



IMAGinE

awards 2015

inspiring museums and galleries in excellence

Table of Contents

Message from the CEO	2
Exhibition Projects	4
Exhibition Projects — Galleries	
Volunteer or up to 2 paid staff	6
3 - 10 paid staff	6
11+ paid staff	14
Exhibition Projects — Museums	
Volunteer or up to 2 paid staff	16
3 - 10 paid staff	19
11+ paid staff	23
Sustainability Programs	26
Volunteer or up to 2 paid staff	28
3 - 10 paid staff	29
11+ staff	30
Engagement Programs	32
Volunteer or up to 2 paid staff	34
3 - 10 paid staff	36
11+ paid staff	41
Individual Achievement	46
Volunteer	48
Paid staff	50
Image Credits	52

Message from the CEO


The 2015 IMAGinE Awards have once again attracted a record number of nominations demonstrating an extraordinary level of commitment from everyone involved.

In celebrating this year's awards, we draw attention to every nomination as one that contributes to the vitality and robust cultural output generated by NSW museums, galleries and Aboriginal cultural centres.

Our award categories focus on Exhibition Projects, Engagement Programs, Sustainability Programs, and Individual Achievements. So that we can enhance competitiveness fairly we award them across three groups: volunteer-run organisations; those with 3-10 paid staff; and those with more than 11 paid staff. It's not necessary to have received any support from M&G NSW to be eligible for an IMAGinE Award, though it's always encouraging to see some of our funded projects popping up in the nomination list.

Unfortunately, not everyone can be a winner, but by recognising each nomination in this booklet, we highlight projects as best-practice case studies, connect them to our collective storytelling, and acknowledge the value of hard work and obstacles conquered.

This year the judges were impressed with the competitiveness and overall quality of entries, making particular note of contributions from volunteer organisations, who not only deal with significant barriers in developing new programs, but also in submitting an application for an award. In general, all nominations showed deepening levels of regional collaboration and a sophisticated understanding of the growing need to embrace sustainable practices, with some innovative approaches meeting definitions of both 'program' and 'project'.



There would be no celebration of your successes without support and investment from the NSW Government through Arts NSW. Their commitment to the visual arts and heritage sector is significant, and remains key to arts development and cultural growth, and this too is something worth celebrating.

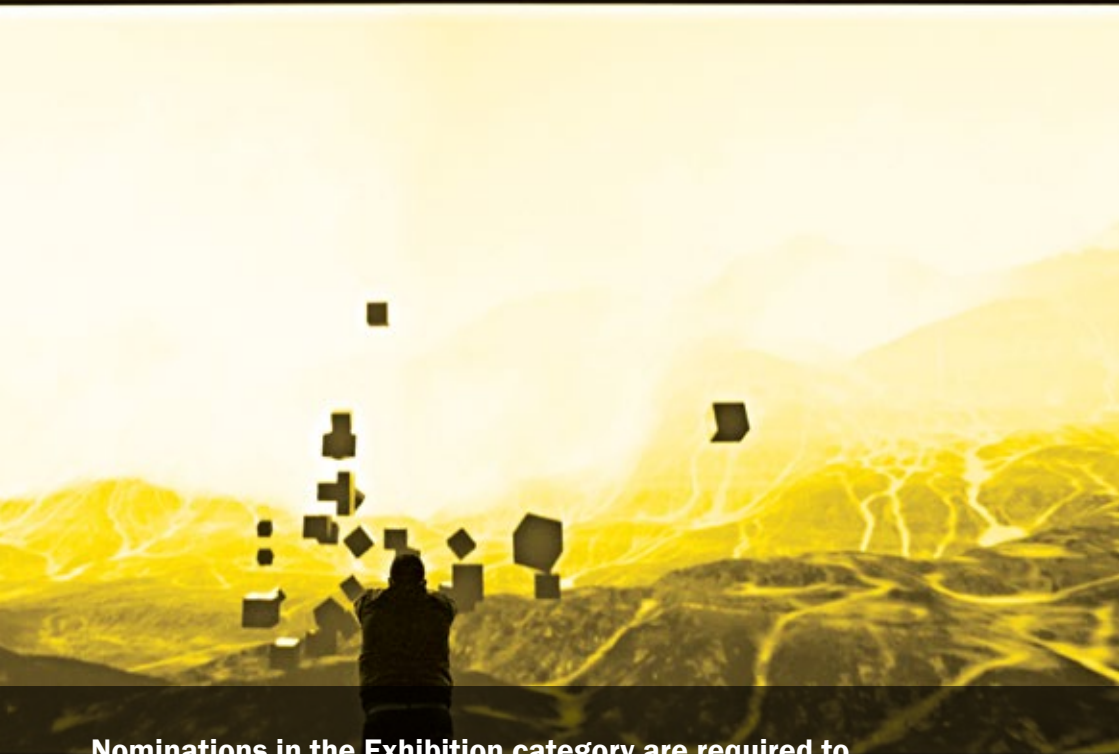
Our partners in IMAGinE, Regional Public Galleries NSW and Museums Australia NSW also provide significant support across the industry, so tonight let's acknowledge each other as well as the award recipients in continued state-wide partnership.

Join with me in congratulating all nominees, partners and funders, and celebrate IMAGinE in the spirit of its name: Inspiring Museums and Galleries in Excellence.

Michael Rolfe, CEO M&G NSW



Exhibition Projects



Nominations in the Exhibition category are required to demonstrate innovative design and approach to significant permanent or temporary exhibitions. We seek examples with strong community and audience participation; projects where partnerships were key to the development of the exhibition; or where publications and resources were produced in conjunction with the exhibition.

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

Exhibition Projects - Galleries

Peacock Gallery & Auburn Arts Studio

Then, Now, Tomorrow — After the War

Auburn City is in a unique position in relation to the Anzac Centenary with over 5,000 residents of Turkish ancestry. Working with curators Penny Stannard and Nicole Barakat, 12 artists with connections to Auburn created a uniquely local exhibition which reflected the idea of 'shared history'.

The exhibition attracted over 2,800 visitors, and featured work by three Australian-Turkish artists, an Aboriginal artist, a returned serviceman, and a nurse amongst others.

The success of the Peacock Gallery program relied on close consultation with the Auburn RSL to develop scripts used by exhibition tour guides and the facilitators of the poppy-making workshops. Over 30 community organisations were consulted over a two-year period, and participated through planning meetings, the provision of the launch event, International Women's Day, school holiday programs and 24 poppy-making workshops as part of the Wreath Project.



Volunteer or up to 2 staff

4A Centre for Contemporary Asian Art

Actions For Tomorrow:

Yangjiang Group

This was the first Australian solo exhibition for the Yangjiang Group, a Chinese artist collective who use calligraphy as a conceptual springboard into contemporary art installations and performances.

Part of 4A's *MASS GROUP INCIDENT*, a wider project exploring ideas of social engagement and collective action, it encompassed *Final Days*, and a *Twilight Garden Party* at the Chinese Garden of Friendship.

An ambitious strategic partnership raised funds for the project, attracted new audiences, and created branding opportunities. Financial assistance was provided by the Australia Council for the Arts, the Australia-China Council, the Sydney Harbour Foreshore Authority, a successful Kickstarter crowd-sourcing campaign, and the City of Sydney.

The *Garden Party* sold out at full capacity of 300 patrons, 30 per cent of whom had not previously heard of 4A. *Actions for Tomorrow* attracted a total of 3,500 people over 36 days—a daily average of 92 patrons.



3 - 10 paid staff

Bathurst Regional Art Gallery

Stars + Stripes:

American Art of the 21st Century from the Goldberg Collection

This exhibition marks the first time since 1967 that contemporary American art has been seen in Australia, introducing Australian audiences to a new generation of American artists. The strategic partnership between a regional gallery, private collectors Lisa and Danny Goldberg, and M&G NSW was aimed at developing a regional touring show featuring primarily new work.

Curated by Richard Perram OAM, the exhibition will tour eight venues over two years.

Stars + Stripes capitalised on visitation to the popular *ArtExpress* exhibition, with resultant visitation of over 3,000, plus 406 students from 15 schools. An extensive catalogue and an interactive education kit were produced; resources which will strengthen understandings and extend audience engagement throughout the tour.



3 - 10 paid staff

Goulburn Regional Art Gallery

Chinese Whispers

This exhibition of new work by 12 contemporary artists of Chinese origin was based on the children's game 'Chinese Whispers'. A short poem was passed from artist to artist and as the original poem changed, each artist interpreted the version they heard. This introduced an element of fun to the process of art-making and resulted in a refreshing exhibition of painting, sculpture and mixed media works.

Attracting new audiences including the local Chinese community, visitors with an interest in Asian and contemporary art, as well as tourists who were travelling over the Christmas New Year break, the public program included a Chinese Lantern workshop; a children's Dragon Puppet activity and Christmas craft activities; and school holiday workshops which were fully booked.

The provision of extended labels in Chinese and a numbered trail guided viewers through the exhibition.



3 - 10 paid staff

Exhibition Projects - Galleries

Hazelhurst Regional Gallery & Arts Centre

Glazed & Confused: Ceramics in contemporary art practice

Resulting from a partnership between the Gallery and the Ceramic Design Studio at GyMEA TAFE, this exhibition showcased the creative outcomes of the Design Studio's Residency Program.

Combining ceramics with sound, installation, digital media, sculpture, painting and drawing, 23 artists developed playful and engaging works, bringing ceramics to the forefront of contemporary practice.

Resident artists conducted talks and workshops with TAFE students to give insight into their practices and professional development. The project created a unique learning environment enabling both students and resident artists to take artistic risks in a collaborative environment.



3 - 10 paid staff

Hazelhurst Regional Gallery & Arts Centre

South: Contemporary Art from Australia | Mexico | South Africa

The existence of a 'Global South' is an emerging, and arguably under-explored theme in contemporary art discourse. Featuring 13 early to mid-career urban artists from the southern continents of Australia, Africa and Latin America, the exhibition explored cultural identity, and the relationship between contemporary art practice and socio-political-economic issues.

Several artists travelled from interstate, and Mexican artist Betsabee Romero prepared her work in-situ with install team and community partner, the St George TAFE car workshop. Australian artist Michael Goldberg, constructed a large, outdoor site-specific project in the gardens.

The exhibition harnessed local expertise and provided career development for guest curators, giving the Gallery's audiences an opportunity to benefit from practices in challenging cultural contexts.



3 - 10 paid staff

Lake Macquarie City Art Gallery

(in)visible: the First Peoples and War

Since colonisation, Aboriginal people have lived with conflict as a feature of daily life. They have fought alongside others in various global conflicts, enduring inequality, injustice and neglect, particularly when rewards were distributed to returned servicemen.

Curated by Meryl Ryan, Yhonnie Scarce, and the Gallery's Aboriginal Reference Group, *(in)visible* prioritised the perspectives of Aboriginal men and women. Displayed as part of the Anzac Centenary the program included an interactive Poppy Wall where participants could design, draw and print multiple yellow poppies under guidance from the Aboriginal community and a textile designer.

To maximise the visitor experience, extended exhibition panels, a family activity sheet, and tours were provided. School resources included a Teachers' Day, and staff were trained to sensitively and successfully deal with any racist comments from visitors. The project structure allowed for open conversations and resulted in emotional and honest responses from artists and visitors.



3 - 10 paid staff

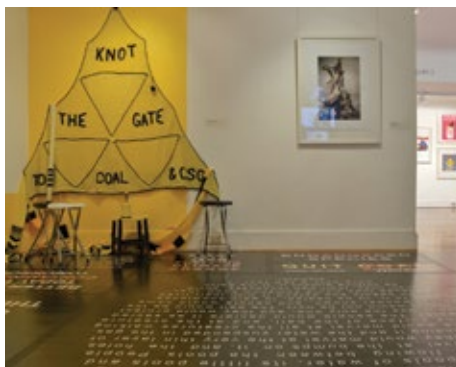
Lismore Regional Gallery

Protest Songs: Artful Actions

The Northern Rivers is home to a vocal and vibrant activist culture: Australia's first major forest blockade occurred at nearby Terania Creek in 1979, and more recently thousands of locals blockaded a proposed coal seam gas mining site at Bentley, outside Lismore. Curated by Kezia Geddes, the exhibition articulated how creativity has been used to highlight political, social and environmental issues.

The exhibition drew on documentary footage detailing the story of the Yirrkala Bark Petitions from 1963, the Terania Creek protests films, posters, visual art, performance documentation, political cartoons, community installations and collections of YouTube clips of protest songs and creative actions.

Recent work by contemporary artists and political cartoonists was displayed alongside international activists such as Art Workers Coalition, John Lennon/Yoko Ono and Guerrilla Girls to address a range of current issues. Local activists Benny Zable and the Knitting Nanas Against Greed and Gas created new actions specifically for the exhibition.



3 - 10 paid staff

Exhibition Projects - Galleries

Macquarie University Art Gallery

Sandra Leveson:

Paintings of Poise and Passion

The exhibition's central innovation was its potential to evoke an epiphany in what is 'old' is also 'new'. *Poise and Passion* focused on a period of experimentation in the artist's career, and the 21 exhibited works demonstrated the artist's modernist aesthetic, thinking and technique. Principally created during the 1960s and 70s, the works resonate with the power to generate new ideas out of that which has previously been lost.

With the target audience identified as those with contemporary art interests—critics, artists, art students, the art-going public—a series of associated programs was designed to support the exhibition. Sandra Leveson presented a lecture, and a curator's talk and print-making workshops for adults and children were delivered. On-going *Art and Dementia* programs were conducted with Leveson's work as stimuli. Total visitation was over 2,000.

Macquarie University Art Gallery

and Cowra Regional Art Gallery

Contemporary Gallipoli

This intercultural, trans-national group exhibition presented a fresh perspective of Gallipoli, encapsulating a sense of remembrance, meditation and commiseration.

Selected artists were invited to create new work in response to the Gallipoli Centenary across a diversity of media and art forms. The exhibition content took into account both retrospective and contemporary perspectives presenting them within the context of remembrance and healing.



3 - 10 paid staff



3 - 10 paid staff

Maitland Regional Art Gallery

Just Paper

Celebrating the contribution of long-time Gallery Director and instigator of the paper collection, Joe Eisenberg, the project reinforced the importance of the regional gallery network in developing nationally significant collections. The project further developed existing relationships with Australian artists, highlighted the collection, and celebrated the value of student artists to the Gallery and its community.

Seven exhibitions with work from over 250 artists along with 127 events, activities and projects mark this significant milestone in the Gallery's history.

The legacy of *Just Paper* is a long-lasting one, with over \$100,000 worth of work created and donated to the collection as part of the project.

Manly Art Gallery & Museum

Joshua Yeldham: Surrender

This survey exhibition explored the work of Joshua Yeldham through film, painting, photography and sculpture, and revealed his creative inspiration and spiritual journey into the Australian landscape.

Yeldham worked with the curator to transform the exhibition space into a desert experience, in which the audience was taken 'up-river' on a physical and spiritual journey by way of a large-scale visual projection and soundscape.

The exhibition was supported by an extensive public and education program which ran to capacity and encouraged active participation with the project. A book and limited edition prints accompanied the exhibition.



3 - 10 paid staff



3 - 10 paid staff

Exhibition Projects - Galleries

Mosman Art Gallery

Eye of the Beholder:

The Art of Lucy Culliton

With an inexorable passion for her work, Lucy Culliton is renowned for her intense scrutiny of a single subject rendered with a great sense of intimacy. Featuring over 100 works including paintings drawn from public and private collections, the exhibiton explored all aspects of Culliton's career.

The exhibition was an innovative and ambitious project in terms of scale, scope of loaned works, and in establishing public and private partnerships.

The accompanying public program examining the work of contemporary female artists in Australia was the most successful program in the organisation's history.

Muswellbrook Regional Arts Centre

#fridaysketchclub

Inspired by one another's work, this project was a collaboration between international artists. Setting tasks and artistic challenges for each other, the results were posted on Instagram using the hashtag #fridaysketchclub.

The exhibition, developed by local artist and curator Rebecca Rath, displayed work from a range of Australian and International artists along with their Instagram usernames facilitating social media interchange and encouraging audiences to continue engagement beyond the confines of the gallery walls and the exhibition period. Audiences were able to participate in the project by uploading their own work into the digital exhibition space.

This exhibition was part of an ongoing project aimed at using the internet and social sharing to exhibit artists' work on a local, national and international scale.



3 - 10 paid staff



3 - 10 paid staff

New England Regional Art Museum

The Art of Wool

Exploring the place of wool in the artistic imagination of Australia, this exhibition examined the visual relationships between art and fashion.

Artworks from the Gallery's collection were displayed alongside garments from the International Woolmark Prize archive to explore the significance of wool to both art and design, and to bring new relationships and relevance to these collections. In doing so, new non-typical museum audiences from the wool and farming industries were engaged, a significant outcome as wool growers are an important industry in the New England region.

Working with Australian Wool Innovation, owners of Woolmark, forged a new partnership with an organisation that represents 40,000 wool growers—some of them residing regionally. With support from Australian Wool Innovation the Gallery published a quality 60-page catalogue with contextual essays.



3 - 10 paid staff

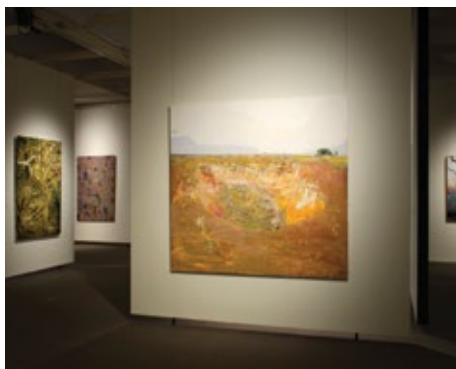
Orange Regional Gallery

CHROMA: the Jim Cobb gift

In February 2013, Jim Cobb, founder of Chroma Paints, donated 35 paintings and two sculptures by some of Australia's leading artists to Orange Regional Gallery.

Exhibition designer, Martin Wale provided professional development to Gallery staff demonstrating how to work from concept to installation. Research for the catalogue included conversations with the artists about their process and use of materials, which strengthened the collection documentation and facilitated the public's understanding of the significance of the Jim Cobb gift.

Almost 4,000 people visited in nine weeks and an anniversary event drew over 120 guests. The 34 school workshops attracted 900 participants who learned about the science, physical sensation and cultural aspects of colour through visual literacy exercises.



3 - 10 paid staff

Exhibition Projects - Galleries

Wagga Wagga Art Gallery

Loss, reverence and longing:
Anzac stories from the Home Front

Developed in partnership with the Pioneer Women's Hut, Charles Sturt University and through a series of community engagement forums, this exhibition showcased archival quilts, textiles and artefacts of the Anzac era alongside Indigenous fibre work, silversmithing, and audio-visual installation works by regional artists.

As Australians seek new meanings for the Anzac legacy, opportunities for understanding can be created. This is especially important in regions such as the Riverina where the Australian military retains a significant and vital contemporary presence, where multiple recruitment marches played out, and the impact of war was deeply felt.

This project encouraged a greater understanding of the daily lives and experiences of soldiers, their families and communities by exploring the impact of WWI and its aftermath at home and abroad.



3 - 10 paid staff

Campbelltown Arts Centre

Strangers –
A retrospective of Joan Brassil

Artist Joan Brassil (1919-2005) lived locally in Wedderburn and was one of the founding artists of the arts community there. She was inspired by the local landscape and remained connected to it throughout her life. The significance of the exhibition rested upon Brassil being seen as a new media artist and as a women working in the male-dominated art world.

An Object Room was set up within the gallery space to explain the artist's aesthetic alphabet and to identify these elements within key paintings, allowing viewers to witness the progression of her practice over time.

Brassil was a collaborator, and the Arts Centre sought to develop *Strangers* as a collaborative venture. Members of the Curatorial Committee—made up of close friends and colleagues of the artist—were involved at multiple levels, including providing discussion tours with school and community groups, and in physically re-making and installing Brassil's works into the exhibition.



11+ paid staff

Campbelltown Arts Centre

When the Ocean Turns to Dust – Collection Exhibition

This exhibition spanning more than 150 years, presented oceans and rivers as important access routes, recreational playgrounds and significant environmental resources, and drew on both contemporary and traditional works.

The project was designed to raise awareness of the Arts Centre's permanent collection and to engage local Aboriginal and Pacific communities.

The exhibition design juxtaposed Indigenous and colonial works in a novel way, challenging audiences to consider the intersection of Indigenous and non-Indigenous colonial experiences. Public programs created opportunities for crossover between different artforms and disciplines.



11+ paid staff

Museum of Contemporary Art

Energies: Haines & Hinterding

Captivated by the unseen energies that surround us, artists David Haines and Joyce Hinterding seek to reveal these energies to audiences through work that draws upon science, the occult and philosophy. Curated by Anna Davis, *Energies* was the first survey of Haines' and Hinterding's work and included collaborative projects, solo works, and a new commission.

The interactive exhibition featured multi-sensory artworks, a massive virtual-environment computer game explored using gesture, a virtual-reality experience and a soft-listening zone where audiences could hear the sound of the energy artworks. The audience was invited to listen to very-low-frequency radio waves picked up by large-scale graphite antennas stencilled onto the exterior of the building.

The Museum collaborated with UNSW's National Institute for Experimental Arts to convene a major international conference to coincide with the exhibition examining the dynamic relationship between art and energy.



11+ paid staff

Exhibition Projects - Museums

Australian Golf Heritage Society Museum Golf and War

Through objects, images and literature, this exhibition explores how golf and war have interlinked in the lives of Australians. It is centred around three themes: golfers in the services, war on the home front, and remembrance.

For the first time, the Museum reached out to the community to source objects and images for an exhibition. Contact with the families of the exhibited golfers enriched the exhibition with personal documents and artefacts, allowing visitors to gain insight into the golfers' personal histories as well as the history of golf.

The exhibition enabled the Museum to establish links within the community and local returned-services clubs. This relationship will now allow the Museum to broaden their exhibitions to include the Vietnam War and Afghanistan conflicts.

The success of the exhibition has contributed to 30 per cent increase in annual visitation.

Australian Golf Heritage Society Museum Up The Fairway

While the collection has been assessed as significant, poor visitation has been a longstanding problem due to the location of the Museum. In response, the Museum decided to take the collection to its audience with a travelling exhibition promoting golf as an accessible sport and displaying the technological development of golf equipment through history.

The small scale exhibition consists of a bespoke case providing flexible display options, while doubling as a self-contained unit for storage and transport. Designed to tour Golf Clubs throughout NSW, the exhibition is tailored for each venue to include objects specific to each region or club history. Trophies and memorabilia include those for women and men, amateurs and professionals.

The Museum received a grant from M&G NSW and secured ongoing, in-kind sponsorship from M3 Logistics to transport the exhibition from the museum or host club to the next venue, with installation conducted by museum volunteers.



Volunteer or up to 2 staff



Volunteer or up to 2 staff

Berrima District Museum

Southern Highlands 1,200 Anzac Centenary Exhibition

The vision of this project was to commemorate the stories of 1,200 men and women from the Southern Highlands who fought in WWI.

Drawing extensively on the National Archives of Australia's digital records and other repositories of information, the exhibition provided expanded stories, images and objects about the lives of the *Southern Highlands 1,200*.

The exhibition, which had a research component spanning 10 years, displayed all 1,200 names in one place for the first time and featured loaned or donated objects from family descendents.

iPads were incorporated into the exhibition space allowing audiences to explore educational and visitor information on a mobile-friendly website, and record their visitor experiences during, or after leaving the Museum.

Visitation increased by 100 per cent and the project successfully repositioned the Museum as a place that gives voice to community stories and welcomes community ownership.



Volunteer or up to 2 staff

Hay War Memorial High School Museum

After Anzac

Connecting the lives of current residents of the Hay district with their WWI ancestors, 16 custom-designed banners were commissioned to tell stories of local lads, larrikins, loss, love and loyalty. Paying tribute to the stories of 30 Hay soldiers, the photographs of 100 modern-day residents were used to honour their ancestors.

Hay has a long and detailed collective memory, and using previously unseen letters, photographs and objects, a rich tapestry of connection was illustrated. Working with private collectors proved fruitful; opening up discussions about future conservation needs, and using research to develop a concurrent ceramic mural project.

Through participation in M&G NSW's Museum Standards Program, the volunteer curators explored ideas around an Anzac-themed exhibition which generated support from local organisations, businesses and families. Strongly endorsed by the local community who donated two-thirds of the final cost of the project, the official Anzac Day opening was attended by over 600 people.



Volunteer or up to 2 staff

Exhibition Projects - Museums

Port Macquarie Museum

Waterways — Our Rivers Our History

A collaborative project involving volunteer-run museums on the lower Mid North Coast, *Waterways* demonstrated sustainable collection-management practices to showcase significant objects and their stories in a web exhibition aimed at attracting new audiences.

The resulting *Our Rivers Our History* website tells the stories of the Manning, Camden Haven, Hastings and Macleay Rivers through objects in local museums relating to local rivers and coastal waters. The website provides trails, an online collection and related tourist information to illustrate how the region's rivers have contributed to and defined coastal settlement and development.

The project, funded through a M&G NSW Regional Networking Grant—a devolved funding program supported by Arts NSW—focused on building volunteer skills in collection research, documentation and significance assessment for regional story-telling.



Volunteer or up to 2 staff

Woodford Academy

Make Your Mark In History

This audio-visual interpretive exhibition presents information about the 54 former Woodford Academy students who enlisted in WWI. Extensively researched by volunteers, the exhibition features the war and medical records of 12 of the 17 boys depicted in a 1909 Woodford Academy Football team photo, providing a glimpse of the impact that the Great War had on their young lives.

The exhibition is poignantly located adjacent to the boys' former school room, and supported by an original musical score composed by volunteer Noel Burgess to evoke that which the sparse, factual information of the war does not reveal.

Funded through a NSW Veteran Affairs Anzac Community Grant the exhibit recently won the 2015 National Trust Heritage Award in the Events and Exhibitions category.



Volunteer or up to 2 staff

Albury LibraryMuseum

Anzac Centenary exhibition program

Three concurrent exhibition projects formed the Anzac Centenary: *The Trumpet Calls*, an interactive exhibition of local stories integrated with augmented reality content; *5000 Poppies*, an installation created by artist Bronwyn Cossor using knitted and crocheted poppies made by the local community; and *In the Action*, a regionally-focused touring exhibition.

Personal, non-traditional stories were placed alongside war chronologies and supplemented by exhibition panels, floor graphics, and postcards which gave visitors access to online content including 3D images, video commentary, and an interactive map, accessed using their own smart devices or the LibraryMuseum's iPads. The replica WWI bunker was a highlight for younger visitors.

The Trumpet Calls attracted almost 9,000 visitors, and approximately 850 people participated in the guided tours and education programs offered.

Albury LibraryMuseum

Identity

Underpinned by an innovative and inclusive approach to regional heritage, *Identity* is a collaborative partnership between the LibraryMuseum, Murray Arts and five local volunteer-run museums.

They worked together to identify significant collection items, learn new skills, and develop and implement new interpretation strategies to tell unique stories of the greater Albury region. Culminating in exhibitions at each of the six venues, a bus tour enabled visitors to view the project in its entirety.

Training, skill development and networking opportunities were built into each stage of the project which was funded by a M&G NSW Regional Networking Grant, a devolved funding program supported by Arts NSW.



3 - 10 paid staff



3 - 10 paid staff

Exhibition Projects - Museums

Hawkesbury Regional Museum Flood!

In February 2012, a Hawkesbury resident was reported as saying that he was unaware his home was at risk of flood. And he was not alone: a 2001 survey revealed that one in five residents did not know that they were living on a flood plain.

Flood! set out to raise awareness about what it means to live on a flood plain and how flooding has shaped the local community.

Engaging audiences through dramatic story-telling and effective visual displays, the exhibition featured an innovative software program, *Water Ride*, which allowed people to enter their street address to see how past and projected floods would affect their home. Creative visual displays effectively illustrated what has happened to people in the Hawkesbury in the past, and what could, and probably will, happen in the future.

Hurstville City Museum & Gallery Hurstville: Past and Present

Celebrating local identity and sense of place, increases knowledge about our heritage, and revives history through personal memories.

Featuring historical photos layered with present day images of the same places, *Past and Present* highlighted how the local area has changed and importantly, how places are remembered. Photographs were accompanied by excerpts from the Museum's oral history collection, bringing to life particular moments in time. Significant historical events were intertwined with everyday scenes and quirky local stories to reveal the history and character of the region.

Young audiences were engaged with interactive digital content while older generations were encouraged to add their own stories and recollections, connecting them emotionally with the exhibition.



3 - 10 paid staff



3 - 10 paid staff

Hurstville City Museum & Gallery

Remembering them: People of St George & the First World War

This exhibition illustrated the WWI experiences of men and women from St George, their personal stories brought to life through diary entries and letters.

Audiences were encouraged to engage with the exhibition content on a variety of social media platforms. Fortnightly blog posts added to the exhibition narrative, local WWI stories were published weekly as a '#onthisday' feature on Facebook and Twitter, and people could follow the Pinterest board Commemorating WWI and Anzac Day.

The project was enhanced by an extensive public program schedule including genealogy presentations, a poppy-knitting session and a film screening. *Remembering Them* accounted for over 40 per cent of the annual visitation to the Museum.

Museum of the Riverina

Writtenworlds: handwritten local histories

Hand-written words form tiny yet meaningful moments of history. Displaying letters and diaries as historical record, *Writtenworlds* presented stories from ordinary lives to reflect the world in close-up detail.

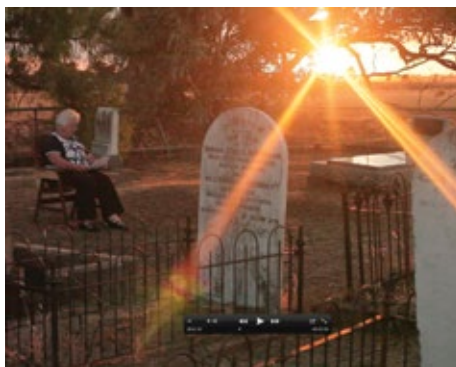
Using the themes of war, peace, love, loss, business, politics, hope, and humour, the exhibition featured handwritten paper collections from five Riverina museums, nationally significant objects on loan from the State Library of NSW and paper sculptures by local artists.

Spokenworlds, created by local filmmaker John Riddell and commissioned by the Museum, highlighted passages from letters, read aloud by descendants of the men and women who wrote them.

Regional Arts Funding enabled the purchase of tablet computers for each participating museum to display *Spokenworlds* providing new digital content for participating volunteer-run museums.



3 - 10 paid staff



3 - 10 paid staff

Exhibition Projects - Museums

Newcastle Museum

Earthquake Then and Now

Designed to commemorate the 25th anniversary of the Newcastle earthquake, the exhibiton told individual stories of memory, loss, change, growth and recovery.

In an intimate visual glimpse into the past, photographs taken by newspaper journalists during the earthquake media coverage were used to create a series of iconic portraits. Local residents were photographed holding photos of themselves taken 25 years earlier and invited to tell their stories, many of whom had not had the opportunity to speak before.

A successful partnership with the Newcastle Herald provided a mechanism to locate subjects of the photos, boosted through community group exposure, word-of-mouth and social media.

The Museum partnered with a local youth theatre—all of who were born post-earthquake—to host *Aftershocks*, which commemorates the heroes, victims and events of that fateful day. Three sell-out performances of the show was testimony to its popularity.



3 - 10 paid staff

Nicholson Museum

Death Magic

Death in ancient Egypt was a magical experience. There were gods to judge and guide you, amulets and spells to protect you, mummification to preserve you, and shabtis to do your work for you in an idyllic afterlife. *Death Magic* explored this magical journey.

The dramatic and conceptual exhibition was designed as an art installation rather than an antiquities exhibition and incorporated historical artefacts, taxidermy and medical specimens.

Death Magic was developed in conjunction with the Higher School Certificate curriculum, and the resultant education program saw an increase of 40 per cent in education bookings. The exhibition contributed significantly to visitor numbers exceeding 100,000 people annually for the first time.



3 - 10 paid staff

Australian National Maritime Museum

War at Sea: The Navy in World War 1

The Royal Australian Navy (RAN) played a significant role in WWI, serving in theatres of war from the Pacific through to the Mediterranean and North Seas. This exhibition explores the RAN story through first-hand accounts from sailors' diaries and journals, and aimed to remove the curator's voice letting the sailors speak for themselves; their stories giving a new maritime perspective on a national story.

In partnership with the National Film and Sound Archive, the Museum ran a competition for young composers to develop a score to accompany a 1928 silent film clip depicting Australia's first naval battle. The competition was won by Shana Tiang, and the resultant film featured in the exhibition.

A compact flat-pack version of the exhibition was developed to tour regional towns, extending the project's reach beyond city centres and large exhibition spaces.



11+ paid staff

Bundanon Trust

Siteworks: Field Guide to Bundanon

This fieldguide recognises the interconnectedness of art and culture with landscape, history and science. By incorporating historical diaries and journals, reflections from the local community, together with knowledge of scientists and artists, the many layers of Bundanon can be discovered.

The Bundanon 'reader' is a contemporary take on a scientific compendium traditionally taken on field trips, and is designed to be carried on a physical journey through the site by visitors and artists who wish to immerse themselves in the property.

The success of the publication is credited to the involvement and support of contributing artists, scientists, and the local community, including Aboriginal community members and artists. The publication has accompanied four Boyd touring exhibitions and sells extremely well through these outlets. It continues to be purchased at Bundanon every week and out-sells all other publications on offer.



11+ paid staff

Exhibition Projects - Museums

Museum of Applied Arts & Sciences

A Fine Possession: Jewellery & Identity

Revealing the richness of Australian jewellery heritage, this exhibition comprises jewellery made, worn and collected in Australia. Through the presentation of historical and contemporary jewellery side-by-side, the exhibition aimed to inspire innovation and creativity in contemporary jewellery practice.

The exhibition uses unconventional perspectives and cross-cultural object groupings to challenge preconceptions, enable new ways of seeing and to enhance visitor engagement.

Collaboration with 80 institutional state, regional and private lenders from across Australia revealed the richness of Australian collections, and included partnerships with private and community-based collectors of Pacific, Asian, Indigenous and contemporary jewellery. The extent of collaboration with lenders fostered new relationships with museums, galleries, collectors, historians, students and makers.



11+ paid staff

State Library of NSW

Pulp Confidential - Quick and dirty publishing from the 40s & 50s

Drawn from the archive of Frank Johnson Publications, a Sydney publishing house, this exhibition presented a rich and lurid collection of 1940s and 50s vintage Australian pulp cover art, crime-story illustrations, gags and original comic book panels. A desire to showcase the previously unseen and unresearched archive, which contains the only pulp collection in Australia with original artwork, was a primary motivation in developing the exhibition.

Supported by the Library's social media channels the hashtag #PulpConfidential was used to generate active online engagement. The Curio mobile app provided curator interviews and additional content, while the exhibition website provided behind-the-scenes footage, an exhibition film and links to the catalogue records for the archive.



11+ paid staff

Sydney Living Museums

Harry Seidler:

Painting towards Architecture

Designed to celebrate the life and work of Harry Seidler, this exhibition explored Seidler's innovative architectural practice and traced the influences of artists, fellow architects and engineers back to his early projects. The exhibition showcased acclaimed designs, iconic buildings, and long-lasting local and international collaborations. Seidler's fascinating personal journey through times of war and peace was a key theme in the exhibition.

Curated with New York-based Vladimir Belogolovsky, who together with Sydney Living Museums, worked closely with the Seidler family, staff at Harry Seidler and Associates and the Seidler Foundation to build an engaging experience for visitors.

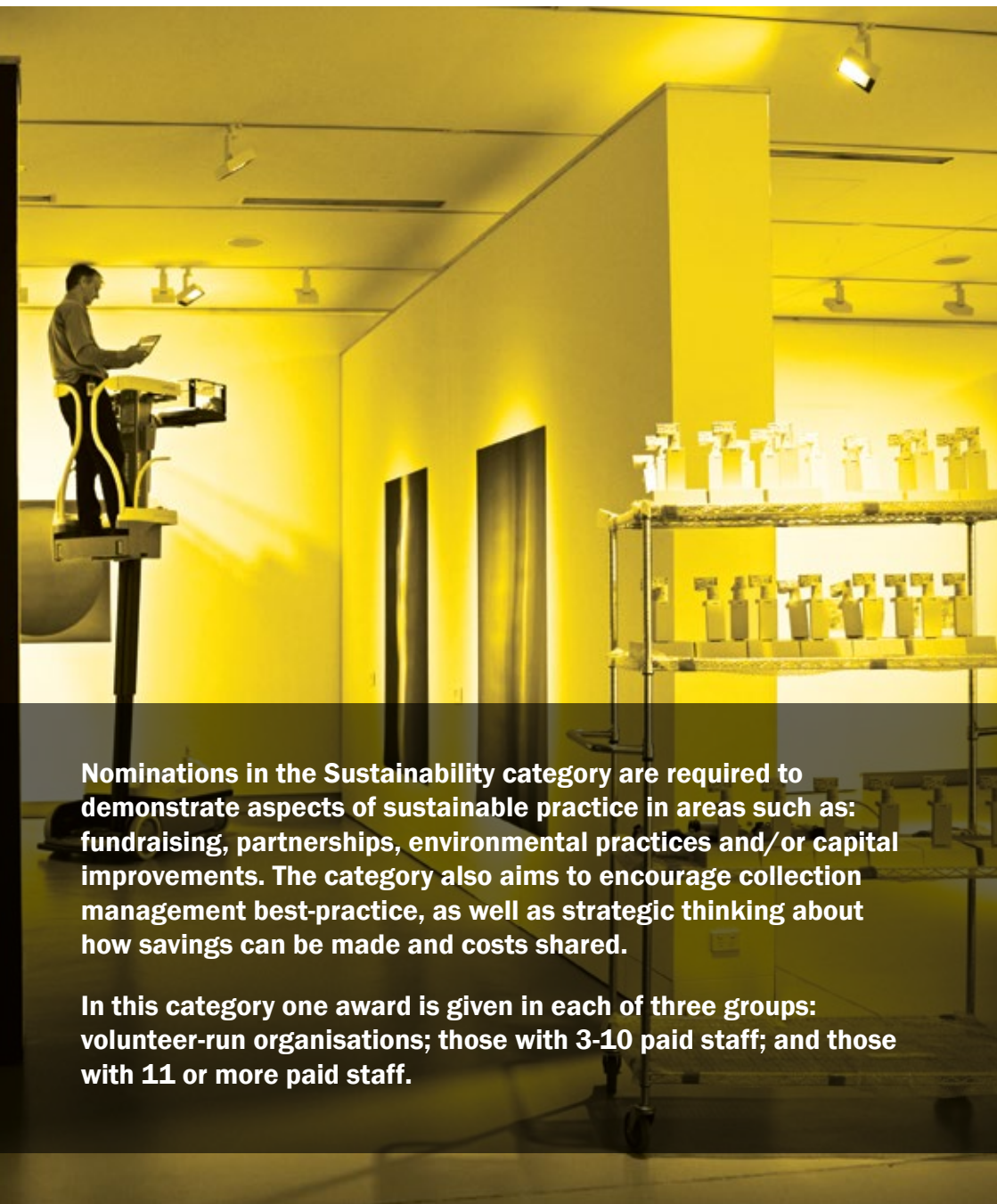
The exhibition was scheduled to coincide with *Sydney Open* and was underpinned by a suite of *Home & Architecture* public programs, including rare opportunities to visit more than a dozen privately-owned Seidler designed houses, apartments and offices.



11+ paid staff



Sustainability Programs



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

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

Sustainability Programs

Berrima District Museum

New museum gallery extension

The vision behind the new extension was twofold: to design, build and fit-out a multi-purpose gallery to meet environmental standards of national and international museum practice; and to provide the Museum with a temporary exhibition space.

The facility is the first exhibition space in the Southern Highlands capable of accommodating touring exhibitions from state, national and international cultural institutions.

A community fundraising program generated \$35,000 from 35 donors. The new space allows the Museum to open an additional 156 days per year by hosting exhibitions on a commercial basis, earning revenue and attracting new audiences.



Volunteer or up to 2 staff

Peacock Gallery & Auburn Arts Studio

Made in Auburn:

The Peacock Gallery Gift shop

According to the 2011 Census, Auburn is made up of people from more than 126 countries speaking 67 language groups with many artists, artisans and crafts people working in traditional and cultural art forms. *Made in Auburn* showcases these diverse artforms and provides opportunities for artists to develop their skills to present work to a broad audience.

The project targeted interested local arts and crafts practitioners to reach culturally and linguistically diverse community groups.

Professional development workshops and one-on-one sessions were offered in business skills, copyright, licensing, and consignment agreements, to assist artists in understanding the commercial and contractual requirements in selling their work.

The *Makers Circle* provides contact for artists who are socially isolated and develops skills for those who have not been able to formally study, and in turn supplies the shop with diverse and unique handcrafts.



Volunteer or up to 2 staff

Port Macquarie Museum

Waterways - Our Rivers Our History

This project strengthened regional museum collaboration and networking and resulted in an online exhibition showcasing local collections.

Eighteen object assessments and statements of significance were completed. Collaborative workshops promoted sustainable collection-management practices by building volunteer skills in collection research, documentation and significance assessment.

Using the resulting statements of significance to inform the online exhibition ensures these regional collections are shared with a wide audience. The project demonstrates the importance of sound object research in telling informative and engaging stories.



Volunteer or up to 2 staff

Lake Macquarie City Art Gallery

Lighting Upgrade

The installation of this sustainable gallery lighting system was a response to the restriction on the manufacture of incandescent light bulbs used in specialist gallery light fittings.

The project was carefully researched and planned over two years. The state-of-the-art lighting and dimming system comprises 150 quality wall washes, 30 interchangeable lenses and ten projection spotlights, controlled through a user-friendly touch screen interface.

The new lighting scheme has many benefits including a reduction in lighting consumption, operational costs and the building's carbon footprint, while increasing quality of light and versatility.

The project predicts energy savings of 37,674 kWh annually, equivalent to 37 tonnes of greenhouse gas emissions and \$12,919 in expenditure savings.



3 - 10 paid staff

Sustainability Programs

Mosman Art Gallery Aboriginal Program

Established in 2010, this program demonstrates the Gallery's commitment to supporting contemporary Indigenous art and artists as a central and permanent feature of its programming.

In 2014-2015 the program presented stage two of the *Bungaree's Farm* project. Curated by Djon Mundine, the project involved over 30 contemporary Aboriginal artists to explore the life and legacy of the historical figure Bungaree.

The public art piece *Country* by Warwick Keen was developed and installed along with a bush tucker garden.

The *Aboriginal Program* has allowed community members to learn about Aboriginal heritage and legacy of the area.

Bundanon Trust Landcare Living Landscapes

This project is an environmental and educational initiative to restore over 1,000 hectares of Bundanon's degraded landscape, increase biodiversity, capture carbon, and provide habitat for 13 threatened species that call the area home.

Conducted in partnership with Landcare Australia and volunteers, outcomes of the project include control of noxious and priority environmental weeds; reforestation under the Carbon Farming Initiative Methodology; and the improvement of agricultural productivity and sustainability of the Bundanon Trust's grazing operations.



3 - 10 paid staff



11+ staff

Bundanon Trust

Treelines Track

Commissioned by Bundanon Trust in 2014, and conceived by artist Janet Laurence, *Treelines Track* is a three kilometre passage of trees, planted in the style of a linear arboretum. Stones encribed with text are placed along the track to signify points of interest and resting places.

Created in partnership with Landcare Australia this project marks the transformation of Bundanon by the Living Landscape initiative. The *Treelines Track* walking path reveals the different ways trees exist and adapt to the natural world, settler culture and to contemporary environmental approaches to 'landscape'.

Dedicated to Yvonne Boyd (1920-2013) the Track uses plants which are endemic to Bundanon or can be traced to early plantings, and is both artwork and sustainable land management, ensuring the curtilage of Bundanon is connected to the bushland surrounds to enthrall and educate.



11+ staff

A woman in a black dress is captured in mid-air, performing a hula hoop routine. She is holding multiple hula hoops that are swirling around her head and body. The background is a large, multi-story building constructed from light-colored stone blocks. To the left, a man in a light-colored shirt and dark pants stands near a doorway. The ground is a mix of dirt and patches of snow or ice. The overall lighting is warm, suggesting a sunny day.

Engagement Programs



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

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

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

Engagement Programs

Berrima District Museum

Cloud Stories

A 'cloud story' is a stand-alone digital exhibition or one used to complement an existing exhibition by integrating the stories of people, places and objects. The Museum originally developed the concept to enhance and expand its Anzac Centenary exhibition, but with limited physical exhibition space *Cloud Stories* offers flexibility to expand and complement existing exhibitions inexpensively.

The cloud story technology encourages re-visitation as content can be continually updated. Visitors can continue their exhibition experience anywhere, anytime on their own personal digital device, sharing it with friends and family and developing new audiences.

The concept allows small regional museums and galleries to keep pace with the way major institutions are using digital technology and meet visitors' changing expectations.

Eskbank House & Museum

Eskbank Zombies

Developed in conjunction with the Lithgow City Council's Halloween 14 Block Party, which attracted an estimated 15,000 people, *Zombies* aimed to create a connection between the youth of Lithgow and Eskbank House.

The zombie-themed project included special effects workshops, a film shoot, exhibition and living gallery, and a fashion show event at Eskbank House. Young people were invited to reinterpret 'zombies in the museum' providing an opportunity to present the collection in a unique way and to capture this on film for future promotion.

The project attracted a group of young people who have continued their relationship with the Eskbank team, the site, and who are now actively involved in museum programs.



Volunteer or up to 2 staff



Volunteer or up to 2 staff

Kempsey Museum

K-6 Education Program

This education program provides hands-on activities to complement the new primary school History and Human Society and its Environment syllabus. The program is supplemented with worksheets, film-based activities and assessment including written, oral and kinaesthetic activities, and has increased school bookings by almost 1,000 per cent.

The aim of the program was twofold: to increase primary school visitation and to enhance students' education by addressing stated syllabus outcomes.

In the past the Museum was positioned as a place to 'view' rather than 'experience', however this program provides a collaborative learning experience where students explore the past through games, dress ups and activities such as washing laundry with a wash board, and using pen and ink to write with.



Volunteer or up to 2 staff

Peacock Gallery & Auburn Arts Studio

Then, Now, Tomorrow - After the War

The Anzac Centenary provided a unique opportunity to engage Auburn's diverse community to commemorate and focus on the shared history of residents with Turkish ancestry.

Then, Now, Tomorrow was planned over a two year period and sought to engage representatives from local groups from the RSL, Veterans Groups, Air Force Squadron, Turkish organisations, Gallipoli Mosque, artists, and Council staff.

Curators Penny Stannard and Nicole Barakat commissioned 12 local artists to develop work for the exhibition with a uniquely 'Auburn' perspective.

The focus of the program was to promote individual stories and develop related commentary for new residents to gain a deeper understanding of Anzac Day. Activities included a Wreath Project consisting of more than 25 poppy-making workshops; an International Women's Day high tea with speakers responding to the exhibition title; school holiday programs; a poetry reading in response to artworks and WWI; and a performance of songs of WWI by local musicians.



Volunteer or up to 2 staff

Engagement Programs

Woodford Academy

Open Day Event Program

Blue Mountains artists, historians and performers were invited to create site-specific works to interpret, explore or reveal aspects of the Academy's historic building and grounds to educate audiences about the many uses and occupations of the site.

In response to declining visitation, the monthly *Open Day Event Program* was instigated to attract local visitors and tourists, and to increase community engagement. Since the program's introduction, visitation has increased by 600 per cent.

The events have also provided the Academy with unique and diverse social media promotion where participating artists can connect with new audiences through their performance and artist talks.



Volunteer or up to 2 staff

Albury LibraryMuseum

Two Ways

Eight local emerging artists with intellectual disabilities were paired with eight local established artists during a five-month project. Focusing on process as much as product, the artists participated in networking and development opportunities, visiting Arts Project Australia—a Melbourne organisation with 40 years' experience in supporting artists with disabilities.

A local filmmaker provided skill development for a staff member, and produced a strong, informative documentary highlighting the creative process with a human interest element, and featuring interviews with all participants. The exhibition and film were scheduled to coincide with International Day of Disability and attracted over 9,000 visitors in the nine-week display period.

The project encouraged mutual respect between emerging disabled and professional artists, and provided a model for collaborative art-making for other projects. All artists were paid an artist's fee.



3 - 10 paid staff

Bathurst Regional Art Gallery

Bathurst Possum Skin Cloak

Healing Workshop

In the lead-up to Bathurst's Bicentenary, the Gallery worked with the Bathurst Wiradjuri community and Elders to present a workshop to learn the cultural skills and protocols of cloak-making, one of the most sacred cultural expressions of the Aboriginal people of south-eastern Australia.

By facilitating skill-sharing, discussion and cultural connection with members of the Aboriginal community the workshop facilitated opportunity for the non-Aboriginal community to learn about Wiradjuri heritage.

Two cloaks were created: one to be used in events commemorating the 200 year anniversary of the proclamation of Bathurst, and the other was presented to Bathurst's Mayor in a symbolic gesture of goodwill and a powerful act of Reconciliation.



3 - 10 paid staff

Hazlehurst Regional Gallery

& Arts Centre

Neural Knitwork:

Craft a healthy brain

Developed by artist and laboratory scientist Pat Pillai in collaboration with Rita Pearce, an artist and registered nurse in aged care, this project aimed to combine art and science to increase awareness about brain health and neuroscience.

Participants were invited to create scientifically-informed 'neurons' through knitting, crochet or knot patterns. The neurons were then woven together to form a giant 'neural network'—a large soft-sculptural representation of the brain that formed the centrepiece of the exhibition.

The project was the first of its kind in Australia bringing together artists, scientists, health care specialists and the community. This unique partnership led to the establishment of the Southern Sydney Science Hub, a joint project with Australian Nuclear Science and Technology Organisation and Sutherland Shire Council. The Hub aims to develop projects that increase understanding and awareness of science and art.



3 - 10 paid staff

Engagement Programs

Maitland Regional Art Gallery

Free Art January

All too often gallery programming is structured, administratively arduous, and confined indoors. *Free Art January* threw open back doors of the gallery and allowed the community to just create with the most basic of materials.

Conducted in a relaxed outdoor environment as complement to the summer holidays, the accessible program welcomed those unfamiliar with the Gallery. Ongoing community engagement has resulted in increased bookings for the After School and Dementia programs, with increased interest by community groups to work in partnerships with the Gallery.

The month long audience development program included 76 free activities, 123 artists, seven exhibitions and a fun park in the gallery grounds.

Moree Plains Gallery

Messy Craft Day

Designed for children of all abilities to engage in tactile learning activities in a safe and enjoyable environment, *Messy Craft Day* encouraged children to turn off the TV, put down their digital devices and get messy!

Children with disabilities, particularly those with Autism Spectrum Disorders (ASD), were specifically targeted and encouraged to have fun and engage in the project alongside other kids.

Through discussion with parents and carers, the Gallery initiated a seminar with health professionals to discuss engagement and learning techniques for children with ASD. As a result, the Gallery has implemented specialised school programs for children with ASD.



3 - 10 paid staff



3 - 10 paid staff

Mosman Art Gallery

K-6 Education Program

Developed in consultation with local teachers, this program demonstrates a long-term commitment to providing a strategic and varied suite of educational activities, and is an integral part of the Gallery's programming.

The program offers hands-on arts experiences and opportunities to critically explore exhibitions, addressing the K-6 curriculum and building opportunities to continue to engage students as artists and future audience. Many past participants in the program have progressed to more senior classes and art competitions.

The K-6 program is continually oversubscribed with more than 3,000 students attending annually.



3 - 10 paid staff

Museum of the Riverina

Their Light Still Shines

To commemorate the contribution of local men and women during WWI, local artist Andrew Hagan transformed the Wagga Wagga City Council building with a large scale digital projection. The artwork combined animation, visual effects, and intensely personal human stories to bring the region's Anzac story to life.

The work involved significant research during which stories were uncovered, histories pieced together, artefacts sourced and paper-based material digitally restored, a process which allowed a number of contemporary photographs and artefacts to be digitally catalogued and added to the Museum's collection.

In developing this visually powerful work on a grand scale, Wagga Wagga's Anzac story was made accessible to a new generation and non-traditional museum audiences.



3 - 10 paid staff

Engagement Programs

Penrith Regional Gallery & The Lewers Bequest City of Plenty

Artist-in-residence Sarah Goffman, constructed a 'city' made of donated non-perishable food and house-hold consumables, with the main gallery dedicated as an open studio to encourage active participation from audiences.

The project provided visitors with direct access to a contemporary artist working in a gallery space and increased awareness of social inequality, consumption and waste.

This ambitious project created opportunities for the Gallery to partner with business, education and community services to benefit the community's most needy. Partnerships with local schools, traditional media, and an online crowd-sourcing and social media campaign were all integral to the success of the short-term project.

At the conclusion of the 'call to action' project over \$20,000 worth of food had been collected and distributed into the community by OzHarvest and Penrith Community Kitchen.



3 - 10 paid staff

Wagga Wagga Art Gallery Ngulagambilha: to be returning home

Primary schools in the Wiradjuri language area were invited to explore two collections: the Gallery's own and that of the Art Gallery of NSW introducing students to national and local Indigenous arts practice, and to local Wiradjuri artists.

The program used innovative methods of communication to overcome the obstacle of distance and work collaboratively with schools and the Wiradjuri community. This is the first time that such a three-way partnership, focusing on education, has taken place within the visual arts.

The resultant exhibition included works from all participating schools with 182 items being displayed, each with its own story about the artwork contributed by the artist. The quality and emotional impact of many of these stories was deeply moving and commented on by many visitors. Across the entire program, including school visits, 28 teachers and 286 students were involved.



3 - 10 paid staff

Australian Museum

DigiVol

This program is the first volunteer-based crowdsourcing venture for digitising natural history collections, a model which has been adopted by a number of Australian and international institutions including the Smithsonian and New York Botanical Gardens.

The program aims to facilitate the development of citizen scientists of all ages, building a community that can make a significant contribution to collection management and biodiversity knowledge in Australia. Volunteers digitally document specimens and their labels, research and add related online scientific data, before importing it into the collection database.

To date DigiVol has added 119,518 records to the Museum's collection database.



11+ paid staff

Bundanon Trust

Touched by the Earth

This unique site-based education and enrichment program is offered to gifted and talented students of the Shoalhaven area. Set in the environmental, historical and cultural heritage of Bundanon Trust, the program involves cross-curriculum studies and research in geography, history, and science, enabled through the arts.

The program provides unique learning opportunities through dialogue with artists, scientists, historians, and Aboriginal elders, encouraging and broadening students' creative thinking and practice.

The program was developed in conjunction with teachers from three schools, linking the current learning syllabus with site-based activities. The Trust has also partnered with academics to produce published research on the crucial role the arts can play in multi-sensory learning.



11+ paid staff

Engagement Programs

Bundanon Trust Website

The redesign of the Bundanon website has optimised the Trust's overall online presence to present information in an organised, cohesive and accessible manner.

The website plays a crucial role in archiving Bundanon's content allowing past activities to be easily accessed by researchers, staff and the public. The new website has reduced administrative workload by making content easy-to-update and enabling online bookings, payments and application processing.

The redesign has increased engagement by extending the length of visitor experience, providing access to the online resources and adding value to their on-site experience.

Campbelltown Arts Centre The List

This artist-led multidisciplinary arts project celebrated youth culture and provided a network for participants where social and personal problems could be raised and processed through art making. The 12 newly commissioned works reflect the collaborative experiences shared between contemporary artists and young people in Campbelltown.

Approximately 1,000 young people were consulted in the research phase of the works. Of these, 109 young people participated in the commissioned works. A series of public programs were offered, including an education program to engage local school children.

The outcomes of the project are ongoing. A dedicated website and publication allow this project to be accessible beyond the exhibition.



11+ paid staff



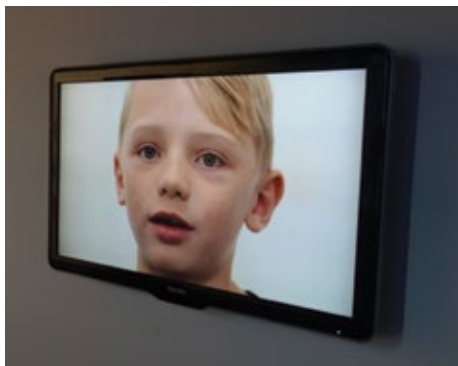
11+ paid staff

Casula Powerhouse Arts Centre Kids Gallery

This project offers an integrated visual-learning environment allowing children to investigate major themes or key aspects of artworks on display. Featuring *Collection Connection*, works with identifiable connections are chosen from the permanent collection to engage children in curatorial processes. Themes have included death, conflict, Pacific region culture, contemporary drawing and sculpture, model railways and contemporary art, as well as survey shows by leading Australian artists.

The program is designed for a large range of audiences: pre-schoolers, children and their parents, primary, secondary and tertiary school students, and access audiences. It provides a dedicated space for visual enquiry which is responsive to audience needs.

In the period 2014-15, the *Kids Gallery* has been successful in reaching its target by consistent program delivery. Applying high-level exhibition outcomes to interactive educational programming has resulted in successfully attracting targeted and intergenerational audiences.



11+ paid staff

Casula Powerhouse Arts Centre and Liverpool Regional Museum Anzac Centenary Commemoration Program

Liverpool's Anzac program sought to delve into the nuances of militarism, modern warfare, remembrance, and Australia's nationhood.

A range of exhibitions, theatre performances and public programs, explored the course of the war, the home front, and encouraged audiences to reconsider the role that the Anzac legend plays in their understanding of Australia.

In response to the cultural diversity of Liverpool's population, the exhibitions, programs and public displays presented different perspectives of the Anzac legend. The program sought to foster community pride through the celebration of Liverpool's rich local history in sophisticated, contemporary and respectful ways.



11+ paid staff

Engagement Programs

Museum of Contemporary Art ARTplay

Focusing on families with children under five, this program provides multisensory learning experiences to explore contemporary art. The program provides a fun social experience for families, and models strategies for parents to help their children appreciate and respond to contemporary art.

Museum educators provide visual, aural and kinaesthetic activities involving dance, song, games, drama activities, group reading sessions and artmaking. Participants are invited to explore the interactive Bella Room which features changing commissions designed by artists for people with specific needs. The Bella Room allows educators to better engage children with disabilities and broaden the reach of the program.

ARTplay promotes life-long learning and is often the first museum encounter for participants.



11+ paid staff

Sydney Living Museums Lego: Towers of Tomorrow

More than just a static exhibition, *Towers of Tomorrow* was a busy, fun-filled creative space, where visitors could learn about modern architecture and be inspired to construct and display imaginative creations of their own.

Ryan McNaught, one of 12 LEGO certified professionals worldwide, constructed 18 purpose-built skyscrapers celebrating tall and extraordinary buildings from Australia and Asia. With an ocean of LEGO at their fingertips visitors could piece together, exhibit and share their own creations on social media in an immediate and exciting way. By delivering exhibition themes as infographics and detailed exhibition content online, the exhibition focused attention directly on the exhibited models and the physical process of LEGO construction.

The groundswell of support for the exhibition attracted 73 new volunteers and demonstrates the success of a hands-on approach to exploring architecture, the role of play to attract family audiences, and the immense community enthusiasm for such projects.

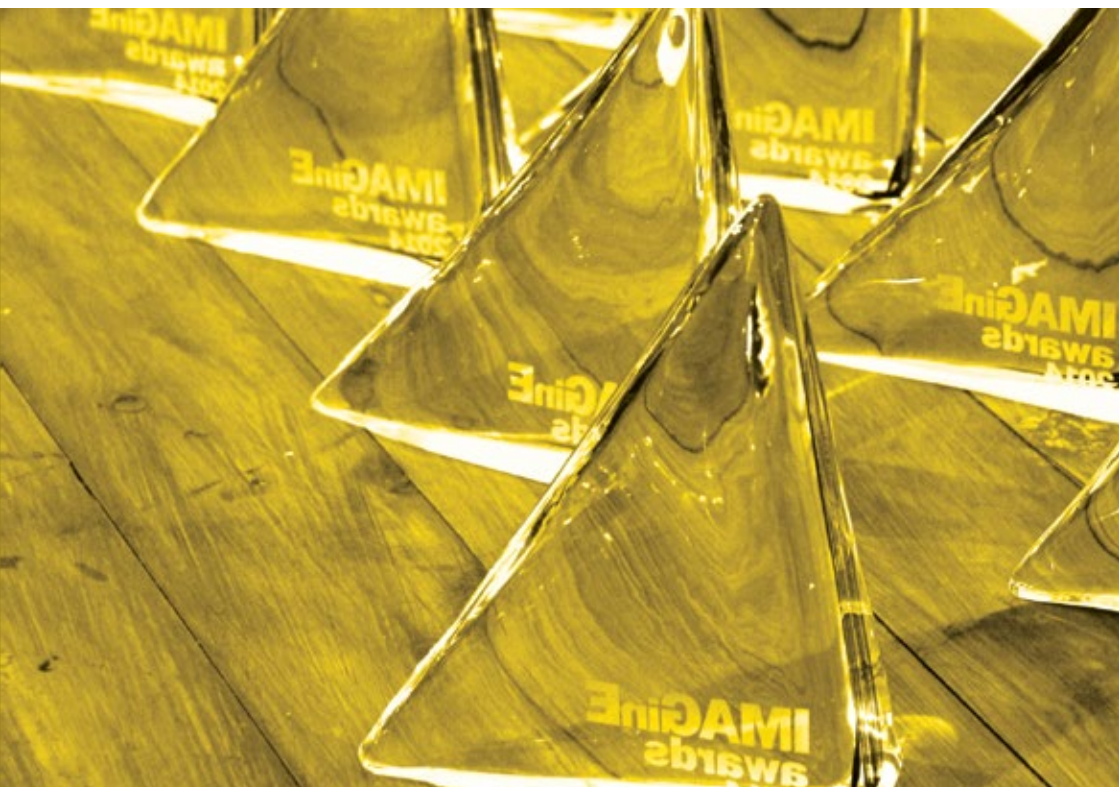


11+ paid staff





Individual Achievement



This award recognises the contribution of individuals working in the NSW museum and gallery sector.

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

Individual Achievement

Theodorus Bollen

Griffith War Memorial Museum

Theodorus is highly valued by the Museum. He lends his hands to many tasks: he has been responsible for research projects culminating in permanent exhibitions; he manages the Museum web page and regularly updates exhibition information; he established contact with local service clubs, schools, and businesses; and has been successful in attracting both inkind and financial support for the Museum.

Theo has undertaken to digitally document museum objects with reference to the early hard copy catalogue in accordance with National Standards for Australian Museums and Galleries guidelines.

Theodorus has established a strong link with the Aboriginal community in Griffith and has supported them to research military service records of their family members. In order to document the Aboriginal participation in Australia's military campaigns, he has prepared a draft index of Aboriginal people covering a 300 kilometre radius around Griffith.

Ron Creber

Ballina Naval & Maritime Museum

Ron Creber has been the curator of the Museum for ten years. In that time he has been instrumental in the development of museum displays and interpretation material, and in building the collection to over 4,000 objects. He has worked to preserve, maintain and present the collection at the highest possible standard.

His research on the *MV Florrie*, a vessel currently under restoration in conjunction with the Ballina Shire Council, and his participation in preparation of the management plan for the vessel, is of the highest standard and represents five years of ongoing work for the museum.

Ron coordinates volunteer staff and assists in providing skill development and conservation and preservation training.



Volunteer



Volunteer

Lyn Hall

Berrima District Museum

Lyn Hall has been a volunteer with the Museum for over 11 years.

Using her professional graphic design experience she manages, designs and produces exhibitions, as well as all the Museum's marketing material. Her graphic design input to the the Anzac Centenary fundraising program was critical in achieving community support for the project. Lyn has also made an important contribution to the photographic documentation of the collection.

In addition to Lyn's artistic contribution she contributes to the overall Museum management and activities on a regular basis. Supportive of training and engaging new volunteers, Lyn was a major driver in the successful completion of M&G NSW's Museum Standards Program and her continued participation and contribution to the management committee is highly valued.

Lyn is steadfast and loyal, and her demonstrated commitment to achieving the highest possible standards has been a gift for the Museum.

Heather Thompson

Queanbeyan Historical Museum

Heather plays an important role in the Queanbeyan community as the Museum representative on the Heritage Advisory Committee on the Queanbeyan City Council.

Heather has made considerable contribution to the collection documentation: she prepares information about items on display in preparation for database entry; she has conducted Significance Assessments on a number of collection objects; and has shown leadership by attending a workshop in Significance at the University of Canberra.

Heather is a tireless volunteer and always available to assist with events and participate in working bees, and the Museum acknowledges her commitment.



Volunteer



Volunteer

Individual Achievement

Janelle Boyd

Moree Plains Gallery

Janelle is a passionate advocate for inclusive art programs that engage and support all members of the community.

Throughout her time at the Gallery, Janelle has worked tirelessly to connect with local disability groups including children with Autism Spectrum Disorders. She creates inclusive and enjoyable programs for people of all ages and abilities, and these programs now form the basis of the Gallery's workshop program attracting over 50 participants a week from diverse backgrounds.

In partnership with Centacare and Family Support, as part of the *Rural Family Resilience* Program, Janelle visits remote communities to offer support through art programs. This, and her close relationship with the Kamilaroi Elders has significantly increased attendance at the Gallery and its events.

Joe Eisenberg

Maitland Regional Art Gallery

Joe came to Maitland with a vision. Leading a small team Joe began to build a cultural centre of excellence with education at its heart. He started small—making the gallery shop profitable, setting up a gallery membership system and a volunteer program, and actively utilising the Cultural Gifts Program and other government programs to methodically build the collection.

He fostered artists—over time, and with initiatives like the *Art Factory*, a two storey gallery and workshop space for children and young people to create. More recently Joe pushed for an innovative health program including an *Art and Dementia* program and the *Creative Journeys* program for people living with mental health issues.

Joe leaves a legacy of over 4,000 artwork in the Gallery collections valued at over \$7 million. He was influential in regional galleries developing collection specialties, exemplified by the Gallery's own *Works on Paper* collection featuring significant Australian and international artists.



Paid staff



Paid staff



Image Credits

COVER IMAGE: Headlie Taylor Header and Blacksmith Shop, Henty. Courtesy Albury LibraryMuseum.

Page 4-5 David Haines and Joyce Hinterding, *Geology*, 2015, installation view, *Energies*: Haines & Hinterding, Museum of Contemporary Art Australia, Sydney, 2015, real-time 3D environment, 2 x HD projections, game engine, motion sensor, spatial 3D audio, commissioned by the Museum of Contemporary Art Australia, supported by Christchurch Art Gallery Te Puna O Waiwhatu, Christchurch, New Zealand, image courtesy the artists and Sarah Cottier Gallery, Sydney © the artist. Photo: Christopher Snee

Page 6 LEFT: Artist Simon Alexander Cook in the gallery. Courtesy Peacock Gallery & Auburn Arts Studio.

RIGHT: Yangjiang Group, *After Dinner Shu Fa*, 2015, performance. Courtesy 4A Centre for Contemporary Asian Art. Photo: Justin Malinowski.

Page 7 LEFT: Dylan Lynch, *Sucked in Juice Box*, 2013, acrylic on steel. Courtesy the artist and The Still House Group.

RIGHT: Visitors at the *Chinese Whispers* Opening Event. Courtesy Goulburn Regional Art Gallery.

Page 8 LEFT: *Glazed and Confused: Ceramics in contemporary practice* exhibition. Courtesy Hazelhurst Regional Gallery & Arts Centre.

RIGHT: *South: Contemporary Art from Australia | Mexico | South Africa* exhibition. Courtesy Hazelhurst Regional Gallery & Arts Centre.

Page 9 LEFT: Locals participate in a *Poppy Wall* community workshop. Courtesy Lake Macquarie City Art Gallery.

RIGHT: *Protest Songs: Artful Actions* installation. Courtesy Lismore Regional Gallery.

Page 10 LEFT: Sandra Leveson, *Optical Series D* (detail), 1972, screenprint on canvas. Courtesy Macquarie University Art Gallery.

RIGHT: *Contemporary Gallipoli* exhibition. Courtesy Macquarie University Art Gallery and Cowra Regional Art Gallery.

Page 11 LEFT: Visitors at the *Just Paper* Opening Event. Courtesy Maitland Regional Art Gallery.

RIGHT: *Joshua Yeldman: Surrender* exhibition. Courtesy Manly Art Gallery & Museum.

Page 12 LEFT: Lucy Culliton in her studio at Bibbenluke. Courtesy Mosman Art Gallery.

RIGHT: *#fridaysketchclub* exhibition. Courtesy Muswellbrook Regional Arts Centre.

Page 13 LEFT: *The Art of Wool* exhibition. Courtesy New England Regional Art Museum.

RIGHT: *CHROMA: the Jim Cobb gift* exhibition. Courtesy Orange Regional Gallery.

Page 14 LEFT: *Loss, reverence and longing: Anzac stories from the Home Front* exhibition. Courtesy Wagga Wagga Art Gallery.

RIGHT: Joan Brassil, *Energy of a Life Game is All in the Membrane Y'Know*, 1982, mixed media. Courtesy Campbelltown Arts Centre.

Page 15 LEFT: Tracey Moffatt, From the series *Up in the sky*, 1997, offset photograph. Courtesy Campbelltown Arts Centre.

RIGHT: Joyce Hinterding, *Large Square Logarithmic VLF Loop Antenna* (detail), 2015, installation view, *Energies*: Haines & Hinterding, Museum of Contemporary Art Australia, Sydney, 2015, graphite, custom leads, mixer, headphones, ultrasonic speaker, image courtesy the artist and Sarah Cottier Gallery, Sydney © the artist. Photo: Christopher Snee

Page 16 LEFT: *Golf & War* exhibition. Courtesy Australian Golf Heritage Society Museum.

RIGHT: *Up the Fairway* traveling exhibition. Courtesy Australian Golf Heritage Society Museum.

Page 17 LEFT: *Southern Highlands 1,200 - Anzac Centenary* exhibition. Courtesy Berrima District Museum.

RIGHT: Visitors at the *After Anzac* exhibition Opening Event. Courtesy Hay War Memorial High School Museum.

Page 18 LEFT: *Our Rivers Our History* website screenshot. Courtesy Port Macquarie Museum.

RIGHT: The 1909 Woodford Academy Football Team. Courtesy Woodford Academy.

Page 19 LEFT: Headlie Taylor Header and Blacksmith Shop, Henty. Courtesy Albury LibraryMuseum.

RIGHT: *In the Action* touring exhibition. Courtesy Albury LibraryMuseum.

Page 20 LEFT: Visitors at the *Flood!* exhibition. Courtesy Hawkesbury Regional Museum.

RIGHT: Hurstville House overlaid with historic image of a crowd of people outside Council Chambers. Courtesy Hurstville City Museum & Gallery. Image: Reanne Potter.

Page 21 LEFT: Visitors engage with the *Remembering Them: People of St George & the First World War* exhibition. Courtesy Hurstville City Museum & Gallery.

RIGHT: John Riddell, *Spokenworlds* (screenshot), 2015, film. Courtesy Museum of the Riverina.

Page 22 LEFT: Bruce and Margaret. Courtesy Headjam and Newcastle Museum.

RIGHT: *Death Magic* exhibition. Courtesy Nicholson Museum.

Page 23 LEFT: Tribute to a sailor. Courtesy Australian National Maritime Museum.

RIGHT: *Siteworks: Field Guide to Bundanon*, spread. Courtesy Bundanon Trust.

Page 24 LEFT: *A Fine Possession: Jewellery & Identity* exhibition. Courtesy Museum of Applied Arts & Sciences.

- RIGHT: *Pulp Confidential – Quick and dirty publishing from the 40s & 50s* exhibition. Courtesy State Library of NSW.
- Page 25 LEFT: *Harry Seidler: Painting towards Architecture* exhibition. Courtesy Sydney Living Museums.
- Page 26 -27 Setting lighting levels with laptop in *WAVE*. Courtesy Lake Macquarie City Art Gallery.
- Page 28 LEFT: Berrima District Museum new gallery extension under construction. Courtesy Berrima District Museum.
RIGHT: Locals participate in a *Makers Circle* workshop. Courtesy Peacock Gallery & Auburn Arts Studio.
- Page 29 LEFT: Volunteers from the Waterways – Our Rivers Our History project. Courtesy Museums & Galleries of NSW.
RIGHT: Gallery view after lighting upgrade. Courtesy Lake Macquarie City Art Gallery.
- Page 30 LEFT: *Travelling Bungaree*, 2015, group performance. Courtesy Mosman Art Gallery.
RIGHT: Volunteers plant trees as part of the *Landcare Regeneration and Revegetation* project. Courtesy Bundanon Trust.
- Page 31 LEFT: Artist Janet Laurence guides visitors on the *Treelines Track*. Courtesy Bundanon Trust.
- Page 32 - 33 Wei Zen Ho and Alan Schacher, *Palimpsest Performance #1*, 2015, performance. Courtesy Woodford Academy.
- Page 34 LEFT: Monitor and iPad displaying *Cloud Stories* website. Courtesy Berrima District Museum.
RIGHT: Participants in Zombie special effects workshop. Courtesy Eskbank House.
- Page 35 LEFT: Kempsey Museum settler's cottage. Courtesy Museums & Galleries of NSW.
RIGHT: Visitors at *Then, Now, Tomorrow – After the War* exhibition. Courtesy Peacock Gallery & Auburn Arts Studio.
- Page 36 LEFT: Jacqueline Spedding, *Shelter*, 2014, ceramics and found objects. Courtesy Woodford Academy.
RIGHT: Artists Paul and Lisa make work in the studio. Courtesy Albury Library/Museum.
- Page 37 LEFT: Possum skin cloak is presented at Bathurst Proclamation day celebrations. Courtesy Bathurst Regional Art Gallery.
Photo: Grant Paterson.
RIGHT: Visitors at *Neural Knitwork: Craft a healthy brain* exhibition. Courtesy Hazelhurst Regional Gallery & Arts Centre.
- Page 38 LEFT: Children participate in *Cardboard City* as part of *Free Art January*. Courtesy Maitland Regional Art Gallery.
RIGHT: Children participate in *Messy Craft Day*. Courtesy Moree Plains Gallery.
- Page 39 LEFT: Mosman Primary School students engage with the Balnaves Gift. Courtesy Mosman Art Gallery.
RIGHT: *Their Light Still Shines* digital projection on the Wagga Wagga City Council administration building. Courtesy Museum of the Riverina.
- Page 40 LEFT: Caroline Chisholm College and St Dominic's College Students with artist Sarah Goffman. Courtesy Penrith Regional Gallery & The Lewers Bequest.
RIGHT: Students participate in *Ngulagambilanha: to be returning home* program. Courtesy Wagga Wagga Art Gallery.
- Page 41 LEFT: Volunteers in the DigVol lab. Courtesy Australian Museum.
RIGHT: Nowra High School students participate in the *Touched By the Earth* program. Courtesy Bundanon Trust.
- Page 42 LEFT: Bundanon Trust website screenshot. Courtesy Bundanon Trust.
RIGHT: Marvin Gaye Chetwynd, *The Yolo Wallpaper*, 2014, still from live performance. Courtesy Campbelltown Arts Centre.
Photo: Zan Wimberley
- Page 43 LEFT: *Measured Response* exhibition in the Kids Gallery. Courtesy Casula Powerhouse Arts Centre.
RIGHT: Visitors engage with the *Anzac Centenary Commemoration Program*. Courtesy Casula Powerhouse Arts Centre and Liverpool Regional Museum.
- Page 44 LEFT: MCA Artist Educators present ARTplay 'storytime' session, 2014. Courtesy Museum of Contemporary Art.
Photo: Amanda Palmer.
RIGHT: Children participate in *Lego: Towers of Tomorrow*. Courtesy Sydney Living Museums.
- Page 46 -47 2014 IMAGinE awards. Courtesy of Museums & Galleries of NSW.
- Page 48 LEFT: Theodoros Bollen. Courtesy Theodoros Bollen.
RIGHT: Ron Creber. Courtesy Ballina Naval & Maritime Museum.
- Page 49 LEFT: Lyn Hall. Courtesy Berrima District Museum.
RIGHT: Heather Thompson. Courtesy Queanbeyan Historical Museum.
- Page 50 LEFT: Joe Eisenberg. Courtesy Maitland Regional Art Gallery.
RIGHT: Janelle Boyd. Courtesy Moree Plains Gallery.



**Museums
& Galleries
of NSW**



**Arts
NSW**



**Australia
Council
for the Arts**



**[Museums
Australia]**
New South Wales

The IMAGinE Awards are an initiative of Museums & Galleries of NSW (M&G NSW), developed in collaboration with Regional and Public Galleries of NSW and Museums Australia NSW. M&G NSW is supported by the NSW Government through Arts NSW and is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

Cover image: Heide Taylor Heide and Blacksmith Shop, Henry. Image courtesy Henry Sugar Museum.