the collections for this exhibition is highly fitting. Fellow collectors in the 20th Century, Albert Chapman was in many ways a mentor to Warren Sommerville. Both collections are of great cultural significance and highly regarded for their mineralogical diversity and integrity, aesthetic appeal and high Australian content. Together they tell a story of minerals, fossils and collecting from a uniquely Australian perspective.



Hurstville Museum & Gallery

Keep in touch

This exhibition invited visitors to explore the development of communication methods and services through time, from early analogue technology through to the internet age.

Keep in Touch highlighted the history of the St George area by displaying items from the Museum & Gallery's collection. People were invited to playfully engage with modern technology or with pen and paper, writing secret Morse code messages, or more passively by listening to old radio snippets and watching early television broadcasts.

The inclusion of braille, Auslan and community languages within the exhibition added depth. The Georges River area is very diverse, and through highlighting the top ten community languages spoken at home, the exhibition succeeded in not only reflecting the community but in engaging and educating them.

A range of public programs were run to tie in with the exhibition including an astronomy night, where visitors learnt about communication via the stars from both Western and Indigenous perspectives. Engagement activities such as Tactile Tours for seniors, Baby Explorer tours, Kids' Club, school vacation programs and a new education resource also accompanied the exhibition.



Norfolk Island Museum and Research Centre

What's in a Name?

Norfolk Island has been identified as a 'linguistic archipelago,' a world of words. For a small island, just five by eight kilometres in size, there are more than 125 road names, 73 fishing ground names, 400 house names and 461 other topographical names. This exhibition explored the diverse history and cultural connections of Norfolk Island through its various toponyms. It brought together local knowledge and historical accounts to create an immersive experience for both residents and tourists alike.

The curator engaged with local community members to undertake oral history interviews and to break through myths (known locally as 'dem tul') surrounding the origins of names around Norfolk Island. Two prominent academics who specialise in Norf'k linguistics were also approached for assistance, enabling cross-organisational collaboration.

The exhibition was highly successful in engaging its target audience of tourists looking to learn more about Norfolk Island; over 4,000 people visited during a 6-month period, reflecting three-quarters of the overall number of tourists. The second, and more enduring success, was the engagement with community members by exploring a subject so important to locals.

Museums

3-10 paid staff



Orange Regional Museum

All in a Day's Work

This exhibition was developed in partnership with the Orange & District Historical Society and coincided with their 70th anniversary year. The exhibition provided an intriguing window into the nature and experience of work in Orange from 1955 to 1974, featuring 79 photographs from the Central Western Daily newspaper archives which have over 1.2 million negatives.

Curated by staff from the Historical Society, the exhibition is educational and aesthetic, bringing together often beautiful historic images with engaging stories of the past. Through innovative exhibition design, the images are displayed in multiple ways - on stylised workbenches with interpretive text and as immersive digital projections.

This multi-layered approach is enhanced with oral history interviews, and *All in a Day's Play*, a colourful interactive activity designed by artists Biddy Maroney and Sonny Day of WeBuyYouKids that invites children (and the young at heart) to investigate the workplaces, uniforms and equipment of yesteryear.

Public programs included an exhibition opening, a curators floor talk focused on the value of regional community partnerships and historical narratives, and programs exploring contemporary photojournalism.



Sisters of Charity Heritage Centre and Archives

Sisters of Charity

Displayed in the newly opened Centre, this permanent exhibition tells the history of the Sisters of Charity with a focus of their fourth vow: service of the poor. The Sisters' activities in Australia first began in 1838 when five of them travelled from Ireland. Despite initial hostility, the Sisters' impact in government hospitals, orphanages, schools, gaols and assistance to the poor garnered them support and more members.

The exhibition delves into four main themes – Beginnings, Health, Education and Diverse Ministries – meshing history with a message of contemporary social justice. A variety of historical objects are displayed alongside a digital timeline with interactive content. The exhibition aims to inspire visitors to take up the challenge in their own lives, to build a just society and care for those living with disadvantage today.

The Sisters founded St Vincent's Hospitals on the east coast of Australia, and several research institutes including the Garvan Institute of Medical Research and the Victor Chang Cardiac Research Institute. Collaborating with these institutions was key as they provided content, films, images and object loans for the exhibition.

Museums

11+ paid staff



Australian Museum

Capturing Nature: Early photography at the Australian Museum 1857-1893

In the mid-nineteenth century, some of the earliest adopters of the revolutionary new art form of photography were scientists, and museums were quick to see the huge potential for capturing fleeting moments of life, death and discovery. Museum Curator Gerard Krefft and Taxidermist Henry Barnes began to experiment with photography in the 1860s, preparing and staging their specimens - from whales and giant sunfish to lifelike lyre bird scenes and fossils - capturing them in beautiful and arresting glass plate photographs.

Capturing Nature revealed this fascinating visual archive to the public for the first time, featuring over-sized reproductions and bold graphics with story-led content to reimagine the collection as art and social history as well as some of Australia's earliest scientific photography.

The exhibition also included a variety of original Museum specimens that were matched to their photographs; a commissioned animation of the complex wet plate photography process; period camera and photography objects; and an accompanying book.

Programming for the exhibition included an opening event; four photography workshops including a masterclass with photo-media artist Anne Zahalka; and a night talk with curator Vanessa Finney.



Australian National Maritime Museum

War & Peace in the Pacific 75 - The Home Front

This exhibition was a collaborative effort between 180 students from 8 schools across 3 nations (Australia, Japan and the USA). Together, they conducted tri-perspective research on WWII to better understand the past to work towards a peaceful future. As part of a broader international learning program, the students produced an exhibition of 9 banners with online resources that will tour the three countries.

The exhibition focused on homelife during wartime, covering censorship, rationing, the role of women, air raids, loss, internment, identity, children and education. The students set their own goals, sourced evidence, interviewed WWII witnesses and survivors and produced exhibition briefs. Individually the banners tell personal stories and collectively they form an inter-cultural perspective on an event that affected millions.

The exhibition was supported by the USA Bicentennial Gift Fund and involved further collaboration with Japanese company Global Reach, museums, archives and universities. The exhibition breaks new ground in how schools view and interact with museums as relevant agencies for historical and social interpretation, and how they can be catalysts for change through authentic youth engagement.





All in a Day's Work // Orange Regional Museum // Photograph by Robert Bruce

Museums / Heritage

11+ paid staff



Museum of Applied Arts and Sciences

Akira Isogawa

Known for his fusion of Asian tradition with Australian ease, Akira Isogawa is one of our country's most loved and celebrated designers. This exhibition was the first to explore his 25-year career, revealing his background, impulses and cultural influences.

The meditative exhibition space elevated Isogawa's works as art objects and to evoke the serenity of Japanese art and design which form the fundamental basis of his practice and craftsmanship. This was furthered evoked through the tatami mat; calico-wrapped vertical panels in the interactive Maker's Space; and textures of concrete and timber featured throughout.

Garments were presented on minimal, suspended dress forms or in artfully folded flat displays which allowed the visitor to appreciate the fine detail and craftsmanship close-up. The exhibition was framed by a series of commissioned short films which focused on Isogawa's hand sewing, origami folding, cutting, and signing his iconic calligraphic signature in flowing ink.

Programming for the exhibition included hands-on workshops in the Maker's Studio by Isogawa; an artist in residence program for the 2019 Sydney Design Festival; curator tours; masterclasses; and an intimate *In Conversation*.



NSW State Archives

The Queen's Album

Produced to mark the 200th anniversary of the birth of Queen Victoria, this exhibition explored the unique story of an album of photographs gifted to the Queen in 1882 by the people of NSW. The album contained 64 photographic images of sites and scenes in Sydney and regional NSW that were constructed to promote NSW as a progressive and desirable place, and to consolidate its position within the British Empire.

The project involved an extensive development phase including archival research to uncover the original glass negatives from the 1882 album. Conservators worked to preserve the 140-year-old negatives and special digitisation techniques were used in response to the age, size and condition of the glass plates.

The exhibition was delivered across five platforms: a site-specific exhibition at Government House, Sydney; a touring exhibition; an online exhibition; a short film; and through social media. The project inaugurated a partnership with Government House, Sydney. The Archives also partnered with the State Library of NSW to exhibit a prototype of the album, which was discovered in the Library's collection during the exhibition's development.



Penrith Regional Gallery, Home of the Lewers Bequest and Museum of Applied Arts and Sciences

The Ideal Home

For this exhibition, the Gallery and the Museum of Applied Arts and Sciences partnered to explore ideas and issues around the concept of the ideal home. Based on the Museum's collection material, the exhibition celebrates the experience of home and family life in Australian culture. It explores the home as both a haven and, contrastingly, develops a critical awareness of issues such as domestic violence, homelessness, refugees and other perspectives on urban life through commissions by contemporary artists. Both institutions shared ideas, resources and expertise in the exhibition development, and in the loaning and commissioning of new works from local, regional and metropolitan artists including Cope St Collective, Karla Dickens, eX de Medici, Victoria Garcia, Richard Goodwin, Blake Griffiths and Eliza Gosse.

The exhibition was complemented by rich public programs which included camp outs in the Penrith Regional Gallery gardens; community meals; writing workshops; panel discussions for audiences from all demographics; as well as numerous workshops for people of varying ages and abilities. Most importantly the exhibition enabled greater access to the Museum collection for audiences in Western Sydney.



State Library of New South Wales

*Dead Central (and companion podcast
The Burial Files)*

This exhibition tells the story of the Devonshire Street Cemetery, a sprawling gothic burial ground that was exhumed in 1901 to make way for Sydney's Central Station. A dramatised audio narrative, which visitors can listen to on their own device, supports the physical and digital display of photographs, artworks and archival records.

A cohesive and immersive storyworld is created through textured 3D and graphic design, and theatrical lighting. Visitors are not dictated to, but rather take an active role in making connections between the audio, maps, artworks, photographs, documents and digital displays. The climax features a large-scale video projection of the underground 'ghost platforms' at Central Station, alongside an installation of smaller screens showing the hundreds of photographs taken of the cemetery before it was destroyed drawing attention to the many hidden histories that lie beneath our feet.

A podcast series, *The Burial Files*, also accompanies the exhibition. It extends the story and ties it to contemporary events through interviews with experts and visits to related locations. As a standalone creation, it enables a broader audience to engage with the exhibition's content.



Ukulele Workshop in partnership with The Sum of Us // The Look-Up // Photograph by Jessie Jane Photography

Engagement Projects

Nominations in the Engagement Programs category celebrate best practice in ongoing programs such as education, public programs, resources, websites, social media, community engagement and participation. Programs deepen the visitor experience and have the capacity to enhance school curricula, build capacity through corporate partnerships, extend audiences and increase repeat visitation.

One award is given in each of three groups:

- Volunteer or up to 2 paid staff*
- 3-10 paid staff*
- 11+ paid staff*

Engagement Projects

volunteer or up to 2 paid staff



Berrima District Museum

The Story Centre in HD Digital Gallery

Ten years in the planning, this digital gallery is a revolutionary approach for exhibition development and production. The new fit out integrated ten 65-inch 4K UHD TVs with the Museum's web based platform utilising eight iPads mounted on a central visitor table and four iPads, mounted onto two large showcases.

This technology gives Museum volunteers the ability to produce frequently changing inexpensive exhibitions to tell stories of objects, people and places in the Southern Highlands, encouraging more tourists and the local community to visit the Museum regularly. The ten large changing screens are adaptable for exhibition content and provide visitors with heightened opportunities for interaction.

Since launching the project, museum visitation has increased by 20% and gross income has increased by 29%. For the first time in the Museum's forty-five year history, it now has the prospect of producing, mounting and marketing new exhibitions, using its new Digital Gallery.



Bondi Pavilion Gallery

Enchanted Garden

Following a recent decline in visitation from young families and children, this project aimed to invigorate interest by presenting an exhibition and public program of contemporary art for contemporary kids. Interviews with young people were undertaken to pinpoint their specific interest; responses included "something that will scare you" and "art that will make you want to dance."

Enchanted Garden was created to meet these requests. Artworks by Rosie Deacon and Emily Crockford, David Lawrey and Jaki Middleton, Tully Arnot, ChiliPhilly, Marc Etherington, Mylyn Nguyen and Trevor Smith were included. Alongside these were interactive and rhyming wall text; children's activities such as Tuesday Tech-Time; a new mural on the Bondi Beach Sea Wall; and story-time events by a local theatre maker. Programs such as a naughty knitting cocktail event were also run for the young-at-heart.

The program was positively received, receiving 3,000 attendees across 3 weeks.



Eugowra Museum & Bushranger Centre *Bigger than Ben Hall*

Originally envisaged as a modest inter-school broadcast, this project grew to become an ambitious '1860s breakfast television' webcast delivered live to nearly 100 schools with approximately 3,000 students watching, and over 250 in-person audience members.

The broadcast featured a re-enactment in Eugowra, in Wiradjuri country, which was the site where bushrangers bailed up a gold escort coach on 15 June 1862. The gang took £14,000 worth of gold and banknotes, making it the largest gold robbery in Australia's history.

Over 300 students participated in examining primary historical sources as raw material for new creative expression, such as scripts and films. Students worked with senior volunteer curators to interrogate historical records and explore themes of mythologising and rewriting history for various agendas.

The culminating re-enactment was watched on the last day of school by 58 NSW and 38 American schools. It succeeded in engaging young people in the history of their lived environment and enthused them to research and interrogate the accepted versions of history.



The Lock-Up *ARGO PACIFICO KIDS CLUB*

Designed to coincide with the exhibition *ARGO PACIFICO*, this program aimed to spark the imagination of children and to provide an accessible point of creative engagement with contemporary art. Featuring the work of local artists Jen Denzin and Oliver Harlan, the exhibition space was transformed into a real-life carnival cruise ship.

Consisting of making and performative workshops, the program took children from the ages of 5-13 years on a voyage of cultural connection with local artistic groups and local art practitioners. Making workshops included towel/fruit sculpture workshops; under the sea sculpture workshops; pirate hats origami; and Bingo with The Captain. Performative workshops included contemporary underwater dance and beginner's ukulele workshops.

The programs were targeted at children aged between 5-13 and were inclusive for young people from culturally and linguistically diverse backgrounds. The programs were highly successful and the Gallery achieved its highest attendance figures for any exhibition since relaunching in 2014, with *ARGO PACIFIC KIDS CLUB* receiving triple its attendance target.





String Theory, Way Out West (WOW) Festival for Children // Casula Powerhouse Arts Centre // Photograph by Hamish Ta-me

Engagement Projects

3-10 paid staff



Australian Design Centre

Gadigal Mural

This new public artwork incorporates Gadigal language and is inspired by rock engravings and artefacts found at local sites. It celebrates and acknowledges Aboriginal culture and making. The mural reaches over 25 metres long and 17 meters high, across a three-story building in Barnett Lane, right next to the Centre.

Adding to the visual landscape of the city, the mural illustrates the rich, unbroken connections of land and contemporary practices of making and design on a site of historical importance. The project was a collaborative process, engaging the skills of three Indigenous designers (Jason Wing, Dennis Golding and Lucy Simpson) and more than thirty other arts practitioners. It is also the centre of ongoing conversations with numerous future activations planned to continue engagement with the mural's mission.

The mural also creates awareness of Indigenous language: 'Gadigal' acknowledging the traditional custodians of the lands where the mural is located and 'bangawarra' meaning 'make' or 'do' in Gadigal language.



Bank Art Museum Moree

BAMM Art Fair

This inaugural annual event was the first of its kind in the Moree Plains Shire, providing an opportunity for local and regional artists and creators to promote and further develop their practice. Supported by workshops and public events across four weeks, the Fair attracted 2,400 people, over a quarter of Moree's total population.

The Fair featured an open themed group exhibition with work by 40 artists, seven local micro exhibitions, and an outdoor arts and crafts garden market. Participating artists were given the opportunity to perform talks, workshops and live demonstrations, many for the first time in their careers.

The overwhelming response from the community was evident from the sell-out opening night, weekly adult art workshops, an 'Art After Dark' evening program, and free open days that advertised the Museum's regular engagement programs. Following the success of the program, formal partnerships have been established with a local preschool and primary school to hold on-site art classes facilitating children's art education and local artist-led sessions.



Blue Mountains Cultural Centre

Exploring Aboriginal Astronomy through Cross-disciplinary Programs

This engaging 6-week series of programs was organised by the Centre to celebrate NAIDOC and complement *John South: Skyworld*, an exhibition exploring Aboriginal astronomy through film and installation. The program included workshops, talks, film screenings, education programs, stargazing, and family friendly events, attracting audiences from Sydney, the Blue Mountains and regional NSW.

The events aimed to reveal connections between Aboriginal art, culture and astronomy, and included collaborations with Aboriginal practitioners featured the Wagana Dancers (Australia) and Raven Spirit Dance Company (Canada), and leading experts in Aboriginal astronomy such as astronomer and science communicator, Kirsten Banks (Wiradjuri), Senior Euahlayi Law Man and Elder Ghillar Michael Anderson, and Aboriginal cosmology expert Duane Hamacher. Local Elders also gave a Welcome to Country and smoking ceremony.

Additionally, an extensive education and outreach program was delivered. To date, these events were the most extensive and well-attended of the Centre's annual NAIDOC celebrations.



Broken Hill Regional Art Gallery

FRESHbark

This mentorship program for young Aboriginal artists in the far west utilised intergenerational connections to engage and enable their career opportunities. The program provided participants with access to creative technologies, resources, materials, museum and gallery training, and funded research trips.

Developed in partnership with Maari Ma Aboriginal Health Corporation, *FRESHbark* provided a new perspective on collaboration between emerging art practitioners and programming at the Gallery. The overall aim of the project was to affect both short and long-term social outcomes and capacity building.

The program covered funding for travel; free-of-charge studio space; museum and gallery training; state and national collections research; mentorship and workshops with contemporary artists; and confidence building and self-agency for artists. The program was also meaningful as it improved communication and understanding between the Gallery and young Aboriginal artists as well as the local Aboriginal community more broadly. The program culminated in an exhibition of the same name which received 5,000 visitors and developed a significant online following.

Engagement Projects

3-10 paid staff



Hurstville Museum & Gallery

Reminiscing sessions

This program was developed for seniors with dementia, utilising the Museum & Gallery's collection to aid with the recollection of memories. Based on the principles of reminiscence therapy, the program assisted individuals in reliving personal events from their past and encouraged them to communicate them to a listener. The items were selected to stimulate an emotional response and were themed around universal subjects such as shopping, play and home life.

Staff took a guiding – rather than leading – role, asking questions and allowing discussions to naturally unfold. People who are traditionally marginalised and disempowered, due to their age and condition, became those at the centre of this experience.

Portable 'Reminiscing Kits' were also created for outreach sessions and were available for hire so that those less mobile who could still benefit from the program. Reminiscing sessions spoke directly to the organisation's priority of community engagement and in turn offered the opportunity to gain deeper insights into their collection items through the stories told.



Maitland Regional Art Gallery

Stories from Wonnarua Country

Produced in partnership with the Junior Aboriginal Education Groups, this program invigorated 7 local schools to explore what it meant to be living on Wonnarua Country today. The program consisted of workshops, community outreach and art-making, culminating in the exhibition *Stories from Wonnarua Country*.

For the project, the Gallery engaged Mindaribba Local Aboriginal Land Council, Maitland Aboriginal Education Consultative Group, and Wonnarua Elders. This collaboration facilitated 3 full-day workshops wherein students engaged with Wonnarua stories, art, culture and language including a day on Country at Baiame's Cave. Following the workshops, students focussed on art-making within their school communities with the Gallery's outreach support.

Eighteen months of meaningful engagement and thoughtful and responsive art-making culminated in the student leaders and their support staff actively curating and installing the exhibition in the Gallery. Through the program the participants were empowered to share their experience of Country with the broader Maitland community. The exhibition was highly successful, receiving over 20,000 visitors.



Mosman Art Gallery and Parramatta Artists' Studio

New Sacred

This series of programs was produced to tie-in with the exhibition of the same name, aimed at responding to the changing traditions of storytelling through ritual, cultural traditions, narratives and folklore. Notably, the collaboration between the two organisations also linked Western Sydney and Northern Sydney audiences.

Events included an artists' talk series; collector events linking local collectors with emerging and mid-career artists; Adorned workshops run by artist Liam Benson and Adorned Collective; a drop-in Art Explorer program for pre-school students; a dedicated program for people with dementia delivered in partnership with aged services and multicultural agencies; highlight tours by gallery guides; and the official opening of the 2018 Sydney Sacred Music Festival at Mosman Art Gallery. A special viewing of the exhibition was also organised for teachers and a custom school program attracted over 900 primary, secondary and tertiary students.

Over 12,000 people visited the exhibition, and the project broke new ground in terms of its subject matter, organisational partnerships, and geographic impact.



Museum of the Riverina

STEAM the Museum

This participatory project engaged school students and public audiences with science, technology, engineering, arts and mathematics (STEAM) ideas in a non-traditional and accessible environment.

The Museum partnered with students from Sturt Public School to develop and curate an exhibition. The students were given seven museum-based problems that they worked through in groups, utilising design thinking to problem-solve and innovate. For example, the brief of 'couture through time' resulted with a curated chronology of local fashion and a prototype outfit for the future; another brief prompted a multilevel time travel video game about the history of Wagga Wagga. This program was innovative in its approach of introducing STEM while remaining firmly grounded in a social history methodology.

The program enriched the student curators' understanding of the local community and developed their skills in 3D printing, virtual reality animation, tour design, robotics, video game design and coding. Approximately 600 individuals across the city participated in the opportunities facilitated by the Museum, and over 2,700 people visited the exhibition.





The Long Table, 2019 // Parramatta Artists' Studios // Photograph by Jacquie Manning

Engagement Projects

3-10 paid staff



Newcastle Art Gallery

Last Fridays

This series of monthly late-night programs drew in the crowds with free events and opened the Gallery as a social space. Eleven programs were produced around dynamic themes such as *Party Like It's 1979*, *Beats and Botanicals*, and *Japanese Omatsuri*. The program enabled the Gallery to engage and collaborate with local and national emerging and established artists, makers and musicians, bringing people together to connect through a range of festivities, celebrations and cultures.

The only regular extended hours program in the Hunter region, *Last Fridays* received a significant increase in attendance compared to the previous year. Programming focused on a younger market, creating a relaxed party atmosphere and multiple activations happening simultaneously to encourage visitors to wander and discover. Visitors were able to explore exhibitions and enjoy a drink at a pop-up bar alongside layered programming with musicians, poets, zine makers, performers, dancers, perfumiers, florists, local community and cultural groups, and emerging artist collectives.

Through this program, the Gallery was able to meet its goal of reaching a younger audience demographic.



Newcastle Museum

The Shake Up

Built on six months of collaboration and workshopping, this program brought together over 500 audience members during a two-week period. The event was developed and presented in collaboration with Tantrum Youth Arts and Sydney-based performance company Branch Nebula. It focused on creating a non-traditional platform for people to engage with the experiences of disaster, change, resilience and community.

Informed by the narratives of the 1989 Newcastle Earthquake, immersive theatre, live and public art, music and games were produced. Audiences were invited to choose their own 'shake up journey' including jamming on sound sculptures, bid to save or destroy damaged goods at a high-art auction, test their earthquake science on a live TV game show, work together to complete a scavenger hunt, or imagine the future by building a 'new' cardboard city.

The event allowed the community to take ownership of the Museum and become the voice of the city's local history. It was a platform for the post-earthquake generation to feel a part of something they hadn't experienced and became a bridge for cross-generational conversations.



Norfolk Island Museum and Research Centre

School Holiday Activity Program

Drawing on the rich history of the Norfolk language, this children's program was designed to enhance knowledge of and participation in Norfolk Island's unique heritage and culture. Participants were invited to draw a favourite holiday activity and write a description of it in Norfolk.

The activity was very popular with almost all attending children submitting an entry. A member of the Norfolk Island Council of Elders was engaged to judge the entries, which were then displayed for several months within the Museum. The program gave visiting children the opportunity to either experience a completely new and unique culture, or to re-establish ties with their heritage.

Norfolk language was originally developed on Pitcairn Island and is a blend of 18th century English and Tahitian. The language is acknowledged on UNESCO's list of endangered languages and while it is taught in the local school, and spoken at home by many families, it is still important that the language is shared with new and upcoming generations to ensure this vital part of Norfolk culture is not lost.



Parramatta Artists' Studios

The Long Table

Centred on the idea of coming together through food, stories and making, this intimate program for 30 people saw deep audience engagement across disciplines, cultures and generations. Produced in collaboration with WEAVE Parramatta and Finishing School Writers College.

The experience of the Long Table first began with a collective making process in which people created finger-knitted soft sculptures that were then hung as a centrepiece. During this activity, participants listened to commissioned short stories. These were diverse and often personal, including: the memories of a mother knitting in hospital, reflections on a teenager moving from Turkey to Blacktown, and the repetitive remarks of family members when you are a single woman in the Arab world. After each story, there was time for participants to reflect, ask questions and engage in conversation around the themes raised. After this activity, the participants shared a meal together.

The program received overwhelmingly positive responses from attendees and artists alike, and furthered the Studios' aim of growing the arts ecosystem across Western Sydney and creating opportunities for connections and critical conversations.

Engagement Projects

3-10 paid staff



UNSW Galleries

Radical Sydney as part of 'The Beehive'

Presented over eight weeks as part of the Sydney Festival, this expansive public program was presented in conjunction with Zanny Begg's exhibition *The Beehive* which investigated the unsolved murder of Sydney anti-development campaigner and glamorous style icon Juanita Nielsen in 1975. Begg's work also spoke to timely themes of housing affordability, class, public space, gentrification, local activism and shifting urban dynamics.

The development of Radical Sydney brought together over 20 historians, activists, architects, sociologists, cultural commentators, and artists to present personal reflections, films, talks and tours.

Delivered to over 560 people, the program consisted of seven individual events including a panel discussion on the Greens Ban; a walking tour with sex worker rights activist Julie Bates AO; and a film screening of *There Goes Our Neighbourhood* followed by a Q&A with the filmmaker Clare Lewis. The program became a living forum for the local community to discuss what makes cities liveable and equitable for all. Additionally, the conversations generated from *Radical Sydney* will become the basis for a major publication launching in 2020 edited by the Galleries.

Engagement Projects

11+ paid staff



Australian Museum, Leo Kelly Blacktown Arts Centre, Casula Powerhouse Arts Centre

Oceania Rising

This series of community-directed discussions, films, arts events, exhibitions, workshops and performances was a collaborative effort to broaden public engagement with climate issues. The partnership aimed to connect the two Art Centres' local Western Sydney Pasifika communities with the Museum's world-renowned Pacific collection.

The programs enabled visitors to think, discuss and share ideas; to create ways for their voices to be heard and to recognise their potential to generate action in relation to climate change issues. Programs across the three institutions included the development of the Wayfinders exhibition which was accompanied by performances, participatory public programs and a Pacifica Festival; a cultural program co-curated by the NSW Cook Islands Community Council; an interactive installation by Samoan artist Latai Taumoepeau; and the acquisition and display of the video artwork *Tuvalu* by Samoan-Sydney artist Angela Tiatia at each of the participating organisations.

Reaching over 80,000 people, the program engaged wider audiences and enabled the ongoing action on climate change from within Pacific Islander communities.



Australian National Maritime Museum

Australian Migration Stories

Developed to complement the year 5 and 6 Humanities and Social Sciences curriculum, this project gave students an insight into the experiences of migrants through objects, oral histories and primary sources.

Three 90-minute programs were designed with flexibility so that teachers could choose single or multiple options depending on their needs. They consisted of *Museum Memories 1750-Present* which included a tour of the galleries and waterfront utilising technology, storytelling and drama; *Stories and Suitcases 1788-1900* in which students had a hands-on workshop examining objects belonging to migrants; and *Documents and Dialogue 1901 - Present* in which students interacted with oral histories and primary source documents.

The program aimed to dispel the negative stereotypes often associated with migrants in our society and focused on the positive contributions people have made to Australia through stories of overcoming hardships to build a new life. By interacting with these stories, *Australian Migration Stories* gave students the opportunity to discover and empathise with these experiences. To date, just under 2,000 students have participated in one or more of the programs.

Engagement Projects

11+ paid staff



Casula Powerhouse Arts Centre

Way Out West (WOW) Festival for Children

With 4,500 attendees, this program was the premier interactive arts festival celebrating young people's curiosity and imagination. It was held in partnership with some of Australia's leading artists creating work with, by and for young people aged 0-15.

Held across four days, highlights of the program included the *WOW Kids Reporters*, an inspiring media training program for 8-12 year-olds led by CuriousWorks; *Urban Hair Salon*, a hairdresser experience where people could get haircuts by teens led by well-known youth worker and barber Charles Lomu; and *Talk Show Hypothetical* led by Urban Theatre Projects.

A total of 58 events and workshops were delivered in this year's program, which received 1,000 more attendees compared to last year. Additionally, 110 artists were involved in a paid capacity and over 60 volunteers contributed to the events. The *WOW Festival* reflected the incredible spirit of local communities and enforced the Centre's commitment to the value of creative play, creative experiences and creative expression.



Museum of Contemporary Art Australia

Conversation Starters: Temperature Rising

This two-day event, attended by over 2,300 people, offered a wide range of talks, workshops, performances and films to provoke discussions around climate change. Inspired by Janet Laurence's major survey *After Nature*, this event sought to provoke the exchange of ideas and thoughts.

The exciting line-up of events spanned a diverse range of programs with contemporary art as the starting point. A sold-out zero waste Friday evening dinner with Oz Harvest kicked off the program. Diners listened to three speakers who reflected on an ideal food world. Saturday began with an extraordinary panel of young people passionate about climate change, and Sunday was kids and families focused. Other highlights included vox pop interviews and Junk Percussion workshops and performance.

In a world where there are not many places left in which to debate and disagree, this program offered a space to hear diverse voices and utilised non-traditional forms of interaction to offer people varied 'ways in' to the conversation.



State Library of NSW and DX Lab

#NewSelfWales

This inclusive, community-generated online exhibition utilised extensive UX research, design thinking, and collection research to capture the faces of NSW.

The collaborators took multiple approaches to gather portraits from the public, asking people across the state to share their portraits on Instagram using #NewSelfWales resulting in almost 1,000 included in the exhibition. An interactive bus shelter was erected on George Street and in-situ photo booths were installed in the exhibition space, inviting pedestrians and Library visitors to take and submit photos that were instantly added to the digital display. In addition, this project offered the unique opportunity to showcase the Library's collection en masse with over 5,000 portraits chosen to be displayed alongside the submitted photos.

The program was highly successful, with over 12,000 portraits in the final selection, making for a robust and varied profile of the state, captured in time. The project enabled the Library to reach new audiences across NSW and delighted visitors through the welcoming and fun experience of sharing portraits of themselves. As the digital works continue to be exhibited online, the project life extends beyond the physical exhibition, and will be a zeitgeist of 2018 for future generations to view.



Solar panel installation // Australian National Maritime Museum // Photograph by Rene Hernandez

Capacity Building, Capital & Sustainability Programs

Nominations in the Capacity Building, Capital & Sustainability Programs category recognise ongoing best practice in fundraising, partnerships, environmental controls and sustainability, collection management, organisational capacity building and capital improvements and redevelopments.

One award is given in each of two groups:

- \$1-100,000*
- \$100,001+*

Capacity Building, Capital & Sustainability Programs

\$1-100,000



4A Centre for Contemporary Asian Art *Sustainability Plan: Certified Carbon Neutral*

In 2018, the Centre began investigating how the organisation could change towards more environmentally sustainable practices across both its local and international operations through implementing a Sustainability Plan. This included assessing various ways to measure and reduce energy use, and the goal of achieving a carbon neutral certification was set.

In order to achieve this target, the Centre undertook the National Carbon Offset Standard (NCOS) certification process, a voluntary standard set and regulated by the Department of Environment and Energy to manage greenhouse gas emissions and to achieve and maintain carbon neutrality each year.

Reviews were undertaken for the gallery's electricity usage, freight, waste-to-landfill, recycling, advertising, paper usage, printing and office IT. Beyond this, they also identified the impact of their offsite programs including exhibitions, performances, symposiums, research trips, professional development opportunities, catering, travel and accommodation for artists, employees and contractors.

This self-funded process allowed the Centre to measure their annual carbon footprint, offset remaining emissions, and set sustainable goals with a long-term strategy. Notably, the Centre was the first art gallery or museum in Australia to achieve this certification.

Bathurst Regional Art Gallery *RE-ORG Bathurst*

Using methodology developed by ICCROM, UNESCO, and the Canadian Conservation Institute (CCI), this project saw the systematic, step-by-step improvement of access and management of the Bathurst Regional Council collections. The pilot project was undertaken by a team of post-graduate students from Melbourne University's Grimwade Centre for Cultural Material Conservation in collaboration with Gallery staff.

For the project, policy and administrative recommendations were made and advice was given on housing, management, protection and long-term preservation of the collection. The project team also ensured that all 2,000 collection items were labelled, photographed, wrapped, and raised off the floor.

This significant undertaking resulted in real and lasting change in collections management practice at the Gallery – staff now being able to access over 90% of the collection in under 3 minutes (a process that previously took over one hour).

This ground-breaking project was successful in its aim to solve collection management issues, and now serves as a model for other small to medium sized galleries, particularly those in regional areas.



Gallery and Museum Manager Tara Callaghan in the Art Store // Broken Hill Regional Art Gallery

Capacity Building, Capital & Sustainability Programs

\$100,001+



Australian National Maritime Museum

Lightweight solar panel system

As part of a wider push for sustainability, a 235kW solar panel system was installed on the Museum's Wharf 7 building. Consisting of 812 solar panels, it is the second largest installation within Sydney's CBD and will offset up to 25% of the electricity consumption in that structure.

The Museum initially attempted to install solar panels over three years ago, however due to the weight of conventional panels made of glass and aluminium, this was not possible. For this project the organisation was able to overcome structural and engineering challenges by utilising a cutting-edge solution developed by SunMan and constructed by Energus eArche lightweight technology. The lightweight panels are just as effective as their traditional counterparts and as they are not made of glass, there is no glare.

Despite the first month of activity being in winter, the solar panel system generated 11.5MWh of power, saving \$3,000. The project speaks to the Museum's promotion of ocean conservation and its broader commitment to limiting its environmental impact. Plans are already being considered for the installation of more panels across the Museum.



Barraba Museum

Revitalisation Project

In order to improve safety and accessibility to the Museum, this project involved building refurbishments, exhibition development, collection care, volunteer education, and public programs. The renovations involved re-roofing, painting, new skylights, electrical upgrades, installation of a kitchenette, polishing of original floorboards, carpentry, and plumbing. Additionally, a brick pathway was installed for pram and wheelchair access and new heritage style gates and signs were added. All the upgrades were kept consistent with the original heritage features of the site.

The project was very significant for the volunteers that run the museum and the community at large. The undertaking has made the Museum a safe and engaging space for visitors to learn about Barraba's history and has renewed the community's sense of identity.

The completed project was celebrated with a launch in April 2019 that involved a Welcome to Country; a vintage car display; market stalls; live music; and a community BBQ. The event was attended by over 300 people and was a wonderful celebration of local heritage and community spirit. Museum attendance has increased by 15% since the re-opening.



Broken Hill Regional Art Gallery and Albert Kersten Mining and Minerals Museum (GeoCentre)

Australia's First Heritage Listed City Goes Digital

This two-year project, scheduled for completion in October 2020, will see the digitisation of the full collections of the Gallery and GeoCentre with the aim to eventually have them publicly accessible online. The Gallery is the oldest of its kind in NSW and has an impressive permanent collection of around 2,000 works. The Geocentre has a rare collection of around 1,000 minerals and mining-related objects. Together they tell the story of mining in Australia and the history and importance of Broken Hill.

In addition to acquiring high quality photographs of the collection, the project also serves to address elements of collection management that have been overlooked for the last 115 years including copyright, provenance, legal title and acquisition information.

Two dedicated staff were assigned to this project and a conservation internship program was established with the University of Melbourne. The digitisation and public accessibility of the collections will be utilised for promotion, tourism, general interest, education, curation and research. The project has helped to ensure that the historical treasures of Broken Hill can be enjoyed by future generations.



Golden Memories Millthorpe Museum

Exhibition Pavilion and Pioneer's Gallery Refurbishment

This project involved the refurbishment of two of the Museum's nine buildings, improving their functionality and revitalising the displays and exhibitions. Building works included the full insulation of the Exhibition Pavilion so that it could accommodate valuable historic items. The Pioneer's Gallery (formally the old Catholic Convent School) was refurbished so that could host community functions.

The project engaged a variety of local businesses in the town and district, and importantly provided the opportunity for the Museum to reconsider its large collection and how it should be conserved, preserved and displayed to contemporary standards and practices. New lighting, display cabinets and climate controls were also incorporated into the refurbishments.

The refurbishment of the Pioneer's Gallery as a function space has also opened it up as a possible income-generator, which is significant for a volunteer-run Museum. The project has breathed new life into the space and demonstrates the Museum's commitment to preserving and sharing the history of the town and district, and contributing to the local community.

Capacity Building, Capital & Sustainability Programs

\$100,001+



Mosman Art Gallery

State-of-the-Art Storage

This new storage facility was built to house the nationally significant collection held by the Gallery, consisting of over 750 paintings and works on paper valued at \$5.5million and viewed annually by over 120,000 visitors in onsite exhibitions and touring displays.

Prior to this project, the collection was stored across several external sites. With all collection items now consolidated in one, stable, temperature-controlled environment, there is now better inventory management and conservation. This in turn has allowed for increased loaning of work to major national cultural institutions and touring exhibitions, and the development of public/education programs based around key works in the collection.

Additionally, the Gallery has been able to capitalise on this valuable resource, building a new income stream through fundraising and the Cultural Gifts Program (CGP). The new storage facility has given the Gallery a whole new arm of activities around growth that will continue for future generations.



Parramatta Artists' Studios

Expansion of Parramatta Artists' Studios with new artists' studio facility in Rydalmere

In 2018, the Studios embarked on a strategic expansion of studio facilities in response to a 400% increase in demand for artist spaces. Guided by the City of Parramatta's Cultural Plan and 12 years of organisational delivery, the studios in Rydalmere were launched, funded by the NSW Government's Stronger Communities Fund.

Since launching in 2006, the original studio program in Parramatta has supported hundreds of artists by providing studio spaces for them to develop their practice, whilst also connecting them with a community of artist peers and arts professionals.

The new space consists of 6 warehouse-style artists' studios, 30% larger than the existing studio with higher ceilings, improved ventilation and more flexibility for large-scale construction. Programming is underpinned by artist career sustainability by re-engaging former PAS artists and supporting new artists over long-term 2-year tenancies.

The new studio facilities were launched in March 2019 with 6 inaugural residents: Liam Benson, Emma Fielden, Mehwish Iqbal, Ramesh Mario Nithiyendran, Tom Polo and Yasmin Smith.



Gallery DownTown annexe of the Tweed Regional Gallery

Gallery DownTown

This new annexe was established as an extension of the well-reputed Tweed Regional Gallery, initiated by Tweed Shire Council, situated in the trendy M|Arts Precinct in Murwillumbah. The annexe aims to share the Gallery's collection with the public and promote a greater understanding and enjoyment of visual arts in the community.

The annexe is professionally curated and operated, and easily accessible in the heart of town where many practicing artists reside. Developed as a strategic drawcard to capture the tourist dollar, the new Gallery also enhances the local quality of life as a distinctive community facility. It has positively contributed to local pride and the image of Murwillumbah.

The project has also provided artists with employment and a higher chance of exposure. In 12 months, the project will profile 46 artists of the region in solo and group exhibitions, with an additional 45 renowned Australian artists showcased in two exhibitions featuring artworks from the Tweed Regional Gallery Collection.





The student team for RE-ORG Bathurst: (left to right) Elizabeth Grallon, Lisa Jacomos, Dan Schwartz, Kate Ritchie // Bathurst Regional Art Gallery // Photograph by David Roma



Museum of Human Disease // Photograph by Adam Strang

Individual Achievement

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.

One award is given in each of two groups:

- Paid staff*
- Volunteer staff*

Individual Achievement

paid staff



Ashley Weir

*Education Program Developer,
Museum of Human Disease*

Through Ashley's work creating new programs and collaborations, the Museum has seen an increase in visitation and positive feedback, along with a stronger sense of confidence and pride amongst the staff.

This was demonstrated in Ashley's work creating a Genetics program to link with the new HSC Biology curriculum. For this, she designed and tested the program, trained staff, stocked equipment and created a marketing campaign in a short six-week turnaround. The impact on the museum was massive with formal evaluation from teachers showing 90% satisfaction and 100% intending to book again next year. Return teachers commented on the improved quality of the programs and a significant number of new schools have been engaged.

Ashley has also worked to establish strong collaborative links between the Museum and scientific research organisations such as the Garvan Institute of Medical Research. She has strengthened the image of the Museum as being a place that the public can go to gain perspectives on contemporary issues.



Dean Lovett

*Museum Manager, Museum of
Human Disease*

During Dean's tenure, he has undertaken a business turnaround of the Museum, consisting of a redesign of the Museum and a refresh of its marketing, strategy, programs, educational resources, preservation strategy and collection management.

These changes have involved introducing three additional education programs and updating the four existing programs; redeveloping the Museum's brand identification, logo, marketing collateral and website; designing a social media marketing campaign; designing and implementing a bespoke collection management system; successfully advocating for and recruiting a Museum Preservation Specialist to work on the invaluable human tissue collection; managing a refit of the Museum including a new office and a second theatre; and developing a process handbook ensuring continuity and staff training.

Dean's commitment to the preservation and maintenance of the valuable and highly specialised collections is evident through his work. As a result of the changes he's made, the Museum has received a 54% increase in educational excursion visits; a 60% increase in revenue against the previous year and an 18% increase in bookings.



Lee-Anne Hall

Former Director, Penrith Regional Gallery & The Lewers Bequest

During her six years as Director, Lee-Anne programmed and delivered over 70 exhibitions; produced numerous public, educational and outreach programs; and overhauled the strategic and policy direction of the Gallery. Her leadership and support for the professional development of her staff, colleagues and external peers has made a lasting impact to the museum and gallery sector.

Lee-Anne's major changes to the Gallery's direction included leading capital improvements to the collection store; the acquisition of the Vernon CM database; geo thermal climate control air-con and storage solutions; key artwork conservation; and securing funding.

Lee-Anne initiated a program of artist residencies which connected artists with the outer Western Sydney community. In line with this, she also initiated and developed the Modernist Research Centre for collection-based research, hosting postgraduate interns and academic research, cementing the Gallery as a significant Modernist heritage site and as one of Western Sydney's premier public art galleries. Lee-Anne's contributions to the Gallery and broader community have been deeply felt beyond her directorship.



Vivien Clyne

Director, Bank Art Museum Moree

Upon moving to Moree in 2014, Vivien developed a vision to bring the Museum into the 21st century, re-envisioning the community's perception of the organisation and its heritage building. Vivien focused on bringing in nationally-significant touring exhibitions and curating shows that highlighted the significance of Moree's locally owned cultural assets. Vivien also introduced an annual Gamilaroi Artist Residency, which engages the local Moree community.

Vivien's focus on securing the organisation's future began with capital works projects, including an upgrade to air-conditioning and renovation of bathrooms facilities. Securing a succession plan, Vivien has worked to develop the skills base of local arts and cultural workers, creating opportunities for professional development. The organisational structure has increased from 2 to 5 staff.

In 2018, Vivien delivered the highly successful rebrand of the Moree Plains Gallery to Bank Art Museum Moree (BAMM). The rebrand was three years in the making and coincided with the organisation's 30th anniversary. The new brand reflects the contemporary edge of programs, highlighting the organisation's history and responsibilities as a collecting institution.

Individual Achievement

volunteer staff



Marea Buist

President, Port of Yamba Historical Society / Yamba Museum

For over 20 years Marea has played an active role in the development of the Yamba Museum and has shared her passion for lifelong learning through organising an extensive number of workshops and mentorships. Marea has been responsible for leading, recruiting and developing a band of dedicated volunteers which has seen the Museum grow into the award-winning organisation it is today.

Marea has also been responsible for securing a large number of grants, including for a new museum building and, more recently, \$250,000 to build a function room and Yaegl Interpretation Garden.

Additionally, through Marea's regional leadership and coordination of the Far North Coast Chapter of the Australian Museums and Galleries Association (AMaGA), Marea has arranged training and professional support, and mentored and inspired hundreds of museum volunteers and workers across the region. Marea has also played an active role in advocating for the sector at a local, state and national level and it is through her persistent representation to local government that the region has been supported.



Nicole Topic Sosa

Volunteer, Museum of Human Disease

Nicole's enthusiastic and dedicated work at the Museum has made a significant difference to the organisation. In addition to administrative and operational tasks, Nicole has been integral in the uplift of the Museum for which she updated all signage across the galleries to a more modern and professional style. She also took on the voluminous task of ensuring all specimens on display had accurate labels so the community could actively engage with them.

Another significant project that Nicole undertook was the creation of the Museum's database. This gargantuan task required auditing the locations of specimens and creating a new database of information for each one along with its clinical history, macroscopic and microscopic descriptions, and correct numbering and labelling, along with documenting the usage of the specimen in university classes. This was done for over 2,000 specimens.

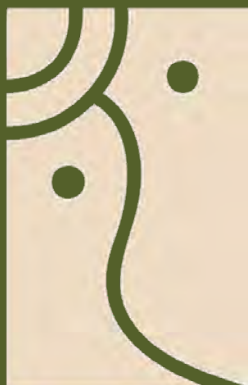
In addition to her work, Nicole is refreshingly enthusiastic and always has a big smile – she is active in the galleries, regularly engaging with visitors and the collection.

ACHAA Award for Excellence

This year, the Aboriginal Culture, Heritage & Arts Association (ACHAA) will present a special award to an individual for outstanding contribution to Aboriginal arts, culture and heritage in New South Wales.

One award is given in this category.

About ACHAA



The ACHAA Committee congratulates both nominees for their work and commitment to Aboriginal arts and culture in NSW.

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 services to ACHAA.

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

The ACHAA IMAGinE Award was decided by the ACHAA Committee.

ACHAA Award for Excellence



Djon Mundine OAM

Djon Mundine, a Bandjalung man from northern NSW, is one of the most accomplished and respected Aboriginal figures in the Australian art world whose work as a curator, activist, writer, artist and mentor has been indispensable in the empowerment and advocacy of Aboriginal art across the country and the globe.

Djon has been the curatorial driving force of many seminal projects over the past four decades including the 1988 Aboriginal Memorial installation at the NGA and the historic Aratjara exhibition tour through Germany, the UK and Denmark. Djon's direct work with communities and artists has produced exhibitions of international significance; he has brought Indigenous art to locations in India, Sri Lanka, Cuba, France, Spain, Russia, Ireland, Brazil, Taiwan and North America.

In 1993, Djon was awarded the Order of Australia Medal for his services to the visual arts. He also went on to be a Research Professor at Minpaku Museum of Ethnology in Osaka from 2005-2006.

Djon continues to be an important mentor within the sector, encouraging new talent and guiding young, emerging, mid-career and established artists to consistently produce potent, thought-provoking artworks and exhibitions that empower Aboriginal communities and inform and inspire Australian audiences.



Hubert 'Laddie' Timbery (1924-2019)

Uncle Laddie Timbery, a Yuin and Dharawal Elder of the Bidjigal clan, was the founder of Laddie Timbery's Aboriginal Arts and Crafts Gallery at the Jervis Bay Maritime Museum. He spent a lifetime sharing Aboriginal arts, culture and heritage with the Aboriginal Community, the education sector, and the museum and arts sector through his on-site work at the Museum and further afield.

Uncle Laddie provided access to story-telling, authentic art and artefacts, bush food and medicine walks, boomerang making and throwing, all forming the basis of cultural tourism experiences, which in turn led to deeper knowledge and understanding of traditional Aboriginal culture, including the sense of country and place. His contributions were marked by his open and warm nature making him a natural ambassador for culture in the local community, throughout New South Wales, interstate and internationally.

"Uncle Laddie's dedication to traditional craft will be remembered by the generations to follow him. Uncle Laddie Timbery spent his life perfecting the craftsmanship of his ancestors and keeping it alive and growing. He leaves a legacy of traditional skills and beautiful work and his generosity to communities in La Perouse and on the New South Wales south coast and beyond will always be remembered." - Anne Dennis, New South Wales Aboriginal Land Council Chair

Credits

Images

Cover

Minerals from the Albert Chapman Collection, Australian Museum, on display at the Australian Fossil and Mineral Museum.

Exhibition Projects — Galleries

p.03 / Xiao Lu, 2019, pictured in front of her work *15 Gunshots... From 1989 to 2003* 《15枪...从 1989到 2003》, 2003, 15 black and white digital prints, framed and then punctured by a bullet. 100 x 45 x 15 cm, printed in 2018, edition 12/15. Photographs by Li Songsong. Courtesy of the artist. Installation view at 4A Centre for Contemporary Asian Art, photograph by Kai Wasikowski.

p.05 / *Left* South/East Interference Vol. 2, install view, Bega Valley Regional Gallery. Photograph by Chris Sheedy. **Right** Euan Macleod: *Guardian*, install view, Delmar Gallery, photograph by Silversalt.

p.06 / *Left* Xiao Lu, *Tides* (弄潮), 18 January 2019, Sydney, sand and bamboo, inkjet print on silk. Photograph by Jacquie Manning. Commissioned by 4A Centre for Contemporary Asian Art. Photograph by Kai Wasikowski. **Right** *The Teapot Project: Hendrik Forster and Kenny Son* opening night, 2019. Photograph by Jodie Barker.

p.07 / *Left* *Curiouser & Curiouser*, Bathurst Regional Art Gallery. Photograph by David Roma. **Right** *Blue Mountains Botanica*, install view, Blue Mountains City Art Gallery. Photograph by Silversalt.

p.08 / *Left* *Fort Thunder: an electro acoustic playground*, Fairfield City Museum & Gallery Photograph courtesy Phoenix Eye & CuriousWorks. **Right** *Goulburn Bustle*, install view, Goulburn Regional Art Gallery. Photograph by Silversalt.

p.09 / T5 Tank Sound Project live performance for Sydney Festival January, 2019.

p.10 / *Left* *Weapons for the soldier*, exhibition installation and opening, Hazelhurst Arts Centre, 2018. Works (from left) by Mick Wikilyiri, Brenton Ken, Hector Mitakiki, Kamarin Mitakiki and Junior Mitakiki (Tjala men's collaborative), Uncle Charles 'Chicka' Madden and Jonathan Jones, Greg Semu, Taylor Cooper and Witjiti George. Photograph by Silversalt. **Right** *Beyond the Bowl*, install view, Hurstville Museum & Gallery.

p.11 / *Left* *Sitaraha – The Stars* theatre performance; Monirah Hashemi writer and performer, presented by Teater Dos, 2018. **Right** T5 Sound artists (left to right) Gail Priest, Chris Caines, Joyce Hinterding and David Haines. Photograph by Tim Connolly.

p.12 / *Left* SODEISHA: *connected to Australia - Crawling through mud* performance, Kristina Chan, Catapult Dance, Newcastle Art Gallery - 2 March 2019. **Right** Artist Marikit Santiago with artwork titled *The Weaning Madonna*, 2015-16. Photograph by Tim Connolly.

p.13 / *The Teapot Project: Hendrik Forster and Kenny Son*. Photograph by Youmee Jeon.

p.15 / *Left* *The View From 1919: A century of the Tamworth Regional Gallery Collection*, install view, Tamworth Regional Gallery. Photograph by Steve Gonsalves. **Right** *Void*, install view, UTS Gallery, 2018. From left: James Tylor, select works from the series (*Erased Scenes*) from an untouched landscape, 2014, courtesy the artist and Vivien Anderson Gallery; Hayley Millar-Baker, Meeyn Meerreng (*Country at Night*), 2017, courtesy the artist and Vivien Anderson Gallery. Photograph by Jessica Maurer Photography.

p.16 / *Left* *Borrowed Scenery*, install view, Campbelltown Arts Centre. Photograph by Document Photography. **Right** *Copper*, Switch Gallery install view, Casula Powerhouse.

p.17 / *Left* Raffaello Rosselli: *Plastic Palace*, 2018. Commissioned by Murray Art Museum Albury Summer Place Annual Architecture Series. Photograph by Jeremy Weihrauch.

Right John Mawurndjul: *I am the old and the new*, install view, Museum of Contemporary Art Australia. Photograph by Jessica Maurer. Image courtesy and © the artist.

p.18 / *Marriage: Love and Law*, Penrith Regional Gallery. Photograph by Silversalt, 2019, Penrith Regional Gallery.

p.19 / Raffaello Rosselli: *Plastic Palace*, 2018. Commissioned by Murray Art Museum Albury Summer Place Annual Architecture Series. Photograph by Jeremy Weihrauch.

Exhibition Projects — Museums

p.21 / *Left* *Homage to former Picture Theatre*. Photograph by Terri Roberts.

Right A Butcher A Baker A bunch of Makers, install view, Berrima District Museum. Photograph by Ashley Mackevicius.

p.22 / *Where we call home*, install view, Port Macquarie Museum.

p.23 / *Left* Work employees at Delprats Mine. D Banks Collection. Broken Hill City Archive. **Right** Minerals from the Albert Chapman Collection, Australian Museum, on display at the Australian Fossil and Mineral Museum.

p.24 / *Left* *Keep in Touch* 1960s lounge room display, install view, Hurstville Museum & Gallery. **Right** *What's in a Name*, Norfolk Island Museum and Research Centre.

p.25 / *Left* *All in a Day's Work*, install view, Orange Regional Museum.

Photograph by Robert Bruce. **Right** Install view, Sisters of Charity Heritage Centre Archives. Photograph courtesy of Jesse Marlow.

p.26 / *Left* *Capturing Nature*, install view, the Australian Museum. Photograph by Abram Powell. **Right** Students with their exhibition banners. Photograph courtesy of Australian National Maritime Museum.

p.27 / *All in a Day's Work*, install view, Orange Regional Museum. Photograph by Robert Bruce.

p.29 / *Left* Akira Isogawa exhibition, install view, photograph by Ryan

Hernandez. **Right** *The Queen's Album*, Government House, Sydney, photograph by Salty Dingo, 2019.
p.30 / Left *The Ideal Home*, exhibition view, Penrith Regional Gallery. **Right** *Dead Central*, State Library of New South Wales. Photograph by Joy Lai.

Engagement Projects

p.31 / Ukulele Workshop in partnership with The Sum of Us. Photograph by Jessie Jane Photography.

p.33 / Left Berrima District Museum. Photograph by Ashley Mackevicius.

Right *Enchanted Garden*, install view, Bondi Pavilion Gallery. Photograph by Silversalt.

p.34 / Left Filming *Bigger than Ben Hall*. Photograph by Vince Lovecchio.

Right *Deep Sea Dancing* as part of ARGO PACIFICO KIDS CLUB in partnership with Catapult Dance. Photograph by Jessie Jane Photography.
p.35 / *String Theory, Way Out West (WOW) Festival for children*, Casula Powerhouse Arts Centre. Photograph by Hamish Ta-me.

p.37 / Left *Gadigal Mural*, 2019 designers Jason Wing, Dennis Golding and Lucy Simpson. Photograph courtesy of City of Sydney. **Right** BAMM Art Fair Arts and Crafts Garden Market, Bank Art Museum Moree.

p.38 / Left Planetarium, Blue Mountains Cultural Centre. Photograph by Ben Pearse. **Right** *FRESHbark*. Photograph courtesy of Broken Hill Regional Art Gallery.

p.39 / Left Reminiscing kit. Photograph courtesy Hurstville Museum & Gallery. **Right** Participating students, teachers from 7 schools and Uncle Warren Taggart visiting Baiame Cave. Photograph by Chrissie Wright.

p.40 / Left *New Sacred* artists and curatorial team, including staff of Mosman Art Gallery and Parramatta Artists' Studios (left to right) John Cheeseman, Heifa Kazemi, Sophia Kouyoumdjian, Hilin Kazemi, Liam Benson, Tamkin Hakim, Keg de Souza, Salote Tawale, Marina Robins, Elena Papanikolakis, Khadim Ali, Marikit

Santiago, Hayley Megan French, Angela Paikea, Susan Ling Young, Bibi Sherin Rahmati, Jane Gillespie, Katrina Cashman. Artwork – *tomorrow InshAllah* (2016-17) by Shireen Tarweel. Photograph by Tim Connolly. **Right** *STEAM the Museum*. Photograph courtesy of Museum of the Riverina.

p.41 / *The Long Table*, 2019, Parramatta Artists' Studios. Photograph by Jacquie Manning.

p.43 / Left Last Fridays: James Drinkwater Friday 31 May 2019, guest curated by the artist for the opening of the exhibition *JAMES DRINKWATER: The sea calls me by name*. **Right** Relief Concert. Photograph by Eryn Leggatt.

p.44 / Left Norfolk Island Museum and Research Centre, aerial view. **Right** The Long Table, 2019, Parramatta Artists' Studios. Photograph by Jacquie Manning.

p.45 / Left UNSW Galleries: *Radical Sydney* public program – Walking tour with Julie Bates AO: *Shine a Light*. Photograph by Document Photography.

p.46 / Left *Tuvalu* by Angela Tiatia (video), install view, Atrium at Australian Museum. Photograph courtesy of Australian Museum. **Right** Objects from the collection. Photograph courtesy of Australian National Maritime Museum. **p.47 / Left** *Way Out West (WOW) Festival for Children*, Casula Powerhouse Arts Centre. Photograph by Hamish Ta-me. **Right** Postcards for Change, *Conversation Starters: Temperature Rising 2019* at the MCA.

p.48 / *#NewSelfWales*, install view, State Library of NSW.

Capacity Building, Capital & Sustainability Programs

p.49 / Solar panel installation, Australian National Maritime Museum. Photograph by Rene Hernandez.

p.51 / Left Audience at 4A Centre for Contemporary Asian Art, pictured watching: Lee Kun-Yong *Eating Biscuit*, first performed in 1975, (re-performed in 2018). Photograph by Document Photography. **Right** University of Melbourne student Lisa Jacomos

and BRAG Curator Emma Collerton undertaking object labelling as part of RE-ORG Bathurst. Photograph by David Roma.

p.52 / Gallery and Museum Manager Tara Callaghan in the art store at the Broken Hill Regional Art Gallery. Photograph courtesy of Broken Hill City Council.

p.53 / Left Solar panel installation, Australian National Maritime Museum. Photograph by Rene Hernandez. **Right** *Revitalisation Project* launch, 18 April 2019, Barraba Museum. Photograph by Anna Gregory, courtesy Tamworth Regional Council.

p.54 / Left Gallery and Museum Officer John Fadden holding a radiating spray of Cerussite (lead carbonate) Catalogue No.180. Photograph courtesy Broken Hill City Council. **Right** Pioneers Gallery, install view, Millthorpe & District Historical Society.

p.55 / Left Operations Officer, Michael Neal organising the new storage space, Mosman Art Gallery. **Right** 2019 Studio Artists, Parramatta Artists' Studios Rydalmere. Photograph by Jacquie Manning.

p.56 / Tweed Regional Gallery Collection Room, install view, Gallery DownTown. Photograph by Ruth Della.

p.57 / The student team for RE-ORG Bathurst: (left to right) Elizabeth Gralton, Lisa Jacomos, Dan Schwartz, Kate Ritchie. Photograph by David Roma.

Individual Achievement

p.59 / Photograph by Adam Strang, courtesy of Museum of Human Disease.



Credits

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Printing

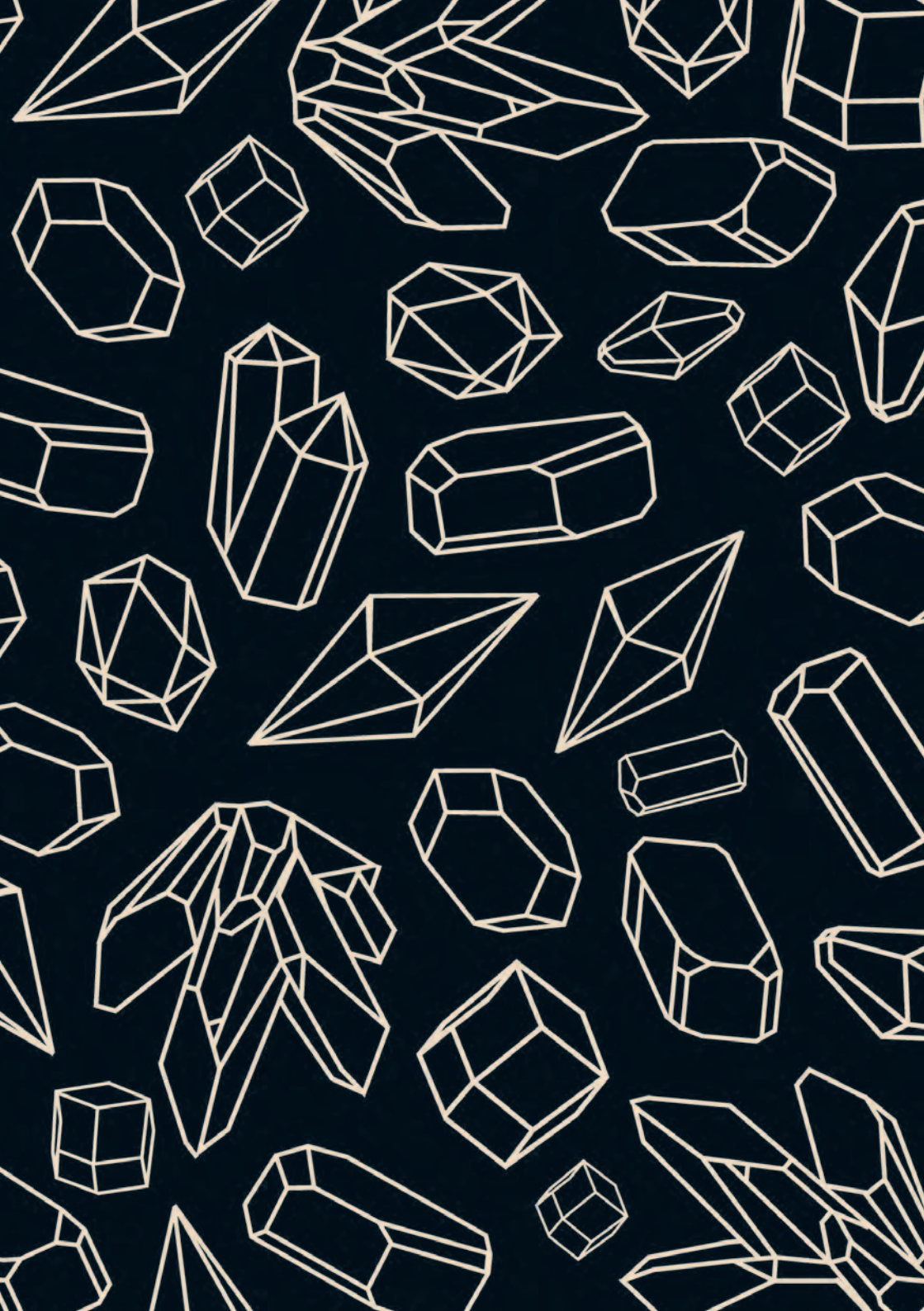
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& Sciences

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