



inspiring museums and galleries in excellence

IMAGinE

awards
2016

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awards
2016

**Museums
& Galleries
of NSW**



**Arts
NSW**



**Australia
Council
for the Arts**

RPGNSW
Regional and Public Galleries New South Wales Inc.

**[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.

Contents

| | |
|-------------------------------|----|
| Message from the CEO | 3 |
| Exhibition Projects | 4 |
| Exhibition Projects Galleries | 6 |
| Exhibition Projects Museums | 20 |
| Sustainability Programs | 26 |
| Engagement Programs | 30 |
| Individual Achievement | 44 |
| Image Credits | 48 |

Message from the CEO

Let me say from the outset, in celebrating the 2016 award winners, we acknowledge every nomination equally. They all reflect the vitality and exciting activity generated by NSW museums, galleries and Aboriginal cultural centres state-wide.

This year we received 68 nominations across all categories. Showcasing the incredible commitment and innovative work that exists throughout the museum and gallery sector in NSW, picking winners was indeed a difficult task.

It is pleasing to see an increased interest in the Engagement Programs category and in the number of submissions from artist-run galleries and smaller galleries with less than two paid staff. We have also seen an increase in the number of nominations from larger institutions, in both the Engagement Programs and Exhibition Project categories.

The judges were again impressed with the competitiveness and overall quality of entries. In general, all nominations showed deepening levels of regional collaboration and a sophisticated understanding of the growing need to embrace sustainable practices and audience participation. A highlight this year has been the impressive number of nominations for Aboriginal lead projects and programs, with nine nominations submitted, which is a significant increase on previous years.

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

Our partners in IMAGInE, Regional and Public Galleries of NSW and Museums Australia NSW also provide significant support across the industry, so tonight let's also acknowledge each other as well as the award recipients in a 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 Museums & Galleries of NSW

Exhibition Projects

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

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



Exhibition Projects



Volunteer or up to 2 paid staff

Bega Valley Regional Gallery

Flora Australis: Australian Artists and the Floral Still Life

This exhibition drew upon the Art Gallery of New South Wales' (AGNSW) historical collection to present floral still lives from Australian masters. Contemporary artists known for their work in the genre were also invited to participate. The resultant exhibition surveyed the past 100 years of depiction of the floral in Australian art.

By forming partnerships with local tourism bodies and strategically aligning the exhibition with the *Four Winds Festival*, the Gallery created a targeted marketing campaign across the region. This resulted in a record attendance of over 5,000 visitors.

The inclusion of historically significant works from the AGNSW collection with connections to the local area helped audiences develop a renewed pride in their civic facilities. The exhibition showcased the region as a culturally active and vibrant destination and introduced regional audiences to contemporary artists.

A number of complementary access and learning programs were held both in the gallery and around the local area.



Volunteer or up to 2 paid staff

Cowra Regional Art Gallery

Afterdark Cowra

For one night only, renowned Australian photographers and several photomedia creatives from the region had their work unveiled at this unique photo media experience.

Using a slideshow format each artist had 20 images shown for 20 seconds. Each body of work was accompanied by a short presentation by either the artist or curator, allowing the audience to gain better insight into the works. The two and a half hour event was a visually immersive experience, showcasing 450 photographs by 20 leading Australian artists from the region.

Artists included; Jon Lewis renowned for depicting snapshots of everyday life with warmth and humanity, Gordon Undy whose meditative studies of the Australian landscape have been exhibited widely in Australia and overseas, and Marco Blok a seasoned documentary photographer who spoke about his street photography and urban life.

Galleries



Volunteer or up to 2 paid staff

Fairfield City Museum & Gallery

Talk the Change/Change the Talk: an exhibition of Aboriginal self-determination

Featuring Aboriginal artists from Western Sydney and beyond, this exhibition tells an urban story of survival and self-determination. Curated by Blak Douglas and Lena Nahlous, it uses art as a voice to communicate Aboriginal culture—making the message as accessible as possible.

This is the first exhibition produced by the Gallery that combines multiple modes of storytelling, contemporary art, film, oral histories and music to celebrate the strength and survival of our local Aboriginal and Torres Strait Islander communities. These mediums combined to present Indigenous peoples' constant resistance and struggles for recognition, social and political change.

The project partnered with the Australian Museum and Bonnyrigg High School. Aboriginal artist Christopher Reid worked with students to create paintings exploring the themes of the exhibition. This was highly successful as it was the first time some students had engaged and explored their cultural identity in a school setting.



Volunteer or up to 2 paid staff

MOP Projects

On the turning point of becoming and returning

This exhibition drew upon ideas presented in the iconic Japanese Ikebana text by H.E. Davey where he suggests that, "In Kado (Ikebana), one finally observes a flower in a state of such heightened awareness that.. in that instant, one realises the essence of existence in a single petal poised between life and death." More broadly, this exhibition examined the possibility of using flowers as subject and object in the context of the gallery, and how in this context their role, relationship, value and social meaning is questioned.

Artist Anna McMahon, in collaboration with Queensland based artist Sarah Ryan and chef Claire Van Vuuren (head chef of Bloodwood, Newtown), held a social practice centred dinner and art experience called *The Floral Gift* to accompany the exhibition. This dinner saw guests eat a menu made entirely of flowers. Discussions were held around the value of flowers, their use in the reproduction of plants and their greater meaning in our life.

Exhibition Projects



Volunteer or up to 2 paid staff

Peacock Gallery & Auburn Arts Studio

The Chindians of Auburn

Curator Kevin Bathman was born in Kuala Lumpur and draws on his own mixed heritage to explore the similarities and differences of people with similar stories. This exhibition explored and celebrated the 'Chindian' identity—a mixed Chinese and Indian heritage—by working with the community to tell their stories.

The exhibition features family photos, video and text that represent the intertwining of cultures, religions and families in the Auburn community and beyond. Public programs included a collaborative performance by choreographer Aruna Gandhi and composer Nicholas Ng and a series of creative workshops for families to make art works based on photographs in the exhibition.

Experienced gallery staff were also involved in a professional development program; providing mentorship to support Bathman as an emerging curator.



Volunteer or up to 2 paid staff

Verge Gallery

Refuge

This exhibition critiqued current Australian Government policies regarding the treatment of refugees.

The exhibition content was diverse and experimental, in part due to the curatorial approach taken in re-thinking the way art is exhibited. Katie Green's play *If You Come To Australia* was transformed into an installation for the exhibition and later performed in full as a fundraising performance during the exhibition program. *Friends With Deficits* projected installation was originally presented as a performance for Underbelly Arts Festival and was commissioned as a video installation for this exhibition.

Public programs were developed with the intention of fundraising and also providing opportunities for action. These programs included a live music fundraiser, live theatre performance, group discussion, an artist afternoon-tea social with the artists and a zine launch.

While the content exhibited was deeply moving and at times quite confronting, the public programs countered a feeling of helplessness, providing opportunities for visitors to actively engage and contribute to change.

Galleries



3 - 10 paid staff

4A Centre for Contemporary Asian Art

Chen Qiulin: One Hundred Names

The first Australian solo exhibition by Chinese artist Chen Qiulin showcased the artist's practice from the last ten years. Chen belongs to a generation of Chinese artists whose work articulates the social repercussions of China's ongoing process of political and economic reform.

Concerned with the detrimental effects of large-scale construction in her homeland province of Wanxian and the aftermath of the 2008 Sichuan Earthquake, Chen constructed a stylised form of social documentary to analyse and visualise these forcefully eroding communities.

The artist uses experimental and alternative forms to engage with contemporary narratives. To compliment these narratives, Chen created psychic connections between early Chinese migrants to Sydney and those currently living in Chengdu. Commissioned especially for the exhibition, *One Hundred Names for Kwong Wah Chong* (2016) was a research-based project produced to commemorate Sydney's iconic Haymarket district, and, in particular, Sydney's first Chinese-owned and operated shopfront business, Kwong Wah Chong.



3 - 10 paid staff

Australian Centre for Photography

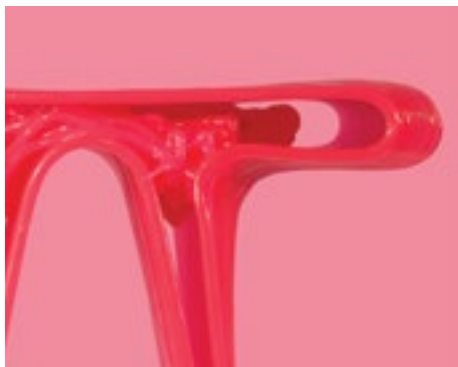
The Alchemists: Rediscovering Photography in the Age of the Jpeg

At a time when digital images are rapidly created and consumed, this project considered the resurgent interest in experimental darkroom processes within contemporary photography. The exhibition assembled works from both emerging and established artists exemplifying new analogue and digital forms that collapse historic processes and future innovations.

A collaboration with the Australian National University and The University of Sydney, Sydney College of the Arts, the exhibition featured 25 artists from across Australia, New Zealand, Japan and Thailand.

The exhibition offered the opportunity to critically engage with the resurgence of traditional photographic processes within the Asia-Pacific contemporary art landscape, a theme that had never been explored in such an expanded exhibition form before.

Exhibition Projects



3 - 10 paid staff

Australian Design Centre Shapeshifters: 3D Printing the Future

Drawing on the rapidly evolving capabilities of 3D printing technology, this exhibition promoted innovation, new methods of making and the power of imagination. Audiences were encouraged to consider how 3D printing could affect our appearance, habits, health and home.

Curated to be both accessible and thought provoking, the project presented boundary pushing content, exploring the increasing role of technology in craft and design practice, and it's many human applications.

The exhibition and its supporting digital content demonstrate the huge possibilities of 3D printing beyond domestic and industrial design including jewellery, textiles, ceramics, sculpture, technology, furniture design and medicine.

The exhibition is the first touring exhibition of creative practices using 3D printing in Australia. The exhibition also featured a 3D printer in action, an interactive ideas wall where visitors could leave their design ideas for possible future printing, and workshops teaching participants how to use the printer and create their own designs.



3 - 10 paid staff

Bathurst Regional Art Gallery From Old Ground

Coinciding with the 2015 Bicentenary Celebrations of the colonial settlement of Bathurst, the gallery commissioned Joanna Bayndrian to curate an exhibition commemorating the Chinese migrant history of Central Western NSW.

The exhibition responded to narratives, artefacts and memories of the region's early migrant history, and explored new ways of commemorating the past through contemporary art. Featured artists included: Jess Bradford, Jason Phu, Reh Hang and Louise Zhang.

It was the first time the gallery has worked with a Chinese artist, Hang, forging new networks and connections in Asia. The decision to commission young, early-career artists allowed the gallery to work with a new stable of emerging artists, as well as provide important professional development opportunities for these young artists.

From Old Ground was funded by the M&G NSW Curatorial Support Initiative program.

Galleries



3 - 10 paid staff

Bathurst Regional Art Gallery

Jonathan Jones: guwiinyguliya
yirgabiya ngay yuwin.gu
gulbalangidyal ngunhi (they made
a solitude and called it peace)

This exhibition was commissioned in collaboration with the Bathurst Wiradjuri and Aboriginal Community Elders as part of Bathurst's Centennial celebrations.

Initially conceived as a project to commission Jonathan Jones to create video works commemorating the life of Wiradjuri warrior Windradyne, this project grew to encompass a series of profoundly beautiful and haunting installations that told of Bathurst's loaded history through the stories of Bathurst's Wiradjuri elders. It looked at the Wiradjuri history of the settlement of Bathurst through a series of video works, installations and community-engagement workshops.

This exhibition provided a tool for healing and cultural pride within local Wiradjuri and Aboriginal communities, who were empowered to tell their story of settlement and displacement through Jones' sensitive and powerful visual narratives.



3 - 10 paid staff

Blacktown Arts Centre

It's Our Thing: More History on
Australian Hip Hop

This exhibition looks to explore the origins of hip hop and graffiti in Blacktown by examining how today's hip hop artists connect to the analogue hip hop generation of the past. Co-curated by Kon Gouriotis, Paul Howard and Maria Mitar, the exhibition featured interdisciplinary collaborations encompassing visual arts, music, dance and design, and two generations of creativity.

The exhibition and public programs provided a platform to engage with the local subculture whilst also asserting the international significance of the artists and themes explored. New works by local artists Khaled Sabsabi and Minky Rawat were presented alongside works of international significance by Joseph Beuys, Pablo Picasso and Andy Warhol, exploring the relationship between street art and fine art.

The success of the project has ensured that a second iteration of the project is now in development for 2017, and includes the current stakeholders.

Exhibition Projects



3 - 10 paid staff

Blue Mountains Cultural Centre

Joan Ross: 20-50% off all plants & animals

This major solo exhibition was the largest collection of Joan Ross' work exhibited in a regional gallery. The exhibition focused on key works from the last decade of the artist's practice, reflecting on her dynamic repertoire of drawing, sculpture, fashion, installation, digital prints and animation. Hundreds of individual works were presented together for the first time.

Concentrating on her signature materials of high visibility fluorescence and kangaroo fur, the exhibition reflected the dual and changing nature of culture and community, as well as showcasing the inspired practice of a significant Australian artist of our time.

Among the most innovative and pioneering Australian contemporary artists, Ross' practice transforms static objects, and ideas into moving modern day satires on our way of life. In satirising Australian colonial culture, Ross spotlights the predicament of consumer society and inadvertently, challenges contemporary art practice itself.



3 - 10 paid staff

Goulburn Regional Art Gallery

The Daylight Moon: Rosalie Gascoigne and Lake George

This exhibition of significant works by Rosalie Gascoigne reflected the artist's strong relationship with nearby Lake George. Developed in collaboration with Glenn Barkley and The Curators' Department this was the first solo exhibition of Gascoigne's work since 1998.

Gascoigne was moved by the landscape and history of Lake George to create several works. This exhibition marked the first time these works had been seen together as a cohesive body of work. All of the art works were loaned from public and private collections and, partnerships with the loaning galleries and owners have established new connections and relationships for the gallery.

The exhibition was accompanied by an exhibition catalogue, education kit and a Children's Room containing self-directed activities inspired by works from the exhibition.

This project brought an artist of national significance to local audiences. The exhibition was also able to draw substantial audiences from major centres including Sydney and Canberra.

Galleries



3 - 10 paid staff

Hazelhurst Regional Gallery & Arts Centre

Labours of Love:

Australian Quilts 1845-2015

This exhibition celebrated the handmade by featuring 40 quilts made or used in NSW between 1845-2015. It was arranged in six overlapping themes which moved from the mid 19th century to post World War II when quilt making almost ceased. Historical exhibits were interspersed with works by contemporary artists and practitioners who explored or subverted the skills and traditions of the past.

The exhibition was the first in Australia to focus on patchwork and quilt making within the context of both domestic interiors and fine art practice. It took an innovative approach by juxtaposing remarkable historical examples with new works by textile artists and practitioners. The curator worked with contemporary artists to ensure that the heritage content had relevance in their contemporary practice.

The exhibition aimed to both promote and develop creativity, to inspire artists and practitioners and to provide an understanding of the past.



3 - 10 paid staff

Manly Art Gallery & Museum, Mosman Art Gallery and S H Ervin Gallery

Destination Sydney

A unique collaboration across three Sydney galleries the exhibition showed the works of key artists whose art has shaped our vision of Sydney. It provided an opportunity for visitors to revel in the art made by nine artists who celebrated the natural wonder of Sydney. The artists chosen were Brett Whiteley, Lloyd Rees, Elisabeth Cummings, Kevin Connor, John Olsen, Peter Kingston, Margaret Preston, Grace Cossington Smith and Cressida Campbell.

The curatorial rationale of placing the show amongst three galleries: each having three prominent artists, at least one of whom was living, was a unique and innovative format. The success of this format was evident as the majority of visitors went to all three venues and were excited when encouraged to do so. The exhibition received significant press coverage and word of mouth publicity.

The project was also a means by which three galleries could work in partnership and re-invigorate themselves by proclaiming their existence amongst Sydney's competitive leisure-activity market.

Exhibition Projects



3 - 10 paid staff

Newcastle Art Gallery

Black White & Restive: Cross-cultural initiatives in Australian contemporary art

This exhibition explored creative exchanges between Aboriginal and non-Aboriginal artists, and the surrounding tensions of cross-cultural arts practice. These issues were explored through the creative relationship between Albert Namatjira and Rex Battarbee in the 1930s, appropriations of the 1980s and, collaborations and formal artistic dialogues from the mid 1990s until 2015.

By bringing together works of art from all over Australia, the exhibition highlighted a diverse range of experiences and subtle examples of shared influences in contemporary arts practice.

The project was an important national dialogue on cross-cultural visual arts practice in Australia. While many exhibitions routinely include the work of Aboriginal and non-Aboriginal artists together, this exhibition explicitly addressed collaborations, stylistic convergence, formal dialogues and two-way influences by bringing together a number of major works not previously seen together.

This exhibition was funded by the M&G NSW Curatorial Support Initiative.



3 - 10 paid staff

Orange Regional Gallery

Best in Show: Dogs in Australian Art

This exhibition was a celebration of the dog, our relationship with it, and how artists have chosen to express this in their work over the past 220 years.

Almost all of the works in this exhibition were borrowed, requiring 40 separate loans from public and private collections throughout Australia. There were more than 130 individual dogs on show; painted, sculpted, drawn or printed by 64 artists.

The exhibition was the largest and most comprehensive exhibition ever to be assembled around the theme of dogs in Australian art—an ambitious undertaking for a regional gallery.

Galleries



3 - 10 paid staff

Tweed Regional Gallery & Margaret Olley Art Centre

The Mystery of Things: Margaret Olley & David Strachan

This exhibition explored the connection in art and life between two Australian painters—Margaret Olley and David Strachan—via their shared dedication to the genre of still life painting. Olley and Strachan met in Sydney in the 1940s, travelled together in Europe in the 1950s and lived near each other in Sydney in the 1960s.

Following Strachan's untimely death in a car accident in 1970, Olley used his Paddington Street home in Sydney as her studio. Here she completed a compelling series of still life and interior paintings.

The exhibition included significant loans from private collection, large cultural institutions and regional galleries.

The project initiated important long-term partnerships with organisations such as the Australian Chamber Orchestra and introduced new education streams via interactive iPad apps.



11+ paid staff

Bundanon Trust

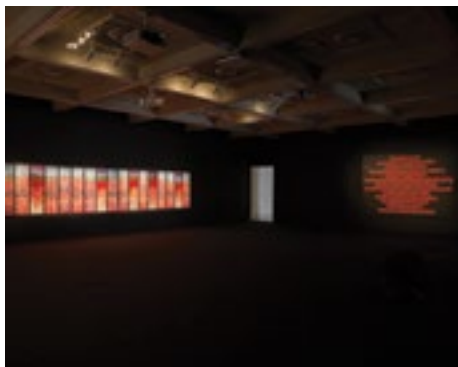
Hyperreal Tales

This exhibition was the result of a collaboration between director/choreographer Philip Channells, filmmaker Sam James and 19 local story tellers with different physical and mental health impairments. Following an in-depth creative process, which was shaped each of their experiences, participants created multi-media video works telling their stories.

Three years in development, the resultant exhibition featured video installations showing 12 interweaving stories, told through dance, image, illustration, words and music.

The exhibition was accessible and inclusive, allowing audiences of diverse needs to experience and participate in the work.

Exhibition Projects



11+ paid staff

Campbelltown Arts Centre

With Secrecy and Despatch

April 17 2016, marks a significant date in Australia's history—the 200th anniversary of the Appin Massacre. Governor Lachlan Macquarie ordered the displacement of Aboriginal people within the region of Appin, NSW, with directions that those who tried to escape be captured or shot.

Using the Appin Massacre as a catalyst, six Aboriginal Australian artists and four First Nation Canadian artists were commissioned to create new works that either deal directly with the massacre or draw from the shared brutalities across both nations.

The exhibition demonstrated considerable innovation in the work produced and curatorial style. The project's community-oriented development and international perspectives on local histories helped create a platform for difficult conversation.



11+ paid staff

Carriageworks

24 Frames Per Second

For this exhibition choreographers, visual artists, performance-makers and filmmakers were commissioned to make a total of 24 new screen based works. Three years in development, the project was conceived to support artists working at the forefront of experimental, cross-disciplinary practice. This major exhibition supported and presented works involving 239 artists from Australia and overseas.

The boundaries between artistic disciplines today are more porous than ever. This project responded to this shift towards collaborative experimentation in contemporary arts practice. The commissions allowed artists the necessary time, creative freedom and financial surety to explore artforms new to their practice, form new collaborations and access new audiences.

Galleries



11+ paid staff

Carriageworks

El Anatsui: Five Decades

Acknowledged worldwide as one of the most remarkable artists working today, El Anatsui's meticulously constructed assemblages examine the complex histories of post-colonial Africa and the issues of consumption, waste and the environment.

Presenting more than 30 of Anatsui's works from the 1970s to the current day, this exhibition included ceramics, drawings, sculptures and woodcarvings, alongside the intricate and expansive, large-scale installations for which the artist is best known.

This exhibition probed the histories of colonial and post-colonial Africa alongside themes of migration, consumption, cultural exchange and renewal and the limitless beauty found in the everyday.

Anatsui's works present a coming together of cultures, artistic traditions and contemporary life.



11+ paid staff

Casula Powerhouse Arts Centre

21

This major exhibition was developed to commemorate the Centre's 21st birthday. The exhibition sought to celebrate artists who exhibited at the centre in the early years of their career and who acknowledged the Centre as playing an important role in their success as artists. It also included some emerging artists by way of looking to the future.

Artists were invited to create different and innovative types of work. Sarah Goffman and Regina Walters curated the menu for the opening event, creating an edible ice cream sundae landscape consisting of over 70 litres of ice-cream with honeycomb hills, a flake forest and meringue clouds; a kitsch Mexican cantina; and artist pizza portraits for a late night snack.

Another highlight of the evening was Stephen Mushin's giant medieval colour-pult which fired coloured corn flour bombs that exploded onto the tank walls. It was operated by party-goers, with technical direction from artist Rosie Deacon in fabulous costume.

Exhibition Projects

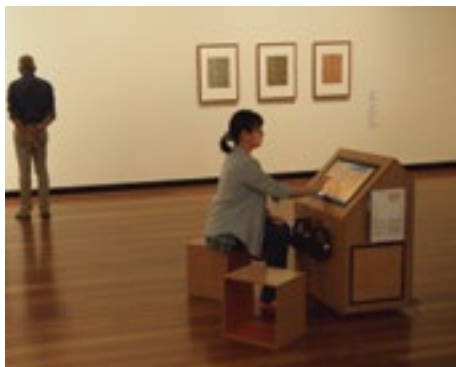


11+ paid staff

Casula Powerhouse Arts Centre Solid State

This exhibition project invited 13 contemporary Australian and international artists to investigate, map and honour the history of the Powerhouse. Held during the Centre's 21st year anniversary, the exhibition can be read along two thematic lines: artworks that reference the Powerhouse by way of the skill, precision and control required to create force, and artworks which explore the resulting instances of instability, vacancy and decay when these properties do not exist.

The exhibition resulted in new and insightful programs that unpacked the Centre's architecture, its transformation into an arts centre and the development of its collection. Four major art works were commissioned specifically for the exhibition.



11+ paid staff

Museum of Contemporary Art Being Tiwi Digital Experience

In response to strong interest from regional galleries and audiences to have resources produced in conjunction with exhibitions, the MCA created a rich dedicated microsite containing video interviews, imagery and information about the *Being Tiwi* exhibition, artworks, Tiwi Culture, Tiwi language and live performance audios. Content was created in collaboration with artists and art centres.

The microsite is displayed on an interactive touchscreen housed in a bespoke mobile station which is installed at each regional tour venue. Visitors can access additional information about Tiwi culture and more deeply engage with the art works in the exhibition.

This project was built on the foundation of existing resources produced for the exhibition and then further developed for the purpose of touring. New content was developed specifically to support accessibility to regional Australian audiences.



Exhibition Projects



Volunteer or up to 2 paid staff

George Hanna Memorial Museum

Our A to Z

This exhibition aimed to articulate the diverse and fascinating histories of the local area in a clear and engaging format. It also sought to provide a vehicle to display fascinating collection items that rarely fit into single themed exhibitions.

Using the deceptively simple concept, a high level of creative thinking was needed to best highlight the Museum's collection, fill each letter of the alphabet and inspire, excite and interest the local community.

The concept enabled a mix of factual, municipal and quirky stories, which in turn allowed the Museum to target different audiences. As many visitors commented, the exhibition had something for everyone. Simple topics, such as T for Trams, amazed children, while I for Infections, allowed keen family historians to view the Council's rarely seen Infectious Disease Register.

The exhibition inspired the community to see its history in a new and innovative light.



Volunteer or up to 2 paid staff

Gilgandra Museum & Historical Society

Gilgandra's Coo-ees

This project set out to recognise and honour the centenary of the Gilgandra Coo-ee Marchers, who marched to Sydney in order to recruit for and enlist in the war effort.

Individual photographs of some of the Coo-ees already featured in the Museum however there were quite a few gaps and research on service records were incomplete. Obtaining missing photographs of the servicemen and following up on their stories during and following the war became a mission.

The design of the new Honour Wall was carefully considered in order to complement existing displays and blend-in appropriately with the gallery's mudbrick wall construction.

The introduction panel and other features and displays in the Gallery were included in this process in a sympathetic and complementary manner to engage visitors in the Coo-ee story and in particular the lives of these young men who marched off to war so long ago.

Museums



Volunteer or up to 2 paid staff

Hambledon Cottage Museum

Herstory: Parramatta Female Factory

The Parramatta Female Factory (PFF) site is located within the grounds of Cumberland Hospital in northern Parramatta. It is not a tourist site and therefore offers no facilities or amenities such as an exhibition space. The PFF Friends approached the Museum with the idea of holding an exhibition.

This exhibition illustrates the life and times of the women who lived and worked in the PFF and displays rare photos, documents relating to convict trials, biographical profiles of some of the women and treasured artefacts donated by family members. This exhibition is the first opportunity to reveal the life stories of these women as researched by members of both organisations.

The exhibition includes a register of over 5,000 convict women who lived at the PFF and, by using this register, some visitors have discovered a link between themselves and the Factory. A publication was also developed to support the exhibition.



Volunteer or up to 2 paid staff

Narromine Aviation Museum

New wing exhibition

In accordance with the Museum's vision, mission and five-year plan, a new 500-square-metre extension to the existing museum space was completed in 2016. The aim was to fully and innovatively utilise the additional space to improve the visitor experience.

With a few exceptions, the new wing features an entirely new exhibition focusing on three themes: pre-1939, gliding, and aviation technology. The new exhibition also includes three aircraft the Museum was previously unable to display.

The innovative design of the new wing has been inspired by aviation, the curved roof trusses are reminiscent of aircraft wing structure and the polished concrete floor echoes that of an aircraft hanger. Aircraft are lit from below using a sustainable low-light programmable LED system. Lighting is used to dramatically highlight aspects of the aircraft on display such as rigging or internal wing structures.

Audio-visuals are integral to the new displays. A 5.5-metre screen, with a projector activated by visitors via touchscreen menu, plays relevant historic footage on demand. Period background music and audio segments from the collection's oral history interviews will soon be available.

Exhibition Projects



Volunteer or up to 2 paid staff

Willoughby Museum

Place Marking

This exhibition of work by local artist Rhonda Pryor was the result of the first artist-in-residence program held at Willoughby Museum.

Inspired by the Museum's lace and embroidery collection, Pryor created a photographic and textile installation that contemplates and identifies the changing contemporary world and its effects on sensitivity and awareness of time.

The exhibition was one of the five held as part of the inaugural Willoughby Visual Arts Biennial. The theme of the Biennial was 'imagining place' and each exhibition addressed this theme from a different perspective and through different mediums. In order to participate the Museum was required to implement extended opening hours during the exhibition run. With council and community support, a team of volunteers was engaged to cover the demanding roster.



Volunteer or up to 2 paid staff

Woodford Academy

Art at the Academy: a year of exhibitions at the Woodford Academy 2014/2015

This publication, published in November 2015, documents the first year of site-specific exhibitions, installations and performances held at the Woodford Academy monthly open days.

Featuring stunning professional photography and statements from participating artists, the book captures the calibre and diversity of the unique works produced by Blue Mountains artists and performers. The work of these artists has added intriguing, beautiful and inspiring new layers of meaning and social relevance to this historic building and helped engage a broad new audience for the museum.

The publication provides an illuminating insight into the contemporary creative community of the Blue Mountains. The publication raises important issues about the financial challenges of heritage conservation in regional areas, and offers an insight as to how collaboration with local artists may assist regional museums to remain relevant as audiences change and evolve.

Museums



3 - 10 paid staff

Fighter World Aviation Museum

Ejection Seat Display

Early in 2014 the Museum was looking for innovative ways to tell the story of three ejection seats on display in a quiet corner. One of the seats had been used to save the life of a young fighter pilot in 1967. The display needed to tell the story of the development of the ejection seat while conveying an understanding of the extreme environment in which the seats were required to operate and the need for 100% reliability.

A concept was developed to construct a display that generated a sense of movement and an understanding of the engineering processes that had been developed to make these seats one of the great engineering marvels of the 20th century. The Museum sought the assistance of a diverse design team to create the display.

The result is a bold exhibit that conveys the industrial technology that goes into creating ejection seats and tells the story of their development. Its innovative use of lighting and touch screen interactivity has made the display a centrepiece of the museum, and children love to be photographed sitting on the elevated seat.



3 - 10 paid staff

Hurstville Museum & Gallery

Re-design of permanent exhibition: *St George Stories: People - Places - Community*

This project aimed to bring the Museum's permanent display in line with contemporary practice, making the exhibition more engaging and accessible through changes to content and design. New interactive and multimedia exhibits enable visitors of different age groups to engage with active forms of learning.

Visitors are able to physically experience the laborious task ironing once was. They can audibly experience objects such as the clapping sticks or flick through a family photo album, evoking a sense of nostalgia.

Interactive touchscreens were incorporated into the design allowing visitors to experience historical content and explore the exhibition themes on a deeper level. The touchscreen contains oral history interviews and allows some objects too fragile or impractical for display to become available to visitors.

The integration of personal voices into the exhibition, including contemporary Aboriginal perspectives, was an important way of representing the diversity of the local area.

Exhibition Projects



11+ paid staff

Australian Museum Trailblazers

This exhibition featured 50 of our greatest explorers – both those who explored Australia and those Australians who ventured abroad. It brings together more than 360 objects from over 40 lenders across Australia and the USA, and archival material from Australia, USA and UK.

The exhibition is more than a list of explorers; it tells the story of Australian exploration from 50,000 years ago to today, including the roles of science, technology and Indigenous peoples. It aims to inspire future generations of explorers—not everything is known or discovered, particularly in the realms of science, deep oceans and space.

The approach was atypical of historical-style exhibitions. Explorers were grouped in the environments (oceans; jungles, deserts and inland; caves and mountains; the poles; space and aviation) within which they achieved their most notable successes rather than simply chronologically. The five environmental themes were then placed in the general order they were 'conquered'.



11+ paid staff

Australian National Maritime Museum

Action Stations

This project is the biggest public initiative the Museum has undertaken since it opened in 1991. The experience has three major facets; new on-board interpretation of HMAS Vampire and HMAS Onslow; an eight minute film, and a Discovery and Exploration space.

In the on-board vessel experience 20 key spaces have new interpretation, conveying a dramatic, poignant or personal story from that room. Standard graphic panels were minimised in these rooms. Instead creative manifestations of each story were developed utilising art, sound, metaphor and lighting to engage visitors emotionally and capture their imaginations.

The Museum partnered with James Humberstone of the Sydney Conservatorium of Music to compose the soundscape for the on-board vessel interpretations.

The short film dramatises life on board the Vampire and Onslow. It gives visitors an insight into Naval Operations making them excited to leave the cinema and explore the actual vessels.

Museums



11+ paid staff

Sydney Living Museums

Lloyd Rees:

Painting with Pencil 1930 - 36

This exhibition brought together a collection of Lloyd Rees's meticulous 1930s pencil drawings of Sydney from major public collections and several private collections. It was the first time some works had been exhibited to the public. These works reveal a quieter view of Sydney during the interwar period and confirm Rees as one of the most important 20th century Australian artists.

The artist's story was presented within its social context, drawing out the development of the city and suburbs alongside the timeless view of the city Rees depicted. The exhibition highlighted key events in the artist's life alongside significant moments in Sydney's own history.

Sydney Living Museums worked collaboratively with private collectors, public leading institutions and the Rees family to develop the comprehensive exhibition. An exhibition catalogue was produced and was extremely popular, outselling the expected run.

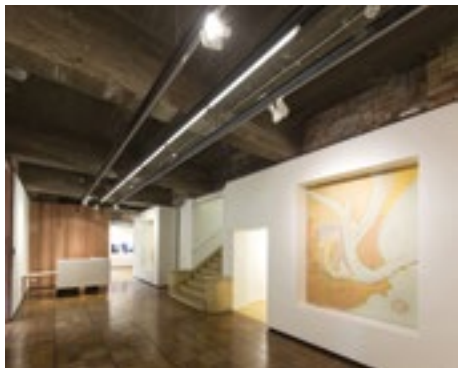
Sustainability Programs

Nominations in the Sustainability Programs 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



Volunteer or up to 2 paid staff

Watt Space

New gallery development

Due to the incorporation of its existing premises into a larger building program at The University of Newcastle, Watt Space was required to move to new heritage listed premises. Architects worked with gallery staff to create a multi-faceted contemporary art space, suitable to show the multiplicity of work created by the students, creating a professional environment alongside user friendly facilities.

Care was taken to retain elements of the buildings original character, including revealing and refinishing the original parquet and terrazzo floor and the uncovering of the bunker-strength concrete beams and ceilings. This increased the possibilities for the installation of large and hanging objects and incorporates recycled gallery track lighting and state-of-the-art servicing.

Since the renovation and move, there has been renewed interest and participation in gallery operations by students. The number of submissions to exhibit at the gallery has doubled and now includes submissions from students enrolled in higher degree programs, who previously exhibited elsewhere due of the limitations of the space.



3 - 10 paid staff

Blacktown Arts Centre

Blacktown Native Institution Project: Artists Camps and Corroboree

In partnership with the Museum of Contemporary Art, UrbanGrowth NSW and a number of community organisations in Western Sydney, and funded by a M&G NSW Artist or Curator Residency grant, this project worked towards three outcomes: the creation of a website as a keeping place for personal stories and archival material; development of a master plan for future usage of The Blacktown Native Institution site; and the creation of temporary public artworks on the site.

The project fostered creative activity by local Aboriginal people and encouraged engagement with non-Aboriginal people in the local area. Artists created new dance and music works, which were performed at the site-based events and offsite community meetings. Oral histories were shared through the website and onsite through storytelling sessions and workshops.

Aboriginal artists Darren Bell, Karla Dickens, Steven Russell, Kristine Stewart and Leanne Tobin, along with Aboriginal experts in various fields, led camps, community meetings, workshops, family events, students' camp and workshops, gatherings and interventions.



3 - 10 paid staff

New England Regional Art Museum

Adopt an Artwork

This program enables members of the community to make a tax-deductible donation to the gallery to sponsor the conservation treatment of a specific artwork in the collection by International Conservation Services. Since the program was launched it has raised over \$160,000 towards the treatment of 100 paintings, prints, drawings and watercolours. This has included dollar-for-dollar grants from Creative Partnerships Australia and the Government's Stronger Communities Fund.

The program has been driven by increasing the financial sustainability of the Museum by underwriting the potential costs of conservation treatment of a number of works in the collection. The level of community support and participation in the program has also increased the Museum's donor base, generated interest in conservation issues surrounding the collection and created opportunities to bring new partners into the program.

The program of activities included a three day residency by two conservators, a public lecture on conservation and morning-tea event for donors.



11+ paid staff

Sydney Living Museums

Conservation of historic out buildings at Rouse Hill House & Farm

This project involved the conservation of the estate's dairy, barn, fowlhouse, woolshed, and original post and rail fencing, all dating from the mid 19th century through till the 1940s.

The ongoing conservation of structures and related elements at the site presents a particular challenge, all projects had to accord with the sites strict conservation policy of minimum interference.

The primary goal of the works project was to ensure the long term preservation of the structures and to facilitate public access. Wherever possible SLM sought to do so by the use of traditional building practices. This approach simultaneously promotes both sustainable traditional skills and new low-impact technologies.

SLM has an ongoing commitment to maintain the curatorial integrity of the property to be able to tell the story of the past authentically, and in a multi-layered manner. This project has stabilised, and in some cases saved, these farm outbuildings from major destabilisation and destruction.

Engagement Programs

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

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

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



Volunteer or up to 2 paid staff

Lithgow State Mine Heritage Park

Marry Me - a wedding collective

The former State Mine Bath House has been reimagined as a venue for wedding receptions and public events. This has involved modification of the building to incorporate an accessible toilet, upgrade of access and installation of a commercial food preparation area.

The wedding program has also been used as a springboard for other creative purposes, such as innovative photo shoots and promotional events, that directly improve the profile of the museum. In addition to the direct financial benefit of hiring spaces for functions, the wedding program has been leveraged to directly fund temporary exhibitions of the Sydney Trades Hall union banner collection.

Weddings and events held in 2015-2016 attracted an additional 600 people to the Museum.

The program has provided additional cash flow, enhanced the Museum's social media and digital profile, increased accessibility and engaged a new audience.



Volunteer or up to 2 paid staff

Firstdraft

Firstdraft Live

Since 2012, Firstdraft Live nights have activated the gallery after hours via the presentation of performance, sound and other ephemeral practices. These curated events take over the entire gallery and two outdoor spaces - a courtyard and basketball courts adjacent to gallery. Each iteration provides the opportunity for the selected external curator to present a series of works, performances, experimental music and DJ set to an open audience.

Emerging performance artists lack the same opportunities for development of their practice in front of an audience. This program supports practices that otherwise lack venues for presentation; ephemeral, time-based and performative works that are often not supported by exhibition programs.

The artistic program and design of each event is entirely managed by the curator, resulting in a constantly fresh structure and concept. Holding events outside of normal gallery hours, facilitates opportunities for new audiences to attend, and for the presentation of work that suits dark and evening timings, including light work and outside projections.



Volunteer or up to 2 paid staff

Peacock Gallery & Auburn Arts Studio

Another Country

In this exhibition, curator Djon Mundine, presented three works inspired by the local Duck River; a large mural painted in collaboration with the local Aboriginal community, a short video work and an installation recreating tide markings across the gallery walls.

Local Aboriginal people were invited to contribute to the painting of the mural and installation, allowing them to explore and connect to their Country. Panel discussions also provided Aboriginal people living in the area with an opportunity to engage and discuss their culture.

An education program was developed in line with the Australian Curriculum, focusing on history, environment and native animals and including visits to Auburn Botanic Gardens and Duck River. Children engaged in the discussion of pre-colonial Duck River and environmental impacts of industrialisation. These programs have resulted in an ongoing Council education program connecting schools and students with local Darug Elders.

The exhibition was accompanied by curator talks, panel discussion and a publication.



Volunteer or up to 2 paid staff

Saumarez Homestead, Armidale Folk Museum, The History House, McCrossin's Mill, UNE Museums and Tamworth Powerstation Museum.

Hidden Treasures: Capturing an Object

Six small museums in the New England North West were chosen to be part of this project in collaboration with Arts North West and ABC Open. The partnership provided a networking opportunity for these museums, and helped raise their profile in the region.

Museum volunteers participated in workshops covering scriptwriting, voiceover, photography, lighting and editing. The final product were a series of short videos capturing the story behind special objects in the museum collections. Stories were based on new research conducted by the participants. The project provided volunteers with the skills to develop an online presence for their collections with the basic equipment available to them. Many of the volunteers had little to no experience with digital technology. Acquired skills were then transferable to other museum volunteers.

Engagement Programs



Volunteer or up to 2 paid staff

Tamworth Powerstation Museum

City of Light: Powerstation Museum Website

The Museum's new website has been designed to be user friendly and easy to navigate. It includes a range of information about the Museum, documents Tamworth's history as the First City of Light, and has an online catalogue of the 9,500 objects from the collection. This is the first time that the Museum's collection has ever been accessible and searchable online.

There are now both physical and virtual audiences for the Museum. The relaunch of the website and social media engagement currently used by the Museum, provide rich meta-data that enables an understanding of the virtual audiences.

Both the website and the on-site interpretative panels at the Museum, which include interactive QR codes, allow greater access to the Museum's collection. The website has engaged new audiences and attendance at the Museum is now on the rise.



Volunteer or up to 2 paid staff

Verge Gallery

Women in the Arts IRL

This series of public panel discussions feature a range of women who work in the arts and represent a diverse array of backgrounds and perspectives. The project started as an online platform created by two students (Katie Winten and Isabelle Hore-Thorburn) and sought to support women in the arts to find opportunities and also connect with one another.

By tapping into an existing platform, the Gallery was able to start the series with an established audience. The panels represent many different ages, career levels, cultures and perspectives in order to provide insight into the many ways that the arts can be engaged with and the many paths that can be taken in a career in the arts.

The program addresses a range of issues including visibility, representation, race, gender, feminist discourse and identity politics in a solutions based forum, grounded in a lived experience of the panelists. The series is constantly evolving to respond to the needs of the community and to represent a wider diversity of voices and experiences.



3 - 10 paid staff

Albury LibraryMuseum

Albury & World War I: Pop-up exhibition

A community outreach program that explores Albury's experience of World War I, this pop-up exhibition includes primary objects, photographs and an education kit. Additional content can be accessed using an augmented reality app.

The program is aimed at primary and secondary schools, aged care facilities, community centres, and other educational and community organisations. It was developed to facilitate continued community engagement with the Centenary of Anzac period.

The structure of the exhibition allows groups who may not otherwise be able to access the LibraryMuseum to host their own World War I exhibition. The exhibition is affordable and portable. A range of loan options are offered allowing venues to customise the exhibition based on their circumstances. LibraryMuseum educators are also available to deliver education and engagement programs.



3 - 10 paid staff

Artspace

Volume 2015 | Another Art Book Fair

This inaugural program was established to activate a wider local community engagement and to generate exposure to new audiences. Through dynamic and inclusive programming focused on connecting with local outreach, refugee, youth and crisis centres the program expanded audiences beyond traditional gallery visitors.

The Fair included an expansive and dynamic public program, featuring over 60 activities which actively encouraged a high level of audience participation and interaction, from the *BOOK MACHINE* project which saw 360 members of the public paired with UNSW Art & Design students creating their own publication, through to the numerous artist workshops, talks, film screenings and impromptu performances and interventions. All programs were free of charge and were specifically designed to activate a wider local community engagement and to generate exposure to new audiences.

Engagement Programs



3 - 10 paid staff

Australian Centre for Photography

School Selfie

In partnership with SBS, students from four NSW high schools documented their school's identity in photographic workshops exploring and educating students on the technical aspects of photography. An online exhibition was created to display their work and a selection of images was exhibited at the Centre alongside documentary works from each school by photographer Marco Bok.

The 85 participants produced and uploaded 456 images to Instagram using the hashtag #sbsschoolselfie. The use of mobile devices to document and share student's school experiences ensured expensive and complex camera equipment was not a barrier to participation.

The exhibition was accompanied by an online resource that schools across the country could access via the new online learning hub, SBS Learn. The SBS partnership ensures the project has been able to reach a national audience.

The project's focus on school and self has increased local pride and offered students an insight into careers in the arts.



3 - 10 paid staff

Blue Mountains Cultural Centre

Into the Blue - Blue Mountains World Heritage Education Kit

An education kit for the Cultural Centre's permanent exhibition *Into the Blue*, the Blue Mountains World Heritage Interpretive Centre (WHIC) was developed after feedback from teachers looking for more resources. The Education Kit was made available online.

The kit includes key information from the WHIC, including written content, maps, graphs, images and articles from historic archives, enquiry questions, activities and further resources.

Written for primary and secondary teachers and K-10 students across Australia the kit refers to the Australian Curriculum and includes resources to support students in the development of literacy, creativity and higher order thinking skills.

Students are encouraged to explore key reasons why the Blue Mountains Greater Region has been added to the UNESCO World Heritage List and also features local contemporary artists whose work is inspired by the area. This crossover has created a unique resource for schools that encourages cross-disciplinary studies and promotes the local arts community.



3 - 10 paid staff

Hurstville Museum & Gallery

St George Stories education programs re-design

The Museum's redesigned education programs were a response to key changes to the NSW Syllabus and the Museum's new permanent exhibition. The project involved updating existing primary school programs; developing new high school programs; standardising program teaching manuals for consistent delivery; developing a new promotional strategy; and re-training staff in the delivery of education programs.

The programs were designed to provide more opportunity for consultation with schools, to tailor-make excursions that would better suit their needs. Schools select from a variety of different modules to build the structure of their program. This highly collaborative process means that no two programs run exactly the same and are uniquely suited to each school.

All of the new programs integrate historical inquiry with practical, hands-on learning and play. Links to the NSW Syllabus are outlined in the Education Pack, to help schools determine which programs are best suited to their needs.

There has been a 60% increase in school bookings since the introduction of the program.



3 - 10 paid staff

Lake Macquarie City Art Gallery

Lore & Order

In consultation with the Aboriginal Reference Group this exhibition explored the complex history shared by Aboriginal people, Christian missionaries and colonial lawmakers. Focusing on one of the first missions in the area, the exhibition narrative extended to mission life and included archival materials, contemporary art and local stories from Aboriginal Elders forced to live under the Aborigines Protection Act and Board in NSW.

The project included a large scale community-made art work, engaging both Aboriginal and non-Aboriginal students. Over 200 people participated. This overwhelming response indicated great community support and allowed participants the opportunity to learn about mission life.

The exhibition was accompanied by a number of public programs including guided tours, an exhibition catalogue, practical art workshops for children, teachers' professional development day and an opening forum/barbeque. A Family Exhibition Activity Sheet was also developed to encourage parents/carers to explore the exhibition with their children, discussing artworks and answering questions.

Engagement Programs



3 - 10 paid staff

Parramatta Artists Studios Adorned

Led by artist Liam Benson, a community of culturally diverse women from Western Sydney engaged in creative workshops to develop collaborative artworks. Participants created headdresses and wearables, reflecting and celebrating their personal stories of identity and culture.

The artists were photographed wearing their work. An exhibition of the photographic portraits and an accompanying film featuring the women's stories, premiered at the 2015 Parramasala festival. Participants used their creative skills to present public workshops during the festival. The creative public workshops utilised the skills of the women to connect with audiences through making. This was part of wider range of public programs.

This project provides a friendly, safe and accessible creative environment for women of all ages and culturally diverse backgrounds. Partnering with the Community Migrant Resource Centre and employing their Community Support Workers and translators for the workshops, ensured the project successfully connected with culturally diverse women in a thoughtful and appropriate way.



11+ paid staff

Art Gallery of NSW Art Pathways

This program is a school focused arts program providing innovative, creative and active learning opportunities in Western Sydney school communities. Working collaboratively with arts professionals, organisations and the wider community, this project aims to address challenges which impact on educational engagement.

Components include; an Indigenous art education program, low SES school communities program engaging primary and secondary students, and an access program for students with a disability.

Significant growth and engagement has been achieved through specific and intensive outlets for creative expression. Teachers have noted that students have been enriched and empowered to explore, think, interact and create.

The project is able to build on and further encourage excellence, innovation and creativity through educational outcomes, whereby students have the opportunity to develop critical, analytical and practical art-making skills and social outcomes, enhancing communication and interpersonal skills, self-confidence and a greater tolerance for alternate and opposing ideas.



11+ paid staff

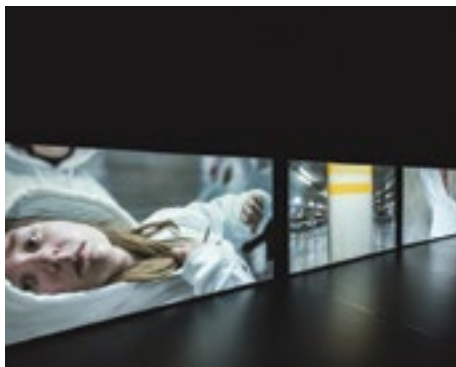
Australian National Maritime Museum

The Voyage Game

An emerging area in contemporary educational practice are digital games, which have an enormous impact on the lives of children. The use of games-based pedagogies via online and mobile internet-based technologies is seen as providing greater potential for innovative, effective and accessible contemporary teaching and learning. Games have also been identified as one of key trends for museum education in the future.

This game places players aboard a convict vessel transporting human cargo from Britain to Van Diemen's Land. The player is charged with delivering convicts to the colony in the shortest time with minimum loss of life to make money and further your position.

Full of humour, with a strong educational base, the game can be played individually or in groups and is available free through the museum's website. It is based on 10,000 historical records and has strong Australian Curriculum links.



11+ paid staff

Campbelltown Arts Centre Extraordinary/Ordinary

This program engaged young people from Mater Dei High School, a school that provides early intervention therapy services and education for young people with intellectual disability or developmental delay. Led by professional artists Kate Blackmore, Liam Benson and Kay Armstrong, students participated in workshops focusing on performing for the camera. Participants learnt performance and dance skills, developing their own performances which were documented on video. The program resulted in a new 3-channel video work with original score by Thomas Smith.

The project aims were; to build individual confidence and agency through performance skills; build communication and critical skills through workshops; to develop collaborative skills in a shared and supportive learning environment; and to identify and extend each participants own creative process.

The performative focus of the program enabled students to generate work inspired by their lives, experiment with new art forms and have ownership over their creative voices. As a result of the project's partnership, performance art and the associated skills were successfully introduced into the curriculum of the school.

Engagement Programs



11+ paid staff

Campbelltown Arts Centre Fisher's Kids 2015

Fisher's Kids is an annual festival for children and their families to enjoy creative workshops, join live performances and visit the *Fisher's Ghost Art Award* exhibition. The 2015 program included workshops led by arts educators and contemporary artists: 'lolly fruity suity' costume-making with Rosie Deacon, 'slosh samples' sculptures with Louise Zhang, as well as 'junk percussion' instrument-making with the Jamestown Collective. The event activated the galleries, gardens, performance and workshop spaces, positioning Campbelltown Arts Centre as an accessible, welcoming venue while supporting young families to participate in cultural vitality of the region.

Fisher's Kids provides a platform for very young children and their families to participate in, contribute to and become comfortable with cutting edge contemporary artistic practices. Children and families used hands-on, age appropriate and fun art-making to explore contemporary artistic themes such as re-use of everyday materials, costume and performance, cross-disciplinary practices, kitch and absurdist aesthetics, recycling and innovation in use of limited resources, as well as learning about contemporary African culture with the Jamestown Collective.



11+ paid staff

Carriageworks Siamani Samoa

The gallery commissioned artist Michel Tuffery to develop and present a community engaged cross-cultural contemporary art project that brought together Pacific-Australian communities and artists in Sydney and artists in Samoa.

Engaging the local Samoan community and enabling them to attend and participate was a priority throughout the project and was fundamental to its success.

Extensive community consultation was undertaken to ensure community protocols were followed across the project. Community consultations included the Samoa High Commission, Consulate General of Samoa, Consulate of Solomon Islands, NSW Council for Pacific Communities and the National Centre for Indigenous Excellence.

Tuffery's work innovatively incorporates the rich oral, pictorial and material histories of Samoa and connects them through contemporary forms with audiences. This project celebrates contemporary culture but it also connects the diasporic Samoan communities with the music of their homeland through a piece of contemporary art.



11+ paid staff

Carriageworks

Solid Ground

In partnership with Blacktown Arts Centre this project develops pathways for young Aboriginal Australians into arts education and employment. The program was developed in response to the high-levels of unemployment and disconnection from the education system experienced by young Aboriginal people across Redfern and Western Sydney.

The project's success lies in the strength of the collaborations and the unique opportunities it provides to Aboriginal young people. Each of the partners is committed to delivering the program over an extended period to ensure its reach and impact and dedicated full-time Aboriginal staff ensure the participants are supported.

The program is industry led and responds to an identified need, it is direct, culturally relevant and has capacity for long-term success. Each participant has access to opportunities that support their aspirations and skills and will build ongoing connections and networks with the sector.



11+ paid staff

Casula Powerhouse Arts Centre

Elders of Liverpool

Photographer Mervyn Bishop was commissioned to create twelve large-scale portraits of Aboriginal Elders in the Liverpool area. The Elders all have a strong connection with Liverpool and continue to serve the community. The exhibition, which recognised Aboriginal culture and storytelling as an integral aspect of contemporary Australian history and society, toured Western Sydney primary and secondary schools at no charge.

The exhibition tour involved demountable display screens, featuring reproductions of the original portraits with didactic panels.

The aims were for inter-generational engagement between Indigenous and Non-Indigenous students and local Elders. The exhibition showcased local identities through photography and created a dialogue between students, artists and subject. The Elders shared stories and local knowledge of cultural practices, heritage and land through an oral history component. Mervyn Bishop is a leading Aboriginal artist and Elder, providing an aspirational example of creative engagement and community leadership.

Engagement Programs



11+ paid staff

Casula Powerhouse Arts Centre

Way Out West 2015

This project is Western Sydney's most significant contemporary art festival dedicated to children aged 0-12. The aim of the festival was to engage children and their families within the themes of Making Your Mark utilising contemporary art practices. The theme was broadly delivered through a series of contemporary art exhibitions and workshops, as well as film and performance. The program was developed in order to provide ownership to children to lead projects rather than act as observers

For the first time the festival delivered a Science, Technology, Engineering, Arts and Mathematics education angle in partnership with Western Sydney University.

Featured works included *Pipe Dreams Green* by Damien Ricketson, a 13 metre tall PVC tree that children could play using leaf blowers and *The Children's Republic of Liverpool* by Ben Landau, a blank canvas children could populate with flags, crests and a constitution.



11+ paid staff

Museum of Contemporary Art

My Pretty Little Art Studio

This project was a creative pop-up space designed to support families to enjoy *Grayson Perry: My Pretty Little Art Career* and offer a deeper level of engagement with the exhibition. It offered a range of free interactive activities for children of all ages, including paper-plane decorating workshops and a design-your-own-pot station, where visitors saw their designs projected onto real 3D pots hung on top of a digital recreation of Grayson Perry's London studio.

Considering the confronting nature of some of the works featured in the exhibition the activity space enabled adults to discuss difficult themes and subjects with their children in a safe environment.

The project was developed to support a range of different learning styles and needs, hosting a series of fun exhibition related art-making activities accompanied by an activity booklet. The studio has resulted in return visitation and increased attendance at other family based programs.

By including hands on creative activities in close proximity to the exhibition the visitors were able to discover new ways to consider and respond to their experience through the creative process.



11+ paid staff

Sydney Living Museums

Unlocking Heritage

In partnership with NSW National Parks and Wildlife and with support from the Office of the Environment and Heritage, this project provides access to heritage experiences for disadvantaged and regional students. The project removes the barriers of program and travel costs for schools with Family Occupation and Education Index scores of 100 points or more. The program has two streams; a travel subsidy for students to attend curriculum linked programs and a convict sleepover at the Hyde Park Barracks Museum for regional students.

This project aims to ensure that over the two-year life of the project 20,000 students will have accessed heritage and cultural assets and participated in related learning programs. This goal is supported by the project objectives: ensuring equity of access to heritage experiences; growing a shared understanding of heritage in communities where this is circumscribed by the lack of opportunity to visit and participate in heritage experiences; and, extending and supporting classroom learning through access to informal learning experiences.



11+ paid staff

Trainworks

Lives on the line

This project is a commemorative artwork to acknowledge the contributions and sacrifices of the NSW railwaymen who enlisted during World War I.

Each of the 8,447 men who enlisted are individually represented by a handmade stoneware object, created by students and members of the public using press moulds and clay. The moulds were inspired by small objects from the Museum's collection and the Australian War Memorial.

The community engagement program enabled the Museum to tell the story of the railways and World War I in one-on-one conversations with people as they made their clay pieces. By personally contributing to the project, participants gained a sense of ownership over both the artwork and the story. Schools were specifically targeted and invited to participate.

This was the first time a major transport museum in NSW had used art as a means of interpretation and audience engagement, demonstrating different ways in which audiences can learn, understand and engage. The work exists as an ongoing memorial.

Individual Achievement

This award recognises outstanding contribution of individuals working in the NSW museum and gallery sector. Nominees in this category are nominated by peers or colleagues.



Individual Achievement



Volunteer

Peter Kierath

Narromine Aviation Museum

Peter Kierath has been a committee member, including several years as chairman, of the Narromine Aviation Museum since its inception in 1998. Through his interest in local history he has become an authority on the aviation story of the town of Narromine.

In 2013 he was appointed project manager for the fundraising, design, construction, fitout and displays for a new wing extension. Peter spearheaded the project five years earlier after recognising the potential for integrating a number of historic aircraft into the museum.

The responsibilities in this project have included; managing fundraising and administering donations, organising development applications with the local council, working alongside the project architect and engineer and co-ordinating the storylines and display layout with the curator. Peter has been involved at all levels of the project, solving problems ranging from drainage and insulation to the budget, and stopping dust entering display cases.

Visitors, volunteers and museum committee members have been taken aback by the high standard of what has been achieved under his management.



Volunteer

Genevieve Margaret Morrison

Henry Parkes Museum

Genevieve Morrison, affectionately known as Margaret, has been involved with the museum for 40 years. In that time she has served as Secretary of the Management committee and sat on a number of reference committees. She has also been part of ongoing fundraising campaigns working with the community to secure donations.

Margaret continues to work tirelessly toward the day to day running of the museum. Two days a week she mans the front desk of the museum, greeting and directing visitors. She is involved in all of the Museum's events and open days, greeting buses and tour groups, serving morning tea and handling ticketing and sales.

Margaret has helped catalogue, photograph and research many of the 20,000 objects in the Museum's collection and has written interpretive signage to accompany displays. As editor of Looking Back, the Museum's weekly column in the local paper, The Champion Post, Margaret has a mammoth task in researching photos, images, articles and documents within the collection and the newspaper's archives; to give readers of the paper a look back into the past. This role also involves the collating and archiving photos from the Museum collection.



Paid

Kylie Moppett

Coo-ee Heritage Centre

Kylie Moppett has worked as Cultural Officer with Gilgandra Shire Council since 2009. In her position she curates and manages three galleries within the Coo-ee Heritage Centre encompassing both fine art exhibitions and historical and cultural displays. In a desire to improve all aspects of running the three galleries under her control, Kylie has pursued professional development opportunities including completion of the M&G NSW Museum Standards Program.

In 2015 Gilgandra celebrated the centenary of the Coo-ee Recruiting March, after which the Centre is named. As well as being involved in the planning and design, Kylie was instrumental in securing funding for a memorial wall, publication and an upgrade to the gallery lighting system in time for the celebrations.

Above and beyond her usual role Kylie helped raise \$54,000, acting as unofficial and unpaid secretary for the fundraising effort, to erect a commemorative public statue for the centenary. She also regularly produces advertising and design collateral for the galleries and is always available to assist with installation.

Image Credits

| | |
|---------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Cover | Families creating their own projected pots in the Grayson Perry inspired activity space, <i>My Pretty Little Art Studio</i> , Museum of Contemporary Art, Australia, 2015. Photograph: Anna Kucera |
| Page 5 | Red Corben aircraft at Narromine Aviation Museum. Photo: Mike Nelmes. |
| Page 6 | Left: <i>Flora Australis</i> installation. Courtesy Bega Valley Regional Gallery Right: <i>Afterdark</i> Cowra event. Courtesy Cowra Regional Gallery. |
| Page 7 | Left: Blak Douglas, <i>Do or Die</i> (includes Study 2 and Study 1), 2015 Right: Installation shot from <i>The foral gift</i> , Anna McMahon, Sarah Ryan and Claire Van Vuuren, 2016, held during <i>On the turning point of becoming and returning</i> , Anna McMahon, 2016. Image credit – Salote Tawale |
| Page 8 | Left: <i>Chindians</i> of Auburn dance performance. Courtesy Peacock Gallery & Auburn Arts Studio. Right: <i>Refugee Art Project</i> zine launch, December 8, 2015, Image by Verge Gallery. |
| Page 9 | Left: Chen Qiulin, <i>One Hundred Names in Tofu (Kwong)</i> (2016), performance documentation, 4A Centre for Contemporary Asian Art. Courtesy the artist and A Thousand Plateaus Art Space, Chengdu. Image: Document Photography. Right: Exhibition view of <i>The Alchemists</i> (work <i>Distances</i> by Danica Chappell). Image ©ACP Michael Waite |
| Page 10 | Left: Ryan Pennings, <i>Pink Percy Stool Detail</i> , 2015. Image courtesy the artist. <i>Shapeshifters 3D: Printing the Future</i> , Australian Design Centre touring exhibition. Right: Ren Hang (<i>Untitled</i>) 2015, documentation of paste-ups installed at Sofala, NSW. Bathurst Regional Art Gallery commission for From Old Ground. Courtesy the artist. Photo: David Collins |
| Page 11 | Left: Jonathan Jones, <i>badhangbu murrubu (possum-skin cloak and designs)</i> , 2014–15, murru (designs), 2015. From the exhibition <i>guwiniyngulya yirgabiyl ngay yuwin.gu gulbalangidyal ngunhi (they made a solitude and called it peace)</i> , Bathurst Regional Art Gallery, 2 October - Sunday 22 November 2015. Photo: Sharon Hickey. Right: Exhibition installation shot, Khaled Sabsabi, <i>70,000 Veils</i> , and archival material collection of the artists. Photo: Sharon Hickey |
| Page 12 | Left: Joan Ross <i>Not a \$tone unturned</i> 2015, hand painted pigment on cotton rag paper, 59 x 90 cm courtesy the artist & Michael Reid Sydney Right: <i>The Daylight Moon: Rosalie Gascoigne and Lake George</i> exhibition opening shot with Roslyn Oxley & curator Glenn Barkley in the centre of the photo. |
| Page 13 | Left: <i>Aunt Clara's quilt</i> (detail) by Clara Bate, Gingkin, NSW, 1890-1915. Embroidered silk and cotton. Collection: Museum of Applied Arts and Sciences, Sydney. Gift of the Hughes family, 2004. Photo: Marincio Kojdanovski Right: Elisabeth Cummings at Manly. |
| Page 14 | Left: <i>Black White & Restive</i> exhibition symposium, 28 May 2016. Image courtesy Helena Bezzina. Right: <i>Best in Show</i> installation. Courtesy Orange Regional Gallery. |
| Page 15 | Left: Visitors enjoying <i>The Mystery of Things</i> exhibition, Margaret Olley Art Centre Right: Video still featuring John van Doorn, from <i>Hyperreal Tales</i> , 2016 |
| Page 16 | Left: Installation view, <i>With Secrecy and Despatch</i> . Image: Simon Hewson. Right: Sabuto Teshigawara <i>Broken Lights</i> 2014 installation view Image Zan Wimberley |
| Page 17 | Left: El Anatsui, <i>Womb Time</i> , Installation view, 2016, Carriageworks, Sydney. Commissioned and presented as a Schwartz Carriageworks project in association with Sydney Festival. Copyright El Anatsui. Courtesy of the artist and Jack Shainman Gallery, New York. Image: Zan Wimberley. Right: 21 Install shot, Mikala Dwyer <i>The Hollows</i> 2014 PETG |
| Page 18 | Left: Kathy Temin, Marley Dawson, Chris Hanrahan and Caroline Rothwell. Right: Visitor interacting with digital resource station at <i>Being Tiwi</i> first tour venue, Artspace Mackay, March 2016. Image courtesy Museum of Contemporary Art Australia. |
| Page 19 | Michael Rolfe, CEO Museums & Galleries of NSW, presents the 2013 IMAGinE awards. |
| Page 20 | Left: <i>Our A to Z</i> installation. Courtesy George Hanna Memorial Museum. Right: Lucie Peart, Managing Editor, <i>Gilgandra Weekly Newspaper</i> . |
| Page 21 | Left: Hambledon Cottage Museum welcomes visitors. Right: Wright Flyer and Venture aircraft, overall. Photo: Peter Kierath. |
| Page 22 | Left: R F McKillop John Vaughan with Jacky Talbot and Rhonda Pryor at official opening of <i>Place Marking</i> . Right: Michael Herron, Jacqueline Spedding, Ona Janzen and Talulah Vane – a few of the artists featured in the exhibition publication <i>Art at the Academy</i> . Photo credit Elizabeth Burgess |
| Page 23 | Left: Final installation <i>Ejection Seat Display</i> . Courtesy Fighter World Aviation Museum. Right: <i>St George Stories: people - places - community</i> , room 1. Hurstville Library Museum & Gallery collection. |
| Page 24 | Left: <i>Traiblazers</i> installation. Courtesy Australian Museum. Right: The entry to the <i>Action Stations</i> Experience. |
| Page 25 | Left: Interior gallery view featuring part of exhibition supergraphic <i>Sydney skyline from McMahons Point</i> , Lloyd Rees, 1932. Photo © James Horan for Sydney Living Museums. Artwork © Lloyd Rees Estate/Licensed by Viscopy 2015 |
| Page 27 | Adopt-an-Artwork donor presentation. Courtesy New England Regional Art Museum. |

- Page 28 Left: New gallery development. Photography: Brett Boardman Photography
Right: Karla Dickens, *Loving Memory*, performance with fire and strips of Victorian clothes, on the site of the Blacktown Native Institution.
- Page 29 Left: *Adopt-an-artwork* promotional picture - Adam Godjin (ICS) and Jenny O'Connell (Grimwade Centre)
Right: Rouse Hill Barn Photograph Scott Hill, Sydney Living Museums
- Page 31 *Book Machine 2015 at Volume 2015 | Another Art Book Fair*. Courtesy Artspace.
- Page 32 Left: Florist Edith Pass. Photo: Tim Williams Photography
Right: Dancers performing to Kate MacDonald's *Dance Karaoke* as part of *Specifically Speaking*. 2015, Firstdraft.
Photo credit: Document Photography
- Page 33 Left: *Another Country* installation. Courtesy Peacock Gallery & Arts Studio
Right: WWI diary, UNE museums
- Page 34 Left: *Metters Stove*, Photography by Lou Farina, graphic design Miranda Heckenberg
Right: *Women in the Arts* panel #1, February 20, 2016, Image by Susan Cornish.
- Page 35 Left: Photograph of *Albury & World War I* pop-up exhibition on loan
Right: *Volume 2015 | Another Art Book Fair*. Courtesy Artspace.
- Page 36 Left: Courtesy ACP and © Marco Bok, 2015
Right: Screen shot of *Into the Blue* - Blue Mountains World Heritage Education Kit.
- Page 37 Left: Children participating in *Hoops, Hopscotch and Handball* education program.
Hurstville Library Museum & Gallery collection
Right: *Lore & Order* - 'Ration Bags' made by Hunter school students with artist John Cliff.
- Page 38 Left: Hilin Kazemi, *Adorned* 2015.
Right: Children participate in *Art Pathways* at AGNSW. Courtesy the Art Gallery of NSW.
- Page 39 Left: *The Voyage* Game Screen Capture Ship Selection.
Right: *Extraordinary/Ordinary* installation shot. Credit Document Photography
- Page 40 Left: *Fisher's Kids* 2015, Campbelltown Arts Centre. Photograph by Chris Frape.
Right: *Siamani Samoa*, Michael Tuffery, Royal Samoa Police Band, Carriageworks, 2015, Zan Wimberley
- Page 41 Left: *Solid Ground*, Tony Albert and Adam Hill. Credit Prudence Upton
Right: *Elders of Liverpool*. Courtesy Casula Powerhouse.
- Page 42 Left: *The Colourpult* by Stephen Mushin - image by Ben Williams Photography.
Right: Families exploring *My Pretty Little Art Studio*, 2015. photograph: Anna Kucera
- Page 43 Left: *Unlocking Heritage*. School children laying in hammocks at the Hyde Park Barracks Museum © James Horan, Sydney Living Museums
Right: Artist Celeste Coucke and Susan Conroy from Southern Tablelands Arts with representatives from two of the schools involved in the *Lives on the Line* project
- Page 45 IMAGinE awards trophies. Courtesy Museums & Galleries of NSW.
- Page 46 Left: Peter Kiearath. Courtesy Narromine Aviation Museum.
Right: Genevieve Margaret Morrison. Courtesy Henry Parkes Museum.
- Page 47 Left: Kylie Moppett. Courtesy Coo-ee Heritage Centre.

