



IMAGinE

awards 2017

inspiring museums and galleries in excellence

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MESSAGE FROM THE CEO

In celebrating the 2017 IMAGinE award winners, we applaud each museum and gallery for their nominations. Each nomination demonstrates the role of museums, galleries and Aboriginal cultural centres in stimulating minds and in bringing people together across the state.

This year we received 76 nominations across all categories, showcasing the incredible commitment and innovative work that exists throughout the museum and gallery sector in NSW. We are proud to say that the standard of nominations was very high.

It is pleasing to see an increased interest in the revamped Capacity Building, Capital & Sustainability Programs category and in the number of nominations from museums across all four categories. The judges were pleased to see entries from organisations engaging in unusual partnerships to produce sustainable outcomes.

The judges were again impressed with the high quality of entries and spent time deliberating on their decision for many of the awards. In general, all nominations used innovative practices to bring equality and inclusiveness to their community. A highlight this year has been the large number of nominations celebrating diversity utilising the gallery or museum as a centre for people to come together and share their culture and stories.

There would be no celebration of these successes without the support and investment from the NSW Government through Create 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, Museums Australia NSW and Regional and Public Galleries of NSW also provide significant support across the industry. We acknowledge their important work 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



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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 11 or more paid staff.

**EXHIBITION
PROJECTS**

EXHIBITION PROJECTS



Bega Valley Regional Gallery

Young & Free: An Australian Discourse

This curatorially brave exhibition was conceived to address a vacuum of discussion around pressing social issues in Australian society. Timed to ride the national debate that Australia Day brings each year, it showcases artists whose work discusses ideas of colonialism, nationalism and hot button issues around immigration policy, patriotism and Indigenous affairs.

The artists Abdul Abdullah, Tony Albert, Liam Benson, Joan Ross and Alex Seton were chosen to participate because they are interested in working across mediums and disciplines. This created a dynamic, innovative space in which to explore themes that are hard to quantify, hard to discuss and even more difficult to reconcile. Together these young Australian artists hold up and present issues to audiences that demand reflection, thought, courage and contemplation. The exhibition was designed to provoke audiences to reflect and develop their own opinion on the issues addressed.

This exhibition, conceived and presented within a regional context is unusual in that it doesn't shy away from themes usually associated with metropolitan living. The Bega Valley is a predominantly Anglo population and is unused to being confronted with contentious issues around cultural identity, race, gender and sexuality. Although the exhibition challenged community norms it was widely supported by both local audiences and those visiting the Bega Valley.

Volunteer or up to 2 paid staff



The Lock-Up

Know Your Neighbour

This exhibition explored migration and perspectives on arrival, using domestic and international experiences as a departure for enquiry. Curated by independent Sydney based curator Ineke Dane, the exhibition featured new and existing works by Abdul Abdullah, Susan Cohn, Hannah Furnage, Oliver Hartung, Seamus Heidenreich, Mehwish Iqbal, the Refugee Art Project, Ella Rubeli and Shireen Taweel.

Public programs created multiple pathways for audiences to engage with the project, particularly those from culturally and linguistically diverse backgrounds, and deepened discourse around the project themes.

All aspects of the project were informed by an extensive process of community consultation. This included meetings and collaboration with community members in the lead up to events and providing a free bus service to enable access and participation. New community partnerships with organisations who work directly with refugees and new migrants enabled development of culturally appropriate approaches to programming. A new partnership with the Children's University connected children from disadvantaged backgrounds to the project as an alternative education opportunity.

The project was partially funded through M&G NSW's Artist or Curator Residency program which meant an extended period of onsite engagement from Dane.

Volunteer or up to 2 paid staff

GALLERIES



Peacock Gallery & Auburn Arts Studio

Objects In Space: Artists In the Gardens

This exhibition capitalised on the location of the Gallery within the Auburn Botanic Gardens and took its first major foray into utilising the Gardens as an exhibition space. This involved working with Gardens and council staff as well as artists and local craft groups.

Glenn Barkley, curator and horticulturalist, was key to the development as he brought with him a practice that places him in both the gallery and garden spaces. His exhibition concept explored the influence of both 'the garden' and Japanese aesthetics on contemporary art forms. The exhibition considered the garden as an object in itself and asked audiences to consider the relationships between plants and sculptural incursions into the garden as a way of articulating form, time and space.

Public programs included exhibition tours, talks with the curator and artists, workshops during the Cherry Blossom Festival and a ceramic workshop with maker Toni Warburton. These programs were extremely successful in broadening the engagement with both spaces.

The project brought new audiences into the Gallery and Gardens during the peak visitation of the Cherry Blossom Festival and invited local artists and arts groups to actively participate in creating the Woollen Fernery, a textile-based installation bringing the garden into the gallery.

Volunteer or up to 2 paid staff



Verge Gallery

By a Window

This project existed beyond the format of an exhibition to create connections between people and places. It intended to develop an open platform for conversation about our history, our engagement within community and photography as a privileged medium in social and political consciousness.

A curatorial mentorship opportunity for two University of Sydney (USYD) students and a partnership between the Gallery and the Australian Centre for Photography (ACP), this exhibition engaged with the University of Sydney Union (USU) art collection in a new, contemporary context. Beginning with two photographic portraits by Michael Riley from the USU art collection the exhibition developed to include rarely-seen archival documents, texts and vernacular photographs from the late 19th Century to today.

The project expanded to include partnerships with other local organisations along with a suite of public programs that provided opportunities for community engagement, learning and exchange of knowledge. The exhibition actively developed connections with USYD, Tin Sheds, Boomalli Aboriginal Artists Co-operative, and The Settlement Community Centre. These relationships were utilised in a suite of public programs which included a Redfern walking tour, presented in collaboration with The Settlement.

Volunteer or up to 2 paid staff

EXHIBITION PROJECTS



Verge Gallery D_O_T

Designed as a gallery swap between MOP Projects and the Gallery, this project aimed to expand and engage new audiences. The resulting exhibition at Gallerie Pompom exposed audiences to artists from the Western Desert in a way that challenged how we usually view works produced by Indigenous Australian artists.

This exhibition presented the drawings of six artists from Papunya Tjupi Arts, located in Papunya, near Alice Springs. These artists were Doris Bush, Martha MacDonald, Isobel Major, Candy Nelson, Maureen Poulson and Beyula Puntungka. The drawings were translated into large scale painted installations, saturating the walls with lines and stories from the Central Desert.

The purpose of exhibiting the works in this format was to comment on the representation of Aboriginal art in a commercial gallery context. The accompanying public program furthered this discussion and supported critical conversations.

Social media platforms were utilised to stream and record *Indigenising the White Cube: re-thinking curatorial practices*, a panel discussion addressing issues surrounding the display of Indigenous Australian artworks.

This project demonstrated the importance of collaboration and conversation. It also examined the role of the curator and ethics of working with artists. It purposefully represented works from Papunya Tjupi in unique ways to encourage discussions about contemporary Aboriginal Art.

Volunteer or up to 2 paid staff



4A Centre for Contemporary Asian Art

Sea Pearl White Cloud

This project was realised through collaboration between the Centre and Guangzhou's Observation Society, one of China's most exciting contemporary art project spaces.

The exhibition project was first presented at Observation Society and in a second iteration at the Centre in Sydney which extended the themes and collaboration. Bringing together Sydney-based artist Lucas Ihlein and Guangdong-born, Hong Kong-based artist Trevor Yeung, the collaboration presented new works informed by questions of temporality, exchange and poetics that reflect on the urban condition in the 21st century. Both artists were challenged by the collaboration as it pushed the conceptual and practical aspects of their individual practices to new territories.

The exhibition presented original cultural content that built on the links between the cities of Sydney and Guangzhou and facilitated relationships and outcomes for the future. These relationships have helped the Centre to consolidate its reputation in China, and Asia more broadly, as a leading independent art organisation dedicated to fostering dialogue in the region.

This project was supported by the City of Sydney. Observation Society's exhibition opening was part of the official program of the civic celebrations marking the 30th anniversary of the City of Sydney and Guangzhou Municipality's sister-city relationship.

3 - 10 paid staff



Australian Centre for Photography

Under the Sun: Reimagining Max Dupain's Sunbaker

For this project the Centre commissioned 15 artists to create new works in response to the iconic *Sunbaker* by Max Dupain. The resulting immersive and thought-provoking works explore historical and contemporary views of culture, identity and nationhood, whilst also pushing the boundaries of photography.

The exhibition used *Sunbaker* to scrutinise the devotion to and construction of an icon. The artworks disrupt institutionalised definitions of photography and the tendency to enshrine the singular art object. Artists were encouraged to re-assess, re-interpret and re-situate what this image means in the context of modern Australia.

The wide selection of artists provided a voice for diverse communities to initiate discussions around collective identity and cultural pluralism. The artists revealed the many layers of meaning embedded within this photograph which include depictions of the idealised body, complex gender issues, and sociopolitical ideas.

The project was ambitious in conceptual scope and expansive in the multiple entry points encouraging public engagement. These included curatorial talks and panel discussions, a full colour gallery guide, commissioned videos on individual artists and a high quality education kit.

3 - 10 paid staff



Australian Design Centre

Chili Philly: Crochet Social

The first major solo exhibition of wearable crochet art by artist Phil Ferguson, this exhibition showcased over 29 finished pieces of Ferguson's work, including the headwear that marked the moment of inception for his alter ego 'Chili-Philly'. Ferguson's wearable crochet pieces take the form of ordinary, everyday objects which appear in videos and self-portraits uploaded onto Instagram.

The project celebrated the revival of crochet as a means of fun, cool adornment and used social media to popularise traditional craft practice. The exhibition program was scheduled to coincide with the vibrancy and fun-filled atmosphere of the Sydney Gay and Lesbian Mardi Gras, marking a new partnership between the two organisations.

Public programs and events throughout the show explored craft, crochet, adornment and community, connecting residential communities with visitors to the city and promoting the joys of making. The exhibition was accompanied by an Adorned Market, Cocktails and Crochet social event, kids fibre workshops and professional panels talks all funded by a grant from City of Sydney. An interactive selfie hat station promoted engagement and encouraged visitors to post on Instagram using a series of hashtags.

The sold out professional development program, *Crafty Ways with Social Media* panel discussion was an industry discussion for designers and makers around the role of social media to harness new audiences and promote creative practice.

3 - 10 paid staff

EXHIBITION PROJECTS



Australian Design Centre Clay Intersections

The exhibition presented the work of eight contemporary makers who practise innovative approaches to working with clay and who explore the different intersections of its sculptural and functional qualities. An extensive public program also acted as a launch pad for a suite of new initiatives including a return to retail, an outdoor makers market and a clay community map.

The artists, Bridget Bodenham, Cone 11's Colin Hopkins and Ilona Topolcsanyi, Helen Earl, Tania Rollond, Natalie Rosin, Ulrica Trulsson and Kenji Uranishi, draw their inspiration from the built or natural environment and how our interactions with it enhance the way we live.

The exhibition sat alongside a map of studios, educators, galleries and stores depicting the vibrant ceramics community in Sydney beyond the exhibition. Public programs included workshops, master-classes and a one-day outdoor curated ceramics market. A documentary film was made of each of the makers in the exhibition along with a compilation shown in the gallery space. The project demonstrated a commitment to contemporary craft, which assisted the Centre to forge new partnerships and paved the way for new initiatives including a new retail space Object Shop, a series of markets and Sydney Craft Week.

The exhibition was so successful it will tour selected regional galleries in 2018 and 2019.



Australian Design Centre Object Therapy

This project explored creative transformation and the notions of value and repair. Twenty-nine broken objects were submitted by members of the public to a team of repair researchers which then underwent 'therapy'. The exhibition encourages us to rethink our habits of material consumption while raising awareness around creative repair. Showcasing innovative design solutions and exploring the attachments we form with objects, it encourages all Australians to consider the many ways of reducing waste.

This innovative, collaborative project incorporated multiple partners including Hotel Hotel, UNSW Art & Design, the ANU School of Art & Design along with 30 designers and makers. The exhibition was a practical study of repair and design.

The project entered the conversation about waste playfully, while aiming to build an active knowledge around repair, the design process, objects and their meaning. Often, repaired objects are perceived as being of less value. The exhibition challenged this preconception by celebrating repair as a creative process that can add value.

The exhibition was accompanied by a series of programs including a Repair Fair and local repair resource to encourage audiences to rethink patterns of consumption and waste. It is also scheduled for a national tour to regions throughout Australia.

3 - 10 paid staff

3 - 10 paid staff



Bathurst Regional Art Gallery

Beyond Belief: The Sublime in Contemporary Art

Curated by Richard Perram OAM, this exhibition presented cutting edge works by ten leading contemporary Australian artists. Artists Daniel Askill, Daniel Crooks, Michael Gallop, Sam Jinks, Christopher Langton, Ron Mueck, Adam Norton, Baden Pailthorpe, Patricia Piccinini and Ricky Swallow were asked to investigate and reinterpret the notion of the sublime in contemporary art.

Although the sublime has been a recurring preoccupation in art since the 17th century, this exhibition sought to reinvent the concept of the sublime for modern audiences. Moving away from historical associations with the natural landscape, the works investigated the sublime as a powerful tool for inspiring awe, dread and wonder in viewers. Overall the exhibition had a profound impact on gallery audiences and wowed them with its breathtaking beauty and immersive surrealism.

The exhibition was ambitious in terms of both scale and intent, taking audiences on an emotional, aesthetic and existential journey which was literally beyond belief. The calibre of the artists was a strong drawcard for visitors as it provided regional access to works not usually shown outside of metropolitan centres.

3 - 10 paid staff



Blue Mountains Cultural Centre

Landmarks: Featuring works from the John Kaldor Family & Art Gallery of New South Wales collections

Curated by Anthony Bond OAM, this exhibition explores the shifting perception of landscape art in the late 20th and early 21st century focusing on human relationships with the land. Our current relationship with, and concern for the environment in contemporary artistic practice makes this a highly relevant exhibition.

The exhibition made use of one of Australia's most significant collections—The John Kaldor Family Collection—and through the creative responses of some of Australia's most exciting contemporary artists, presented its works in a new context. New work was commissioned with funding support from Create NSW.

Working in partnership with AGNSW allowed both organisations to share knowledge and resources and provide professional development opportunities. This project provided opportunities for collaboration between artists and communities with the result being a multi-layered, inspiring and engaging experience for visitors and participating artists.

The exhibition toured to two other regional galleries: Tamworth Regional Gallery and Murray Art Museum Albury, providing access to works from the internationally renowned collection to more than 12,000 visitors.

3 - 10 paid staff

EXHIBITION PROJECTS



Hazelhurst Regional Gallery & Arts Centre

Nganampa Kililpil: Our Stars - Art from the Anangu Pitjantjatjara Yankunyjatjara (APY) Lands

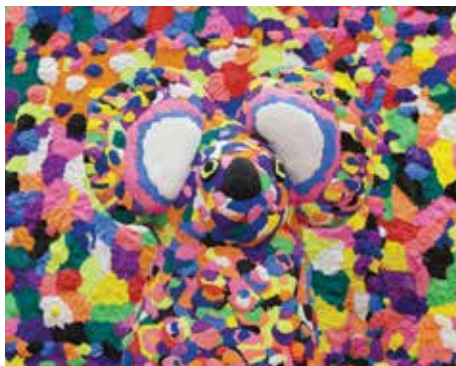
This project, produced in partnership with artists from the APY Lands in remote South Australia, was the first major exhibition bringing over 100 artists from the seven major APY Lands art centres together, the first major survey of artists from the APY Lands held in Australia, and the most significant and ambitious exhibition of Indigenous art at the Gallery.

The exhibition included new and commissioned works in a range of media and was supported with public programs, a short film featuring interviews with the artists, an exhibition-specific website and a free mini-catalogue/poster.

The project was developed in direct partnership with the artists. Artist groups were consulted during the decision-making processes around artwork proposals and steered the direction and wider aims of the exhibition. This collaboration gave the APY Lands and artists invaluable exposure with strong media coverage and ensured major artworks were acquired by state gallery collections.

A diverse public program incorporated education resources about the artists, Pitjantjatjara language, important Anangu concepts and shared creation stories. Several of the artists also gave talks, performances, workshops and interviews at the free Open Festival day.

3 - 10 paid staff



Hazelhurst Regional Gallery & Arts Centre

Wonder - Contemporary Art for Children

This was the first major exhibition curated by the Gallery specifically for children. Asked to respond to the idea of wonder, wonderment or wonderland, seven artists/collaboratives were commissioned to develop new work for the exhibition.

All works were interactive and artists used durable materials to withstand repeated physical engagement by children of all ages. Through this direct engagement the usually calm and quiet gallery became an activated and highly animated space—encouraging creativity in children and promoting a continuity of playfulness and imagination into adulthood.

The installations enabled visitors to engage with the artworks, the artists and other visitors through interaction and creative play. The exhibition aimed to introduce children to contemporary art while demystifying the gallery experience. It focused on the importance of play and its role in developing creativity in children, as well as encouraging creativity and innovation into adulthood.

The aim of the project was to show that art is about creating and it doesn't need to be expensive or unattainable. It can be about using everyday materials and turning them in to something new and engaging.

3 - 10 paid staff



Maitland Regional Art Gallery

Lionel's Place: Lionel Lindsay from the Maitland Regional Art Gallery Collection

In 2016 the Gallery accepted an extraordinary donation to the collection: more than 180 artworks by Lionel Lindsay. This project was created to promote the collection, educate audiences about the artist and celebrate the exceptional gift to the City of Maitland. The results included a high-quality exhibition, resources and programs equal to those delivered by state institutions.

This exhibition told the story of a 20th century artist in a contemporary way to maximise engagement of 21st century audiences of all ages and abilities. To do this multiple project components were developed including an exhibition catalogue, mobile app, informative activity Artcards and a range of public programs.

A children's storybook was also produced to provide a younger audience with a more accessible and age appropriate publication than the usual exhibition catalogue. It is a stand-alone book that can be enjoyed without access to the original work giving it relevance beyond the exhibition. It is also a permanent resource, promoting the collection to a younger audience.

The extended exhibition period of twelve months enabled visitors to return multiple times prompting a 'slow down – look closer – look again' approach. Return visitation increased significantly over the course of the exhibition.

3 - 10 paid staff



Mosman Art Gallery

Tokkotai: Australian and Japanese Artists on War and the Battle of Sydney Harbour

This immersive exhibition experience was staged in a former naval fuel tank on Sydney Harbour and was timed to correspond with the 75th anniversary of the Battle of Sydney Harbour. This Battle, a surprise attack by Japanese submarines on Sydney Harbour, left an indelible mark on Australian identity and the course of our history. In commissioning and developing an exhibition about this important but underexplored topic the Gallery worked with over 300 community members in Sydney, Naoshima and Tokyo. Artists included Michelle Belgiorno, Ken Done, Jennie Feyen, Sue Pedley, Miku Sato and Gary Warner.

The T5 Camouflage Tank is a generally unknown part of the landscape and the project provided a rare opportunity for the public to access this site. The project aimed to animate the space for on-going cultural use. Although not controlled by the Gallery, the project demonstrated the potential of the site for other projects attracting the interest of major bodies including the Biennale of Sydney, the Art Gallery of NSW and Kaldor Public Art Projects.

The international collaboration was an ambitious project for a regional gallery. This approach expanded the project to have an international impact and its consultation with Australian and Japanese communities anchored the project within the collective psyche of both nations.

3 - 10 paid staff

EXHIBITION PROJECTS



New England Art Museum Resplendent

This exhibition highlighted female artists from the Gallery's collection that experiment with and demonstrate an affinity for colour. The exhibition aimed to draw attention to the historical and continuing under-representation of women artists in public collections and major exhibitions and at the same time demonstrate the many important contributions women artists have made to art practice.

Using colour as a broad thematic framework for the exhibition ensured a diverse range of artwork could be displayed cohesively. The exhibition included 67 paintings from 1919 to 2007 presented across a number of different genres including portraiture, still life, interiors, expressionistic landscape and abstract works.

During the exhibition complimentary and integrated programs were held at the Gallery. These included a children's trail and activity workbook, curator tours and the Gallery's on-going Adopt-An-Artwork program which supports collection conservation. Over 300 school children also visited and engaged with the exhibition's content through curator tours and the activity sheets provided.

A broad social media campaign ran in support of the project including the painting of the day hashtag on Instagram to highlight individual works from the exhibition.

3 - 10 paid staff



Newcastle Art Gallery MAGIC MIKE: Michael Zavros

As part of the Gallery's commitment to working directly with leading contemporary artists, artist Michael Zavros was engaged as the exhibition co-curator. Drawn from the Gallery's holdings, private and public collections the exhibition articulated the idea of 'body beautiful' and contemporary society's obsession with self-perfection and vanity. Using strategies to link Newcastle's gym culture to the Gallery provoked new insights into Zavros' practice and gained new audiences.

This comprehensive exhibition included integrating gym equipment into the gallery space as sculpture. These were then activated in bi-weekly choreographed gym performances. These performances interrupted the conventional, quiet or serious nature of the Gallery and drew in Zavros's highly polished paintings to connect with the sculptural weight of the ubiquitous gym equipment. Including the equipment added a new dimension to the work and drew in different audiences.

For the duration of the exhibition Zavros was invited to post his own content to the gallery's Instagram page as part of an 'Artist Takeover'. Utilising an artist to curate and narrate the Gallery's Instagram feed was highly successful and resulted in 1,526 views.

3 - 10 paid staff

GALLERIES



Art Gallery of New South Wales, Heide Museum of Modern Art and Queensland Art Gallery

O'Keeffe, Preston, Cossington Smith: Making Modernism

This exhibition celebrates the work of three pioneering artists who made distinguished contributions to the development of modernism. While the artists Georgia O'Keeffe, Margaret Preston and Grace Cossington Smith have long been celebrated at a national level, the exhibition registers their significance in international terms, revealing them as great modernist artists in a global context. By presenting these three artists side by side and exploring their parallels audiences discover a new way of seeing and thinking about these artists' works.

The project was the outcome of an incredibly successful partnership between Heide Museum of Modern Art, Queensland Art Gallery | Gallery of Modern Art, the Art Gallery of New South Wales and the Georgia O'Keeffe Museum in Santa Fe, United States. Bringing together around 30 works by each artist the project developed out of intensive discussion and research between collaborating curators from each institution resulting in a significant exhibition and comprehensive publication.

The combined expertise and shared dedication from all four institutions bridged distances between cities and countries and resulted in an equal and generous platform from which all team members could contribute.

11 + paid staff



Campbelltown Arts Centre

Myuran Sukumaran: Another Day in Paradise

The first major exhibition by Myuran Sukumaran, this project presented the significant body of work he produced while incarcerated in Bali's Kerobokan Prison, Denpasar and during the final 72 hours of his life, spent on Nusa Kambangan Island.

Alongside over 100 artworks by Sukumaran, the Gallery commissioned artworks by six leading Australian artists; Abdul-Rahman Abdullah, Megan Cope, Jagath Dheerasekara, Taloi Havini, Khaled Sabsabi, and Matthew Sleeth. The commissioned artworks explored the transformative power of art, the death penalty and profiled human rights globally through multiple layers of social justice.

The commissioned artists got to know the Sukumaran family and grew their works in response to their developing connection. The exhibition and accompanying symposium series responded to the death penalty and profiled human rights which triggered debate on these contentious issues. The exhibition invited us to consider the power of art to provoke change and how justice could be sought if human rights and rehabilitation were at its core.

Myuran Sukumaran's story was proof of the true potential for art to change lives. With this concept at its core this exhibition presented his work against the backdrop of one of the most complex and important issues of our time.

11 + paid staff

EXHIBITION PROJECTS



Carriageworks, Art Gallery of New South Wales and Museum of Contemporary Art Australia
The National

The result of a major new partnership, this project presents a biennial survey of the latest ideas and forms in contemporary Australian art.

A single curated program presented across the three organisations, the large-scale exhibition enabled a strategic approach to programming which was grounded in collaboration and innovation. The exhibition presented a mix of emerging, mid-career and established Australian artists. Collaboration enriched the curatorial process and resulted in dialogue between works in different locations as well as synergies in research and in the commissioning of new work.

Held over three months the exhibition attracted over 300,000 visitors, with a high level of cross institutional visitation and a strong digital engagement. This major new initiative reinforced Sydney's position as the national leader in presenting relevant and engaged contemporary arts and cultural programs and in doing so raising the profile of Australian arts practice among both national and international audiences.

The exhibition was complemented by public programs including extensive digital content (15 videos) and artist talks, performances, curator's talks, an educator conference, family and kids activities, student forums, and sell-out bus tours to all three venues.

11 + paid staff



Museum of Contemporary Art Australia

Tatsuo Miyajima:
Connect with Everything

Tatsuo Miyajima is one of Japan's most renowned contemporary artists, known for his ambitious and technologically driven LED sculptures and installations. This exhibition was the artist's first major survey in the Southern Hemisphere. Curated by Rachel Kent, the exhibition encompassed key works from across his extensive career. It also included a selection of the artist's sketches and prototypes which had not previously been exhibited publicly.

The gallery produced a suite of rich and engaging resources for the exhibition, including an in-depth video interview filmed at the artist's studio; innovative and bilingual online content; a dedicated exhibition website; exclusive digital and print content that provided further information on the artist's practice, exclusive interviews, and behind-the-scenes installation. A comprehensive catalogue was also produced.

Extensive public and educational programs drew on themes in the exhibition. An activity booklet and creative space for children allowed families to explore key ideas beyond the exhibition. Visitors of all ages were invited to turn light into music, meditate on an enormous lotus leaf or create their own animated drawing.

11 + paid staff

GALLERIES

EXHIBITION PROJECTS



Adelong Alive Museum

Golden Fleece: The Adelong Shearers

Curated by Margaret Bentley and installed by museum volunteers, this exhibition tells stories of the shearing industry in the Adelong district. Featuring objects from the Museum's collection and on loan from members of the local community it highlights the rich rural history of Adelong and demonstrates the commitment and skill of the Museum's volunteer team.

Much has been researched and written on the gold mining history of Adelong and this has, at times, overshadowed the important role of the rural sector in the area. Sheep farming and its allied industries became one of the largest employers in the district in the early 20th century. This exhibition not only presents artefacts associated with the shearing industry, but more importantly focuses on the accompanying stories.

Rigorous research and interviews compiled for the exhibition have become a valuable resource for the Museum and the wider community. The use of traditional terminology in the shearing sheds, the names and locations of the big shearing sheds in the area, the names of shearers and other workers is invaluable and has been presented to audiences in a series of 16 interpretive panels designed by Angela Pearce Graphic Design.

This research will also be published as a book and made available on social media.

Volunteer or up to 2 paid staff



Fairfield City Museum & Gallery

A Home Away from Home: Exploring Fairfield City's Multicultural Clubs

This exhibition told the shared story of many migrants who search for a sense of place and belonging after arriving in a new and foreign land. The exhibition highlighted the threads common to diverse migrant stories as they work together to build a place of sanctuary and a place to share culture and language.

The project featured an exhibition exploring fifteen different ethnic clubs, and a series of interactive public programs celebrating cultural diversity including the *Living Cultures Festival*, *Italian Stories of Belonging* and *Assyrian Stories of Belonging*. It was the first time this broad cross-section of the community was drawn together into one exhibition and contributed a collective voice to diverse communities established in Fairfield.

The exhibition combined multiple modes of storytelling featuring art, oral histories, and film, as well as costumes, artefacts and objects reflecting numerous different cultures, complemented by the photography of Helen Tran.

The project's success is evident as it introduced new communities to the Museum; their responses showed the development of a sense of ownership and belonging. Community groups could celebrate their differences whilst recognising the common threads it takes to make a life in a new land.

Volunteer or up to 2 paid staff



Griffith War Memorial Museum

A Tribute

This project was a collaboration between local artist Sam di Fiore and local ex-serviceman Max Hamilton. Inspired by Hamilton's recollections, the artist conceptualized a mural telling the story of Australian Victoria Cross recipient Thomas Currie 'Diver' Derrick. Hamilton served alongside Derrick during Australia's campaign in Borneo in World War II.

This project embraces elements of Griffith and Australian culture and history. Fiore presented his proposal to the War Memorial Museum committee and to the Griffith RSL sub branch.

The mural was developed through detailed interviews and referenced Hamilton's book *Days of My Life* as an additional resource. Fiore also prepared detailed sketches and outlines for his work. He analysed uniforms and weapons and called on experts to ensure his work was an accurate representation of the conditions.

As Fiore's health failed he spoke to fellow artists about his project but was unable to complete the mural before his death. The mural remains unfinished as it was decided the artwork should be displayed as the artist had painted it. The shadowy figures in the background are now perceived to be the ghostly and threatening features of jungle warfare.

Volunteer or up to 2 paid staff



Temora Rural Museum

Bland/Temora NSW Rural Fire Service Community Engagement Centre

This project addresses the compelling need to raise and maintain awareness of the vital service the Rural Fire Service (RFS) provides within the local community. It also aims to cultivate within the public a sense of pride and ownership of the heritage of RFS because it relies upon continual engagement and commitment of new volunteers.

The exhibition is presented as a fully functioning NSW RFS facility that reflects the evolution of the modern rural fire fighting unit. The exhibition provides the visitor with interpretive information explaining its development.

While it is closely associated with the other more traditional emergency service exhibitions developed by the Museum this Centre sets a new interpretive benchmark as it presents a record of the evolving heritage of a major current organisation in a setting faithful in every detail to its present function.

As a fully functioning component of an active Brigade the exhibition space can, and will, be used to host RFS based activities and events and it is therefore expected to enjoy ongoing support as a vibrant showcase of RFS culture.

Volunteer or up to 2 paid staff

EXHIBITION PROJECTS



Albury LibraryMuseum

Class Rules: Educating Albury Since 1850

This project examined education in Albury since the first community school was established in 1850. The exhibition looked at the ways schooling evolved in and around the city, including the various social or political influences. It was an inclusive, evocative and fun exhibition about an important part of everyone's life experience and a vital part of every community.

Objects and photographs were divided into six exhibition themes. To further engage audiences pop-up facts were displayed through the exhibition and visitors were invited to share their memories of schooling on a large blackboard wall.

An important and innovative feature of the exhibition was the implementation of vision-assisting technology for the vision impaired. The Museum worked directly with Vision Australia in developing the exhibition to increase access for these audiences. One of their suggestions was to incorporate vision-assisting technology called the Pen Friend.

Already widely available, the Pen Friend uploads voice recordings to labels which can then be scanned by the device and the recordings played aloud. Staff recorded a fun audio guide, describing the action in a photograph or the colours and texture of an object on display. Audio material was provided for every item in the exhibition.

3 - 10 paid staff



Hurstville Museum & Gallery

Tying the Knot: Wedding Stories & Beyond

This community-engagement project was developed to explore the theme of weddings in a unique way. The interpretation of the exhibition was enhanced by combining personal stories and objects from the community, museum collection items and wedding facts into one cohesive exhibition narrative.

Exhibition themes were selected from a community call-out which led to members of the community co-curating the exhibition narrative. Participants of varying ages and cultural backgrounds shared their stories and memorabilia which enabled the Museum to present an insight into Hurstville's diverse community. Visitors could learn about the restrictions on silk dresses from a display featuring wartime weddings, the wedding celebration of a same sex couple, and the proceedings of a traditional Korean wedding. Six personal stories from the community created an intimate narration of the wedding theme which directly engaged visitors with the exhibition and helped them to revive their own memories.

Objects selected from the museum's collection were delicate items, including textiles, like fine lace collars and sugar art wedding cakes. Due to preservation requirements these items are rarely exhibited but using the wedding context these items could be displayed together.

3 - 10 paid staff



Museum of the Riverina Talking Machines

This project uses film to bring a century of technological and social innovation from rural Australia to light. Forty-three short films focus on the machines that transformed regional Australia and capture the recollections of people who still remember using them.

A custom website delivers all the films and specially developed education resources which can be found by searching theme and region. These educational resources are an invaluable resource for high school history teachers. They comprise 43 sets of curriculum-targeted classroom notes aimed at Stage 5 History students learning about the Australian experience of the Industrial Revolution.

By focusing the films around significant machines in the Riverina region the project intertwines social and technical histories in a fresh and appealing way. It reveals how and where technological advances occurred, and how each innovation changed the shape of rural communities.

Footage was created of old agricultural machines—now preserved by regional museums—fired up and put back to work. Archival footage, photographs and research material were added so that each story was presented in a compelling and vivid way.

The oral histories capture local stories of ingenuity and survival across the Riverina region. They also reveal how global events affected local lives in farms and country towns in regional Australia.

3 - 10 paid staff



Museum of the Riverina We Are Here

This exhibition sought to provide a history of Wagga Wagga from the perspective of the local LGBTIQ community, past and present. The project was grounded in participation, and relied upon collaboration and consultation from the community to create an engaging museum experience.

The exhibition challenged many of the stereotypes around LGBTIQ life in the country. It told national stories through a local lens to form an exhibition that was honest, accurate and humorous. Often seen as a 'risky' topic, the Museum challenged the belief that LGBTIQ exhibitions and stories will result in negative repercussions for regional cultural institutions.

The innovative project utilised queer history methodologies to flip standard museum practise. Voices were central to the exhibition content, with quotes, personal stories and oral history recordings used in preference to the anonymous words of the curator.

The close community collaboration and flexibility of the curatorial staff made sure that LGBTIQ history was being represented authentically. It also ensured that a range of themes and topics were covered that moved beyond the popular images and stereotypes of LGBTIQ culture.

3 - 10 paid staff

EXHIBITION PROJECTS



Old Government House

At Home: Modern Australian design at Old Government House

This exhibition created a unique and sophisticated dialogue between contemporary Australian design and the Museum's collection. Curated by design expert David Clark it transformed the Museum by juxtaposing modern domestic design and the Museum's colonial furniture.

Objects were selected that echo Australia's design past and disrupt convention to offer a new perspective on the significance of the permanent collection, whilst also creating an entirely new environment to celebrate contemporary Australian design.

The Museum had not changed its displays in a significant time, using static furniture displays to illustrate its narrative with audience visits via guided tours. This had built a barrier to attracting new audiences. Like many house and heritage museums across Australia, audience retention and growth is a prime concern. This project's unique methodology attracted visitors from the design community, young people and students, whilst also adding a new layer of meaning for its existing community.

The project demonstrates that museums can be successful when they are brave in their storytelling and use their core stories as a platform to develop themes which connect with contemporary life.



Australian Museum

Transformations - Art of the Scott Sisters

This exhibition allowed visitors to immerse themselves in the life and art of two of Australia's first professional female artists; sisters Harriet and Helena Scott. The exhibition was designed to introduce visitors to these remarkable women, their artistic talent, scientific contributions, struggles and legacy.

Presented side-by-side for the first time, the sisters' paintings were displayed with the actual specimens they drew. Featuring 41 original artworks and hundreds of entomology specimens, the space was enlivened with large scale animations and digital projections of the women's art.

Notebooks, correspondence, sketches and drawings along with enlarged wall quotes presented each woman's voice and set the exhibition's tone—placing their art in the context of women's struggle for education and recognition as artists, scientists and professionals in 19th century Sydney.

The exhibition used heritage display cases to give a sense of a bygone era. Three commissioned projections, including one animated sequence, brought details of the women's work and historical portraits to life. These projections were set to a musical score that harked back to the 19th century to encourage visitors to contemplate the lives and legacies of the Scott Sisters.

3 - 10 paid staff

11 + paid staff



Australian National Maritime Museum

Escape from Pompeii: The Untold Roman Rescue

This exhibition tells the story of the eruption of Mount Vesuvius in 79 AD that famously buried and preserved the towns of Pompeii and Herculaneum.

Part of the untold story is the crucial role of the Roman Navy in the formation and maintenance of the Empire. The exhibition examines the Roman Navy and its impact on the maritime and riverine port of Pompeii and cities around the Bay of Naples. The narrative thread of the exhibition was told through quotes from Pliny the Elder's writings and letters to give an ancient Roman perspective on the displayed objects and to describe the eruption and rescue attempt.

The exhibition design used contemporary images of the Italian landscape to contextualise the 2,000 year old objects. Wall frescoes from the period were reproduced as wallpaper at actual size to be evocative of interiors of the era to providing an immersive experience.

An educational backpack was developed with the exhibition to provide a richly layered interpretation for younger audiences in three distinct age brackets, enabling them to explore the narrative and the sometimes challenging material in an age appropriate manner.

11 + paid staff



Museum of Applied Arts & Sciences

Icons 3D Touchscreen Interactive

In conjunction with the *Icons* exhibition the Museum developed an interactive touchscreen installation and app. The exhibition featured a selection of over 70 celebrated and rarely-displayed objects from the Museum's collection to explore what makes an icon in the 21st century.

This project used new technology to offer visitors a way to explore and virtually interact with iconic objects from the collection. In collaboration with experts from University of Technology Sydney and CSIRO, some of the most remarkable objects from the collection were scanned to create high-resolution 3D models. An app was developed to present these models on large touchscreens installed in the gallery.

The screens invite visitors to touch and manipulate the 3D models. The models feature highlight spots, and when touched each spot triggers a particular view of the object accompanied by an expert curator's insights into its materiality and significance.

The project was designed to allow visitors to do something unprecedented—to virtually touch, rotate and examine the objects at their own pace—using intuitive gestures. The project team combined a number of innovative new technologies (high resolution 3D scanning, 3D viewer application development, large format touchscreen displays) to build and deliver this experience.

11 + paid staff

EXHIBITION PROJECTS



National Trust of Australia (NSW) and NSW Reconciliation Council

NSW Schools Reconciliation Challenge Statewide Tour

In 2016 the NSW Reconciliation Council (NSWRC) and the Trust partnered to present the inaugural Regional Tour of artworks from the Schools' Reconciliation Challenge (SRC), an annual art and writing competition for NSW school students. Students were asked to create artworks inspired by the theme, 'always was, always will be' and to reflect on what reconciliation means to them.

One of the biggest achievements of the project was outreach and networking with local Aboriginal communities around the state. Respecting the history of harm and legacy of trauma within Aboriginal communities in Australia, the Trust worked alongside the NSWRC to conduct culturally appropriate launch events to highlight local Aboriginal histories and culture and to prioritise Aboriginal voices.

The Trust worked collaboratively with the NSWRC in Yass, Armidale, the Blue Mountains and Dubbo to reach the shared target audience. Relationships were forged with local schools, demonstrated by large numbers of local students in attendance.

The exhibition travelled to properties around NSW, including Cooma Cottage, Yass, Saumarez Homestead, Armidale, Woodford Academy, Blue Mountains and Dundullimal Homestead, Dubbo.

11 + paid staff



Sydney Jewish Museum

The Holocaust

This exhibition marked the first major redevelopment of the museum's Holocaust exhibits since its opening in 1992. The impetus for developing the new exhibition was the passing of the survivor generation and the desire to preserve and convey their voices for generations to come. From the project's inception to its conclusion, the museum considered what this voice entailed and what it meant to be faithful to the survivors' experiences and memories.

A variety of tools were used to engage visitors. Video was used throughout the exhibition to create a dynamic space and add movement. Interactive camp map screens and massive concentration camp map projections were used not only to make the space more interesting but to allow visitors to engage with material from an overview down to the detail.

The display *Remnants* features items from the museum's collection without obvious historical significance. They are instead holders of memory, items that have come to represent the experience of their owners. Walking the fine line between hope and despair this interpretation is one where damage is not denied but resilience is acknowledged, and where the intergenerational transmission of trauma is explored, debated and discussed.

11 + paid staff



Sydney Living Museums

Demolished Sydney exhibition and program series


This exhibition and talk series remembered key buildings that once shaped the city's skyline. The project investigated how built identity defines a city and the way each generation values and preserves the heritage of the city they inherit.

Sydney has been in a constant state of building and rebuilding and the way we value the city's heritage has, like the city itself, evolved over time. Demolitions have been a constant part of the city's evolution and behind every demolition lies the fascinating story of a changing city and its people.

The exhibition connected with visitors on a personal level, tapping into people's nostalgia for their city. Oral histories and interviews with people who lived or worked at the sites and fought for or opposed the demolitions gave a personal insight into the significance of these places.

These stories highlighted the importance of our city's heritage and encouraged visitors to recognise and value what remains. They also highlighted the need for cities to change and adapt and prompted discussion about the value of conservation. This unique project encouraged conversation about the heritage of our city and explored how and why city's change.



A photograph of a room with red velvet curtains, a chandelier, and a red sofa. The room is elegantly furnished with a large window, a small table, and a chair. The red velvet curtains are the focal point, framing the window. A chandelier hangs from the ceiling, and a red sofa is visible in the foreground.

Nominations in the Capacity Building, Capital & 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.

**CAPACITY BUILDING,
CAPITAL &
SUSTAINABILITY
PROGRAMS**

CAPACITY BUILDING, CAPITAL



Port Macquarie Museum

The Forest Courtyard

This project is the result of a unique partnership between the Museum and Forestry Corporation to showcase North Coast forest hardwoods, provide visitor information about the region's forests and to highlight the region's rich timber history. The courtyard is an architect designed outdoor space for visitors to enjoy and is home to *Forest the Koala* by local artist Pauline Rood. It is part of the award-winning *Hello Koala Sculpture Trail* by Arts and Health Australia.

The partnership has provided many benefits including: infrastructure investment, a new outdoor exhibition and public programs space, ongoing marketing, promotion and support, as well as attracting new visitors. The project has also expanded and enhanced the museum's relationships with the wider creative and cultural community through Arts and Health Australia and initiatives who want to make use of the outdoor space.

The project also addresses several of the recommendations in the museum's 2014 Cultural Tourism Plan. It will facilitate a new museum entry in the future, reducing the visitor and cultural tourism impact on the Museum's Heritage building.

Volunteer or up to 2 paid staff



Mosman Art Gallery

CREATE!

This program was launched to enable the expansion of the Creative Circle, the Gallery's core donor group and a yearly subscription program, with the aim to secure long term private sector support and provide a base for future extensive giving campaigns. It aimed to consolidate the existing patronage of this group and to ask for additional support from which to expand and attract new donors. The success of the project allowed for the extension of the Philanthropy Officer position which provides a solid foundation for future giving campaigns.

Leveraging on the success of the *Bungaree's Farm* project, the campaign sought to provide a tangible opportunity for donors to connect with the project.

A series of 24 carved trees *Country* by Aboriginal artist Warwick Keen, acquired from the *Bungaree's Farm* exhibition, were installed as permanent sculpture in the gallery forecourt. Donors were offered the opportunity to sponsor one of the carved trees with names of donors listed on a bronze plaque adjacent to the installation. New donors were given a one year membership of the Gallery's Creative Circle. Donations were matched through the Creative Partnerships Australia *Plus 1* program, effectively doubling the impact of the program.

The Gallery has continued to build on the success of the campaign, with the program retaining existing members and attracting new members.

3 - 10 paid staff

& SUSTAINABILITY PROGRAMS



New England Regional Art Museum

Sustainable NERAM

This fundraising and capital works program has helped the Museum to raise over \$500,000 for major capital works over the past two years. These funds have contributed to major infrastructure developments which have improved the operations of the building and its energy efficiency.

The Museum was originally constructed in 1983 and the building no longer met current standards for sustainability, energy efficiency and design. In response the Sustainable NERAM framework was developed to energise the Museum's supporter base, maximise opportunities for funding and reduce the costs of running the facility.

The program guidelines have supported a number of activities. These include the purchase of LED exhibition lighting systems to replace the incandescent system, support to purchase & install solar panels on the roof and to replace exterior cladding on the building to improve its thermal profile. Other activities have included tinting windows, replacing other lighting with LED fittings and installing blinds and panels to reduce natural light and heat loss.

The Museum is currently undergoing a Sustainability Competency & Opportunity Rating & Evaluation (SCORE) to identify gaps in current practices and procedures and identify opportunities to further improve the sustainability of its operations.

3 - 10 paid staff



Penrith Regional Gallery & The Lewers Bequest and Museum of Applied Arts & Sciences

Gravity (and Wonder)

Marking the beginning of a long-term partnership this vibrant three month program included an exhibition, artists and scientist residencies and a wide range of public programs including astronomy, workshops and a symposium focusing on art and science.

The partnership celebrated curatorial excellence throughout the exhibition and increased staff capacity by providing professional development opportunities for each organisation. It also increased equity for Western Sydney and regional audiences by providing access to a state institution and engaged these new audiences by responding to regional needs through the prism of STEAM.

Significant innovations resulting from this project include developing institutional working relationships and enhancing the profile and esteem of both organisations. The residency program paired artists with scientists from Western Sydney University (WSU) to develop new research practice and artworks for a resulting exhibition. These innovations strengthened professional working relationships with WSU and promoted the Gallery as a significant community resource in arts and science education. Media coverage introduced new audiences and the Museum increased its capacity to present and exhibit in the Western Sydney regions.

3 - 10 paid staff

CAPACITY BUILDING, CAPITAL



Western Plains Cultural Centre Drama - a black box theatre

This project was a capital works program to refurbish a venue within the Centre to serve as a black box theatre. The refurbishment project was based on a report into the use of the Centre which identified that the art studio was not being utilised. A tour of similar facilities and discussion with local community members established that Dubbo lacked a venue for small theatre/film/dance performances.

The rarely used art studio underwent a major refurbishment that included removing the ceiling, the installation of modular tiered seating, professional theatre lights, sound and other AV equipment. The room was made lightproof, curtaining helped to create stage presence and the space was painted a suitably dramatic black.

The project provided a space for local creatives to experiment with material and genres that may not attract a large audience. It also recognises the range of artistic, creative and cultural expression that exists in regional areas. Whether it be the CaLD community bringing rich traditions of dance and song, young people experimenting with digital storytelling or local dance companies creating new work, theatre is a new avenue for the community to define and celebrate itself and is a radical departure from current programming.

3 - 10 paid staff



Museums Discovery Centre Shared Museums Collections Storage Project

This unique partnership between Museum of Applied Arts and Sciences, Australian Museum and Sydney Living Museums provides a shared, state of the art, collection storage facility for the three organisations together with a visitor facing facility that explores approaches to Visible Collections Storage. The project provides improved access to the state's collections and increased educational and social opportunities for the people of NSW and Western Sydney in particular.

The project increases the capacity for participating museums to expand their collections into the future. It also increases the Centre's capacity to share the treasures of the state's collections through behind the scenes tours, programmed Open Weekends and day-to-day visitor experiences.

The unique facility supports cross-museum information and skill sharing with collaborative approaches to education programming and public events and shared strategies for collection management, object movement and facilities maintenance.

The Centre increases the capacity of each museum to support sector capacity and sustainability through increased outreach to regional, small and volunteer museums workshops, training programs and professional development opportunities held in accessible, purpose built facilities.

11 + paid staff

& SUSTAINABILITY PROGRAMS



Sydney Living Museums

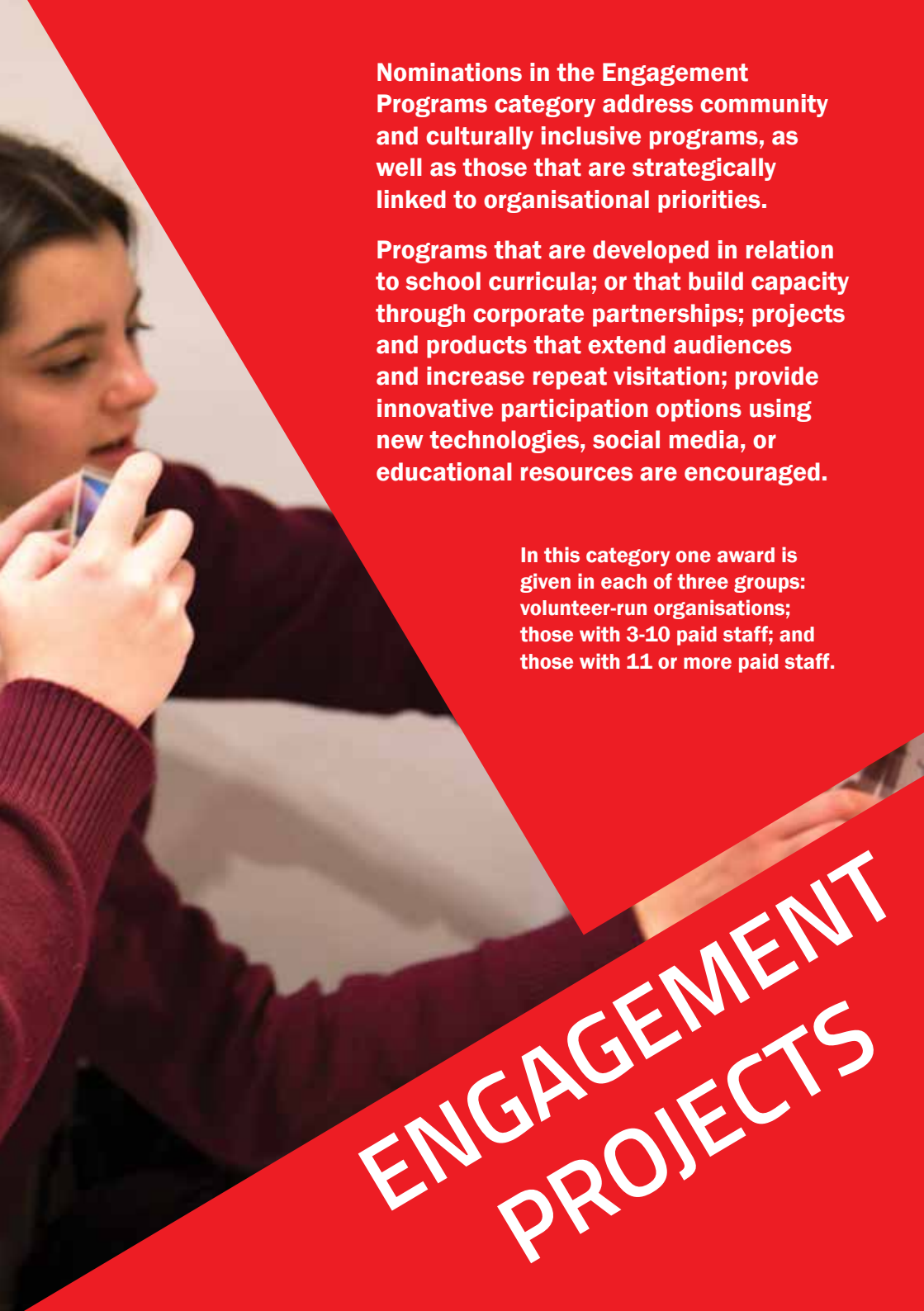
Vaucluse House Drawing Room and Orientation Room refurbishment

This refurbishment project has seen the transformation of two key spaces at the historic property for the enjoyment of the next generation of visitors. The drawing room is considered one of the finest surviving colonial interiors in Australia. The 2017 refurbishment was a labour of scholarship, dedication and care, drawing upon authentic sources and traditional trades. The project saw the design and creation of new window furnishings including delicate trimmings, and the re-upholstery of furniture with provenance.

The orientation room has been redesigned to enhance visitors' understanding of the site's complex history through the creation of a display, orientation and rest area. Visitors can now access a detailed interpretation of the site. The multi-layered semi-permanent display incorporates bespoke joinery, interpretive panels and audiovisual components. The refurbished orientation space has provided the opportunity to assess, conserve and display rarely seen treasures from the Vaucluse House collection.

The fundraising campaign used to fund much of the project increased the profile of the Museum within the community and nurtured existing relationships. This has in turn provided opportunities for ongoing philanthropic support. The participation of volunteers has also provided an opportunity for co-creation and a shared sense of ownership and investment in the project.





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
PROJECTS**

ENGAGEMENT PROGRAMS



Illawarra Regional Museums Network

Wollongong Heritage and Stories: Virtual Museum Website and Digitisation Project

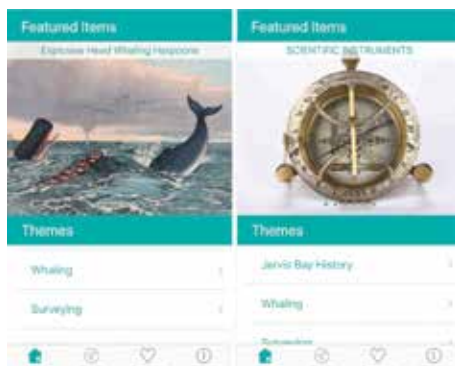
This project was a skills development and networking opportunity for the many museums and historical society collections across the Illawarra. It was funded through an M&G NSW Regional Museum Networking Grant.

Volunteers worked to produce a website showcasing significant local objects and stories. This virtual museum was used to promote the Museum Network to local communities in order to generate a sustainable network of museums and to focus regional activity.

Four community museums were trained in eHive and were supported to digitise their collections. By providing museum volunteers with training and skills this sustainable model empowered them to take the lead to record their collections rather than relying on external consultants.

Contributing organisations are; Australian Motorlife Museum, Australia's Industry World, Balgownie Heritage School Museum, Black Diamond Heritage Centre, Breakwater Battery Military Museum, Illawarra Museum, Mt Kembla Heritage Centre, Old Mine Surgery Museum, Illawarra Aboriginal Corporation Cultural Centre and Keeping Place, Virtual Museum of Italian Immigration in the Illawarra, Migration Heritage Project and Wollongong City Library.

Volunteer or up to 2 paid staff



Jervis Bay Maritime Museum Project Sextant

This project is a unique collaboration between the volunteer run Museum and the university sector. The Museum partnered with the University of Wollongong (UOW) to develop a contemporary method of audience engagement. The project produced an app developed by students from the UOW Faculty of Engineering and Information Sciences. The students wrote the source code for the app and the Content Management System used to update the information. The user interface for this system was designed using existing images and research developed through the museum's Collection Digitisation Program.

Nearly 70 objects are represented in the app, with the intention to continue adding content. Utilising beacon technology, the app uses the visitor's location within the gallery to display information and images pertinent to objects in their vicinity. They can then choose to view additional information about select objects or favourite them to personalise their experience.

The bespoke system will continue to be user friendly for museum staff as it allows the Museum to upload and change the content of the app without difficulty. The Museum now has a system which can remain up to date and can be used to provide feed-back on visitor behaviour.

Volunteer or up to 2 paid staff



Peacock Gallery & Auburn Arts Studio

I Am, You Are, We Are, They Are

Curated by Tian Zhang, this exhibition sought to interrogate and rejuvenate mainstream representations of Australia. Artists Abdul Abdullah, Idil Abdulahi, Liam Benson and Amala Groom explore major political and social issues, challenging the notion of national identity and unravelling ideas of representation, visibility and belonging.

The exhibition sought to involve members of the diverse local community. Community consultation in the early stages of development helped create a sense of ownership of the project and allowed the local community to engage with the exhibition.

Drawing on the themes of Harmony Day the exhibition, catalogue and public program focus on appreciating diversity and considering how to work towards a harmonious nation. The exhibition did this by including extensive public programming.

School holiday and *Creative Connection* programs explored notions of identity and children's and community groups were invited to take part in guided tours of the exhibition. Other programs included a panel discussion and Q&A and presentations from local community and service organisations to inform guests about programs and activities which deliver community opportunities. Workshops for new migrants focusing on Aboriginal culture were also held as well as a collaborative community artwork.

Volunteer or up to 2 paid staff



Tamworth Powerstation Museum

Sparkling Curiosity and Wonder: A K-6 Visit Experience and Education Kit

In response to feedback from teachers requesting practical, connected, and curriculum linked educational support resources, the Museum developed a comprehensive education kit and school experience program.

The core group of volunteers at the Museum worked in the local electrical industry giving them a unique connection to the collection and to the story the Museum presents. They have not only an historical enthusiasm but the scientific and technical knowledge to bring the exhibits to life for visitors.

A professional Education Officer and consultant worked with volunteers to develop the new resources in response to the changes in school curriculums. The success of this project relied on this consultative process drawing on prior knowledge and available skills.

The quality results were three pronged: a hardcopy publicity document *Experience* for Primary School teachers that involved Augmented Reality technology; an online downloadable Education Kit with pre, during and post visit activities; and a consultation and review process with museum volunteers.

Volunteer or up to 2 paid staff

ENGAGEMENT PROGRAMS



Australian Centre for Photography

Women of Woollahra

To celebrate International Women's Day 2017 Woollahra Council invited the Centre to develop a program that would empower women in the Woollahra area and showcase their talent to the broader community. The program supported women to develop their photographic skills to reflect, construct and share their own experiences and stories, deciding how they want to present themselves.

Working with photographic artist Laura Moore, local women completed workshops exploring self-portraiture. Participants drew inspiration from female photographic artists and learnt techniques to create meaning and convey artistic vision.

A selection of photographs that emerged from the workshop were exhibited in the Double Bay Library inspiring visitors to think of self-portraiture differently and reflect on the importance of women being active in image-making.

Whilst selfies are commonly used for instant communication and self-promotion the artistic practice of self-portraiture continues to be a powerful tool to challenge stereotypes, discuss equality and make visible what has previously been overlooked. This project provided access to the artistic practice of self-portraiture and a platform for women to express themselves.

3 - 10 paid staff



Australian Design Centre

ADC on Tour

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

The program for 2017 to 2021 consists of seven exhibitions showcasing 76 makers and visiting 28 different venues around Australia. One major touring exhibition is confirmed and in creative development, four exhibitions have tours underway and two highly successful tours have just closed.

The program has received Visions of Australia (Visions) funding for three major exhibitions currently on tour and two major funding grants from Visions and the Australia Council for the Arts. This funding recognises the incredible ongoing success of the national touring program in supporting artists and building audiences for their work.

Staff work closely with regional galleries to deliver exhibition programs that increase access to cultural content, local makers and creative learning. The program draws on the Centre's extensive audience engagement research in order to contribute key learning and public programming opportunities to each venue through a series of programs.

3 - 10 paid staff



Australian Design Centre Indigenous Design

Indigenous designers Nicole Monks and Lucy Simpson partnered with selected community and industry mentors to develop work through a mentorship funded by Create NSW. The work of each designer was presented in a solo exhibition at the Centre.

As part of this project Monks developed a new furniture range, *Bounce*, through her company blackandwhite creative. The Centre facilitated her professional development, acted as an advisory body for the development of the new work and secured industry professionals as mentors. Similarly successful, Simpson's work inspired by the mentorship included the development, creation and exhibition of a new body of work *Yilaalu: In Time* that focuses on contemporary translations of traditional Aboriginal adornment. The Centre facilitated the project including connecting her with networks and industry artistic and cultural mentors.

This project demonstrates the enormous value in supporting early stage and emerging Indigenous designers, artists and makers. By highlighting Indigenous design, as distinct from visual arts, this exhibition brought Indigenous design to new audiences, while contributing to the practice and development of two young designers. This project continues a long and proud history of showcasing and promoting Indigenous creative practice.

3 - 10 paid staff



Australian Fossil and Mineral Museum

Tea with the Wiradyuri Elders

This weekly program to link Elders of the Bathurst Wiradyuri community with NSW schools gives students an opportunity to ask questions about Aboriginal history, traditional lifestyle and culture that non-Indigenous teachers may not be equipped to answer.

This collaborative partnership between AFMM, Bathurst Wiradyuri & Community Elders and DART Connections is hosted via videoconference by Dinawan Dyerribang (Uncle Bill Allen) and author Paul Stafford.

Created to build rapport, understanding and to fill a knowledge gap between students and Aboriginal communities, the program promotes inclusivity and multiculturalism. The project facilitates dialogue between the youth of NSW and Elders with the oldest ancestry with the aim to challenge perceptions of Aboriginal people and recalibrate misnomers about Aboriginal history. It invites students to rethink contemporary European historical accounts.

This program builds the capacity of teachers to better understand Aboriginal history, more effectively teach elements of the history curriculum and establish effective networks between themselves and Aboriginal educators.

The videoconference mode of delivery overcomes regional isolation and provides a conduit between Elders and students.

3 - 10 paid staff

ENGAGEMENT PROGRAMS



Australian Fossil and Mineral Museum, Chifley Home and National Motor Racing Museum International Museum Selfie Day

The Bathurst Regional Council Museum Unit participated in International Museum Selfie Day 2017. Free entry was offered to the participating museums on the day and visitors were encouraged to come to the museums, take a selfie and post it with the hashtag #MuseumSelfie.

Just less than one thousand individual visits to the museums took place on the day. The program attracted a younger and local demographic to all of the museums with a survey indicating that 75% of visitors were locals and 61% of these had never been to the museum before.

Local digital tech company, brijid, was commissioned to develop a social media campaign for the day targeting locals and younger people. They developed a short film that was posted on Facebook and advertised to the target audience. They also developed a suite of Snapchat filters for each of the museums. A Bathurst Buy Local Gift Card was offered to the most creative selfie on the day as incentive for visitors to engage.

The success of the campaign was reflected in the large number of visitors on the day particularly from the targeted demographic. Participation in the event broadly promoted the region's museums.

3 - 10 paid staff



Bathurst Regional Art Gallery Generation Art

This innovative and unique pilot program aimed at the artistic development of youth audiences was developed in partnership with the Australian Catholic University.

Program coordinators invited 11 Year 10 students from local schools to engage in a 14 week enrichment program designed to immerse students in the Gallery's operations and collection. The students worked with local artists and arts workers to create a suite of digital stories based on the Gallery's collection.

Attracting and engaging young audiences is an ongoing challenge for galleries. While there are examples of successful approaches and programs in large metropolitan art galleries, there is relatively little research focusing on young audiences in regional Australia. In response to this the project developed a model for engaging young audiences with galleries, specifically in regional cultural sites.

The project had significant educational, artistic and social impact on the students who participated and has generated insights that will inform and enrich the Gallery's youth programs into the future.

The aim of this model is to promote the future engagement of youth audiences as active citizens and cultural learners. The Gallery will run the program again in 2018 and is taking expressions of interest from other regional galleries who would like to participate.

3 - 10 paid staff



Bathurst Regional Art Gallery

LEGO Mount Panorama – Wahluu

Ryan ‘the Brickman’ McNaught, one of only 14 LEGO certified professionals in the world, was commissioned to build two LEGO models, one of Mount Panorama – Wahluu and the other of pit straight. The models aimed to engage and educate audiences about the layered cultural, historic and contemporary significance of Bathurst’s major landmark.

The Gallery worked closely with the community to collect stories about the area and consulted with local Wiradjuri Elders about the importance of Wahluu as a site of cultural significance.

This exhibition was developed to attract families with young children. The emphasis on hands-on creative play facilitated by providing a making station was key to attracting this audience. By incorporating additional educational material children and parents received a deeper insight into the significance of the project in a fun and creative way.

The program highlighted the racing history of the Mount and also educated and informed visitors about its importance as a Wiradjuri site, community meeting place, residential area, and wildlife sanctuary. By reinterpreting and reconceptualising Mount Panorama – Wahluu through educational material, stories and interactive play, the project created a platform for a broader appreciation of the site.

3 - 10 paid staff



Blue Mountains Cultural Centre

Suite of exhibitions, symposium and public programs celebrating printmaking

In 2016 the Gallery partnered with the Print Council of Australia to create a comprehensive and dynamic suite of printmaking exhibitions, public programs and workshops. The aim of the project was to celebrate printmaking and the Australian print community as well as to make the medium more accessible to audiences. The program brought together diverse groups of like-minded practitioners and was also supported through an artist residency with Cicada Print.

The trio of exhibitions encompassed custom printing, a historical show tracing printmaking’s evolution from the 1960s to 2016 and a contemporary print exhibition showcasing a diverse range of techniques.

The program included historical, contemporary and custom printed works as well as workshops and symposia on a variety of printmaking practices and techniques. The diverse and accessible hands-on workshop opportunities provided a comprehensive educational package that explored all aspects of printmaking in theoretical, visual and practical terms.

Feedback and visitor numbers were very positive and reflected intentions to reach a new audience as well as developing educational resources.

3 - 10 paid staff

ENGAGEMENT PROGRAMS



Hurstville Museum & Gallery

TALK Our Language workshop & exhibition

Artist Sarah Rhodes and Elder Jacinta Tobin from the Dharug Tribal Aboriginal Corporation facilitated this language workshop program. The program united young Aboriginal people with Tobin, a knowledgeable Elder, who was able to talk to a wide range of topics and answer various questions. Indigenous teenagers were empowered to share their stories through photography, English and the Dharug language.

Indigenous students explored notions of identity as they developed a phrase about what it meant to them to be Aboriginal and translated it into Dharug. This phrase was then captured in a photograph and a series of postcards.

The culmination of this workshop was an exhibition providing students the opportunity to learn about curatorial processes. Labels, written in both English and Dharug, were displayed alongside video showcasing the students speaking their phrase in both languages.

This program, supported by an M&G NSW Audience Development Fund grant, enabled young local Aboriginal people to start thinking about their Aboriginality and proudly present what it meant to them to the broader community.

The participating students gained a high level of ownership over the project and they became comfortable and familiar with the Museum which resulted in their repeat visitation.

3 - 10 paid staff



Lake Macquarie City Art Gallery

Lake Macquarie: Living Cultures (working watercraft)

This project represents the launch of an ongoing initiative - a museum with a difference. A space in which, through community consultation and exhibition processes, local histories and stories intersect with contemporary arts and Aboriginal cultural practice, pushing the boundaries of gallery practice and extending audience and community engagement potential.

For a project to embrace community engagement strategies, community partners were essential from the outset. To support successful outcomes for the project, one of which was to ensure the historical elements involved some rigor, the Gallery joined forces with the Community History team at Lake Mac Libraries, members of the East Lake Macquarie Historical Society and the archivist at the Auchmuty Library, University of Newcastle.

Other key community partnerships were with long-term partners and co-creators, the Aboriginal Reference Group, Hunter-based contemporary artists Luke Beezley and Maggie Hensel-Brown, and contract curatorial assistant Jo O'Toole and researcher Marianne Rogers.

By engaging with community groups and cultural workers as consultants and co-creators the Gallery could access their valuable knowledge and/or objects. This enabled the Gallery to develop a multi-faceted exhibition relevant to many sectors of the community.

3 - 10 paid staff



Maitland Regional Art Gallery

Lionel's Place: Lionel Lindsay from the Maitland Regional Art Gallery Collection

This program comprised a significant and targeted suite of resources that supported the exhibition to introduce audiences to Lionel Lindsay, a significant Australian artist of the early 1900s, and demonstrate his status as a master printmaker.

To provide layered opportunities for audience engagement the Gallery extended the exhibition period to 12 months and produced an exhibition catalogue, children's story book, a set of 12 Art Cards of see-make-do-take home activities, sensory Discovery Bag and extensive public program. A multi-tiered engagement program was developed with a wide range of partners including Better Read than Dead Kids (Newtown Bookshop), Catapult Dance/Flipside Project, Accessibility Service Providers Mai Wel, Octapod, Ability Links, Flourish and Aftercare.

This unique initiative was underpinned by the need to make the Gallery collection the core experience for audiences, and to celebrate the enduring and expanding value of the collection for present and future generations.

From the outset, the Gallery intended to inspire curiosity and enquiry into Lindsay's practice by integrating his artwork holistically within the exhibition, resources and partners throughout planning and delivery.

3 - 10 paid staff



Mosman Art Gallery

Wildthing: Animals in Contemporary Australian Art Schools Program

This Curatorial Workshop program had enormous impact on the Gallery's engagement with school audiences, creating a new model for working in depth with Visual Arts students and teachers.

The exhibition was curated specifically to attract young audiences, students, and make direct connections with the Visual Arts Curriculum. The new program differed from those previously offered as it consisted of tailor-made, curator-led workshops which responded to the needs of each specific school.

Senior secondary students were led through a series of focused activities to deconstruct the exhibition and relate it to the curriculum. Activities included writing rationales for the inclusion of specific artists and their artworks, writing about the success of the exhibition and art criticism. This approach offered an in depth analysis of the curatorial processes as well as opportunities to prepare specialised written art critiques focusing on contemporary art practices and artists.

Junior secondary students took part in exercises including analysis of different artworks with a focus on curatorial considerations regarding artwork selection and placement within the exhibition.

For many of the teachers and students this was their first visit to the Gallery. The program saw a corresponding increase in attendance at the accompanying public programs and in other Gallery programs such as membership.

3 - 10 paid staff

ENGAGEMENT PROGRAMS



Murray Art Museum Albury Yours - 70 years of collecting

This series of exhibitions and programs was designed to deepen the relationship between the Museum's collection, audiences, and staff. The major exhibition of 212 artworks from the permanent collection was complemented by a working registration room and a weekly rotating audience-curated exhibition as well as a mini curating corner for children.

Through exhibition and public program design visitors were invited to come behind the scenes of a working art museum to investigate, interpret and curate their public collection.

The program was designed to engage audiences on a deeper level and asked visitors to consider how a curator might bring works into an exhibition. Inclusion of the registration room revealed the behind the scenes processes, highlighting activity not usually seen by visitors and allowing them to interact with the collection staff at work. Weekly structured collection talks allowed visitors to find out more about particular artworks and allowed the collection staff to highlight works not easily displayed. This format allowed the collection team to speak more broadly about the history and provenance of particular artworks.

The program also featured collection and guest curator talks and a fundraising dinner hosted by the MAMA Art Foundation that articulated the importance of philanthropy in growing collections.

3 - 10 paid staff



New England Regional Art Museum

2017 Wimbles Wayzgoose

This dynamic event brought new audiences into the Museum and increased awareness of its F.T. Wimbles print collection. The program aimed to improve the skills and knowledge of local artists and also energise the Museum's local support base.

The program developed a range of activities to create a critical dialogue, generating opportunities for the general public and artists to interact with the Museum in a new way. NERAM aims to develop the Museum of Printing as a 'living museum' which requires engaging a new group of stakeholders and volunteers.

The program involved a partnership with local community group the Black Gully Printmakers who provide a base group of museum volunteers. Volunteers participated in all aspects of the event program including presenting talks about their work, a pop-up exhibition and a series of demonstrations. They also worked to raise funds for a new etching press.

The event was attended by over 180 participants from NSW and interstate. It also attracted a great deal of national and international attention through social media, positioning the Museum as a key hub of printmaking activities in Australia.

3 - 10 paid staff



Newcastle Art Gallery

Our Hunter River Civic Park installation/educational program

This innovative day-long educational event drew schools from across the Hunter region to respond to the exhibition *JOHN OLSEN: The City's Son*.

Students from nine local schools collaborated to create a 150m wide installation which, inspired by Olsen's work, mimicked the pattern of the Hunter River. The Gallery provided learning ideas to all participating schools and encouraged them to share the evening community event with families and networks so the students knew their contributions had been seen by the local community.

The installation was the largest collaborative program ever coordinated by the Gallery. It was illuminated to become the backdrop to a Spanish Street party celebrating the opening of the exhibition. The project helped students and community members connect with their city with the support of volunteers and students from the University of Newcastle.

Attendance for the day reached full capacity of 200 students and both primary and secondary students were actively engaged. The Gallery also worked with schools to arrange return visits to the exhibition.

3 - 10 paid staff



Parramatta Artists Studios

Adorned: Wisdom, Memory and Song

A series of creative workshops engaged a group of twelve culturally diverse women from Western Sydney to develop a collaborative video work. Free and open workshops brought together a diverse group of participants to share skills, stories, memories and culture. The program prompted cultural exchange and awareness through the exploration of cultural heritage and feminine identity.

The group worked closely with industry professionals to create a sophisticated and multi-layered video installation. The artwork premiered at Parramatta's Asian cultural festival, Parramasala and members of the group further engaged with audiences throughout the festival with performance, talks and workshops.

The project was the first time these culturally diverse and marginalised women had told stories through visual arts and presentation, using the creative process as a platform to explore their unique and collective experiences.

The program offered self-taught and untrained artists opportunities to explore their experience through the process of self-reflection, training and making with the support of a network of artists. The exchange of cultural knowledge was driven by the diversity of the group.

3 - 10 paid staff

ENGAGEMENT PROGRAMS



Art Gallery of New South Wales

Nude Live

In a unique collaboration between the Gallery, the Sydney Dance Company (SDC) and Sydney Festival, this project brought dance performance into the gallery space. The program was developed to accompany the exhibition *Nude: art from the Tate* collection.

Through Rafael Bonachela's choreography, seven of SDC's resident dancers responded to the exhibition works. The interaction of performers and artwork profoundly impacted the audience's experience of the exhibition.

Unusually, the performance was created for the museum space, specifically for an exhibition tracing the history of the nude over 150 years. The limitations of the gallery space became the defining strengths of the show. Multiple pieces took place simultaneously with the audience invited to move around the space freely during the hour-long performance.

Bringing visual arts and dance into such a close and meaningful contact through a specially commissioned collaborative work is unprecedented in an exhibition of this nature. It provided a rare opportunity to see one of Australia's elite dance companies in creative dialogue with international visual art.

11 + paid staff



Australian Museum

Australian Museum Seniors Day

The inaugural Australian Museum Seniors Day used the Museum's 190th birthday to launch an innovative initiative engaging with Australians over 60 as visitors, volunteers, citizen scientists and museum members.

Admission and all programs and exhibitions were free to seniors on that day, with additional access services provided to all who needed them.

The program was innovative in its welcoming approach and ambitious programming, designed following consultation with and consideration of Seniors' social, intellectual, physical and financial needs. The suite of programs featured more than 40 scientists, speakers, artists, curators and performers including hands-on jewellery making, Pacific weaving and botanical illustration workshops, exclusive behind the scenes tours illuminating the Museum's 190 year history and more. This allowed 2,000 Senior visitors a new, inspiring and customised experience of the Museum.

The event was the start of a significant new engagement campaign, launching a new Seniors Membership category and new concession pricing for all programs. Seniors Day was a flagship event of NSW Seniors Festival, in partnership with Family & Community Services NSW.

11 + paid staff



Australian National Maritime Museum

Inspired by the Sea

During the 2017 Vivid Festival the cascading wave of the Museum's roof formed the canvas for an evocative light show. An inspired collaboration between top Australian creative talent and University of Technology Sydney animation students, this project took viewers on an unforgettable voyage into the human imagination. It asked the question — where has the sea taken you and who has it brought to you?

This project and its subject matter inspired the students to discuss, debate and investigate what the sea meant to them on a personal level. Forty three students from diverse backgrounds undertook innovative processes to approach the conceptual side of the project. They read stories from Tim Winton and Indigenous authors, toured museum exhibitions and maritime sites and viewed hundreds of collection items as provocations for their musings on the sea.

Five teams of students created stories that were woven through the animation, revealing their fears for the health of the oceans, coral bleaching, pollution and overfishing but also evoking the joys and memories that the sea can bring.

11 + paid staff



Carriageworks

Black Art Markets

Curated by Hetti Perkins and Jonathan Jones, this program celebrated the cultural heritage of southeastern Aboriginal Australia and provided artists with a unique opportunity to promote and sell their work.

Sitting within Carriageworks Aboriginal Arts Strategy, the program provided substantial support for the development of contemporary Aboriginal artist practice in Australia. It improved audience knowledge of Aboriginal arts practice and positively contributed to the arts ecology. It provided new cultural and learning experiences for artists and audiences, including providing the opportunity for audiences to talk with artists about their practice and to see their techniques first hand.

Critically the program created an important pathway for Aboriginal artists living in regional Australia to present their work in Sydney to broader audiences. Alongside the financial support provided, curators supported the artists through mentorships, business advice and by working with them to develop and promote their work in the lead up to the Market. Stalls were provided at no charge to artists and each artist was assisted with their travel, accommodation, freight costs and administration.

11 + paid staff

ENGAGEMENT PROGRAMS



Museum of Applied Arts & Sciences

Online Collection

The project consisted of a comprehensive redesign of the Museum's online collection database, aimed at creating a best-practice museum collection search to allow public access to over 130,000 objects from the collection.

The project aimed to better cater to how people use the web today, on a variety of devices, while building the infrastructure to continue adding rich collection data in the future. It was informed by a significant user research into the motivations and needs of users of the collection.

The project team adopted a user-centered approach, spending significant time understanding how online visitors were using the site and defining what could be improved. Two key visitor motivations emerged: research, and finding inspiration by browsing the collection. The project was then developed specifically in response to these motivations. Utilising innovative design the new collection site is built entirely on a cloud-based platform. This offers scalability; any new acquisitions or changes to records are available to the public immediately.

The Museum project team also made available a public Application Protocol Interface that allows other institutions and individuals to access and work with data and objects from the collection.

11 + paid staff



Museum of Applied Arts & Sciences

Shadow Places

This program was a first for Sydney Design Festival as regional NSW creative practitioners and a regional community collaborated on a project exhibited at the Museum. The program brought together Narrandera-based CAD Factory artists Vic and Sarah McEwan, Nicole Barakat, the Narrandera Textile Group and Narrandera community to create the artwork and program.

Six textile workshops facilitated by Barakat were held in Narrandera for the community. The enormous textile banners produced over a number of months in these workshops were integrated into a multimedia installation. The workshops enabled the community to research locally sourced imagery, recycled materials and techniques pertinent to the community. The completed artwork teased out the impact of rural design and made salient what design means to the Narrandera community.

The project was a collective endeavour by a regional community coming together to participate in a signature cultural event, assisted by the artistic directions of regional and urban artists. The completed work invited urban audiences to rethink how they perceive design originating from a regional setting.

The project left a continuing legacy as the textiles were returned to Narrandera to be displayed in the community hall.

11 + paid staff



Museum of Contemporary Art Australia, PYT | Fairfield and STARTTS

Women of Fairfield (C3West)

This program explored how women navigate and experience public spaces within Fairfield, a community that shares profound religious, cultural and social differences. Comprising four art projects, developed in collaboration with over 100 local women and 12 community organisations, the project was presented over two nights in public spaces in Fairfield City. Artists worked with local communities for almost a year to create artworks which explored and embraced the complexities of being a woman in Fairfield.

Public artworks were presented in unconventional locations; the main streets, a car park roof top, a shopping centre food court. The project utilised best-practice social engagement methods to ensure meaningful creative exchange between artists and participants. This included close collaboration with STARTTS and its communities, long term consultation with participants, Fairfield Council and Fairfield Chase shopping centre.

In a creative learning program working with two local high schools, female students engaged with the artists' creative process through workshops. An exhibition of student work at PYT was also presented to coincide with the live art event.

The program increased the visibility of women in Fairfield's public spaces, engendered new relationships between previously isolated communities and fostered resilience.

11 + paid staff



National Trust of Australia (NSW) and NSW Reconciliation Council

NSW Schools Reconciliation Challenge Statewide Tour

In 2016 the NSW Reconciliation Council (NSWRC) and the Trust partnered to present the inaugural Regional Tour of the award-winning artworks from the Schools' Reconciliation Challenge (SRC), an annual art and writing competition for NSW school students.

One of the biggest achievements of the project was outreach and networking with local Aboriginal communities around the state. Aware of the historic harms and legacy of trauma experienced within Aboriginal communities in Australia, the Trust worked alongside the NSWRC to conduct respectful, culturally appropriate launch events to highlight local Aboriginal histories and culture and to prioritise Aboriginal voices. At each of the destinations the Trust hosted Aboriginal elders, local council liaison officers and creatives.

The Trust worked collaboratively with the NSWRC in Yass, Armidale, the Blue Mountains and Dubbo to reach our shared target audience. New relationships were forged with local schools, demonstrated by large numbers of local students in attendance. The Trust was able to generate interest from local communities and secure school group attendance. In doing so, the Trust was able to fulfil its aim of working alongside the next generation of Australians to progress reconciliation in communities across NSW.

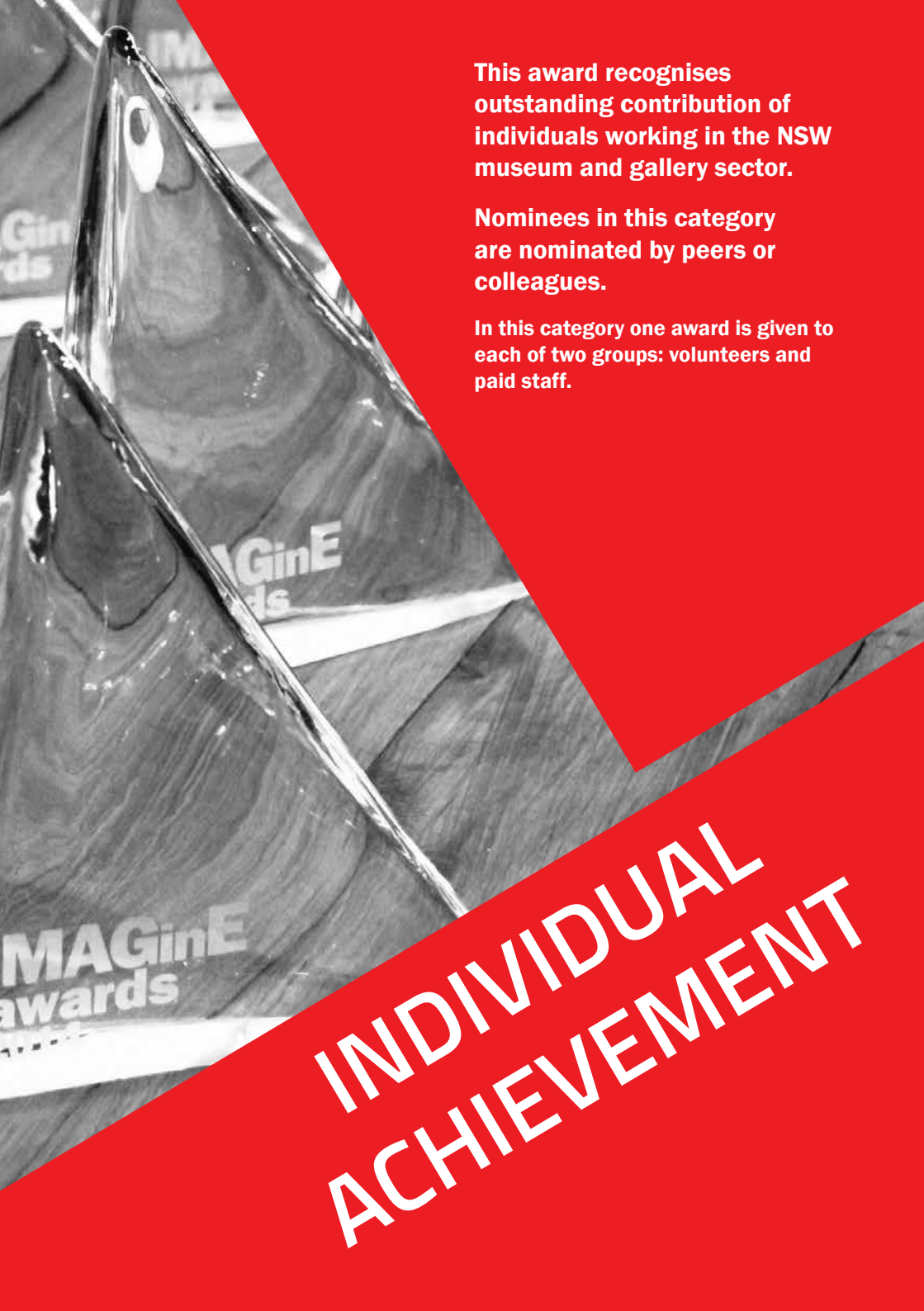
11 + paid staff



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**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.**

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

INDIVIDUAL ACHIEVEMENT

INDIVIDUAL ACHIEVEMENT



Katrina Cashman

Mosman Art Gallery

Katrina Cashman is an outstanding member of staff and has been a driving force for the gallery since 1998. Katrina began as the original exhibitions officer and over the past 19 years has been responsible for all of the major elements of gallery operations. These include working with primary, secondary and tertiary students as education officer; working with a range of regional, national and international artists and organisations; delivering a plethora of public programming and establishing and supervising intern and volunteer programs. Katrina has worked with all levels of government to achieve outcomes; has lead curatorial initiatives and developments and has performed the role of acting Director.

Katrina has made a significant contribution to the greater museum and gallery sector. Her contributions include the development of key industry partnerships including Destination Sydney and the Bayanihan Philippine Art Project. Katrina is a founding member of the GLAM+ Network and she is a member of the Communications Steering Committee. Katrina is a founding member of the Northern Sydney Cultural Workers Forum.

Katrina is highly sought after as a judge, peer and panelist for art prizes, grant assessments and research and policy reports. She also regularly donates her time and expertise acting as mentor to other gallery workers from across the sector



Richard Perram

Bathurst Regional Art Gallery

Richard Perram OAM has been Director at the Gallery since 2004. Richard's visionary programming, with a focus on presenting cutting edge contemporary Australian and international art, has established the Gallery as one of the leading regional galleries in the state.

Richard's strong curatorial focus has seen the development of a range of in-house and touring exhibitions as well as the expansion of the gallery collection. He has also raised significant funds from government and the private sector to support exhibitions, publications, and a capital works program, including the upgrade of the Gallery's lighting and air-conditioning systems in 2016.

Richard has broad experience in policy development and implementation, human resources, corporate governance and financial management. At a federal level he has developed specific areas of cultural policy and at a state level worked within a team to develop a new arts policy for Queensland.

In 2014 Richard was awarded an Order of Australia Medal in the Queen's Birthday Honours List for services to the visual arts, in particular the museums and galleries sector. This recognition of Richard's contribution and achievements is a career highlight and speaks volumes about the high regard in which he is held within the Australian arts and cultural sector.



Dianne Finnegan
Sydney Living Museums

Dianne Finnegan has supported Sydney Living Museums as a volunteer for over 10 years. As the volunteer team leader for the Soft Furnishings group, she creates soft furnishings items needed for the museums. Dianne develops creative solutions, applying her extensive needlework skills & knowledge to determine the best way to achieve the desired result.

Dianne's exceptional sewing talent, diplomacy and ability to motivate and inspire her volunteer team sets her apart. She brings immense commitment to the role, always striving to come up with the best solutions to meet sometimes tricky requests. Dianne brings an exemplary level of professionalism and leadership to her volunteer role, effectively and skillfully harnessing the many skills of the volunteer team to yield the best output. Her warm, personable and modest approach keeps the team cohesive and ensures they produce consistently beautiful work.

The work Dianne has produced also played a role in engaging school group audiences by producing costumes for education programs. Through this work Dianne has enabled the Museum to connect our children's audience with our stories in an authentic way.

The presence of the volunteers working away under Dianne's guidance and in view of the public brings the Museum to life in a special way.

Volunteer



Debbie Sommers
Port Macquarie Museum

After a number of years in executive roles for the Port Macquarie Historical Society & Museum, Debbie Sommers has now taken the role of Curator for the Museum. Under her guidance the Museum has seen a 12 percent increase in visitation in the last year.

Aside from Debbie's professionalism what is most impressive is her total dedication to the position and Museum. No matter when she is needed she is at the Museum and available, easily contributing a 35 hour week in her unpaid capacity. Debbie is the public face of the Museum.

Debbie regularly contributes newspaper articles in the local newspaper and the high profile monthly Port Macquarie Focus magazine. She is also integral to progressing ideas with council, the local tourism association, the Land Council, government departments and community groups. Debbie undertakes all these tasks whilst pursuing a strong program of excellence and training for all volunteers in museum management processes which derive from both the heritage significance of the site, buildings and the collection.

Debbie has also chaired the Mid North Coast Chapter of Museums Australia and has spearheaded museum development and training across a number of museums in the region. In 2017 Debbie was appointed to the Board of Museums Australia and provides an important voice for community museums in regional Australia.

Volunteer

IMAGE CREDITS

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