

IMAGine

awards 2022

Inspiring Museums and Galleries in Excellence

**Museums
& Galleries
of NSW**

Acknowledgement of Country

Museums & Galleries of NSW acknowledges the Gadigal people of the Eora Nation and all the other Traditional Custodians of the lands on which we live and work.

We pay respect to them as First Nations people with continuing connection to land, place, waters and community.

2022 IMAGInE Awards

Ministerial Foreword



It gives me great pleasure to celebrate the 15th year of the IMAGInE Awards. It is especially heart-warming to celebrate the achievements of the sector in 2022, following the unprecedented challenges of natural disasters and the global pandemic.

The nominees in this year's IMAGInE Awards reveal the outstanding resilience, passion and creativity of museums, galleries and Aboriginal cultural centres across New South Wales.

At moments like this, we're reminded that these institutions, whether large or small, are the

beating heart of our communities, bringing people together by sharing stories and allowing us to express who we really are.

The 2022 IMAGInE Awards tell stories of hardships met with agile solutions, and of the determination and compassion to remain steadfast as community hubs, when the need for connection has been greater than ever before.

Over 100 nominations were submitted from 67 organisations. With a clear theme of community connection, 2022 was characterised by high quality and ambitious outreach and engagement, including innovative ways to connect audiences. Many *Exhibition Project* nominations had a focus on connection, particularly supporting new audiences and marginalised or vulnerable groups within communities. Similarly, the *Engagement Project* category saw many outstanding examples of programs focused on youth and innovative approaches to overcoming barriers for engagement.

In partnership with Health Infrastructure NSW, Museums & Galleries of NSW launched a new funded award, *The NSW Health Infrastructure Arts and Health Award*. This award recognises the importance of arts and culture to our overall wellbeing, and the significant role it plays in health projects.

The Awards continue to acknowledge the achievements of individuals, with nominees for the *Aboriginal Culture, Heritage & Arts Association (ACHAA) Award for Excellence* by an Aboriginal Curator highlighting the incredible work and professionalism of First Nations curators in New South Wales.

The IMAGInE Awards also recognise the many people who work and volunteer in museums and galleries across NSW and the significant contribution they make. IMAGInE celebrates all institutions, paying particular attention to organisations run by volunteers, operating with limited budgets and minimal resources.

As Minister for the Arts, I am incredibly proud of our state's museums and galleries. From large cultural institutions to small volunteer-led regional centres – these museums and galleries are the lifeblood of our state – driving economies, boosting cultural tourism, fostering dialogue and understanding, and shedding light on our unique Australian experiences and stories.

On behalf of the NSW Government and Create NSW, join with me in congratulating all the winners and nominees for their extraordinary work supporting cultural practice in their regions, caring for our vital cultural heritage, and celebrating the diverse stories of New South Wales.

The Hon Ben Franklin MLC
Minister for the Arts

Major Sponsor International Conservation Services

Since ICS was founded more than 35 years ago, we have continuously worked with communities and regional museums and galleries across NSW. In fact, regional cultural hubs are one of the reasons for our very existence. In the lead up to Australia's 1988 Bicentenary it became clear that although major museums were well serviced, smaller museums and galleries did not have the same access to museum standard conservation services. This led to ICS working alongside Museums Australia (NSW) and the Regional Galleries Association of NSW (RGA) to bring conservation services direct to local communities. The Bicentenary Mobile Conservation Lab, developed by RGA and later run by ICS, was a real highlight of this period, taking us from Eden to Tweed Heads, Newcastle to Broken Hill, Deniliquin to Dubbo and beyond.

Fast forward to 2022, we've been privileged to play a key role in the rescue and conservation

of collections from Lismore Regional Gallery and Richmond River Historical Society's Museum following the devastating February floods. Ongoing climate events are still threatening regional collections and highlight our need to mitigate the impacts of climate change on collection care.

Adapting to climate change and working collaboratively is the best way to preserve our cultural legacy for future generations. To support this, ICS is actively engaged with M&G NSW and the Australian Museum developing training modules to directly assist small museums and galleries to tackle climate change. We look forward to sharing those initiatives in the near future.





Exhibition Projects Award

Nominations in the Exhibition Projects Award demonstrate excellent and innovation in exhibition practice, permanent or temporary exhibitions, exhibition design, exhibition publications and resources, and exhibition partnerships.

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

One award is given in each of the following categories:

- Small and volunteer organisations
- Medium organisations
- Large organisations

Galleries & Visual Arts Projects

Small or Volunteer Galleries



Fairfield City Museum & Gallery

In the fibre of her being

In the fibre of her being contemplated the role of women as carriers and preservers of heritage. Through textile-based approaches, 12 artists spoke to their personal and collective histories. Navigating their familial and gendered lineages, and exploring their cultural and hybridised identities, the artists considered legacies of womanhood, diaspora, and community. The exhibition was designed to exemplify a broad cross-section of CALD backgrounds representing Western Sydney audiences, with artists spanning from emerging to established, across cultures, geographical locations and generations.



The Lock-Up

RADICAL SLOWNESS

In this fast world, *RADICAL SLOWNESS* offered a point of difference. Curated by Anna May Kirk and Tai Mitsuji, the exhibition pulled together a diverse cross-section of artists to critically wrestle with the very idea of time in the 21st century. The project facilitated the commissioning of 6 new works by Emma Fielden, Aude Parichot, Izabela Pluta and Tané Andrews, made site-specifically for The Lock-Up's historical spaces. These commissions spoke to the exhibition's premise of moving away from our fast-world obsession with speed.

Galleries & Visual Arts Projects

Medium Galleries



Australian Design Centre
SIXTY: The Journal of Australian Ceramics 60th Anniversary 1962–2022

Australian Design Centre joined forces with The Australian Ceramics Association to present a major new ADC On Tour exhibition *SIXTY: The Journal of Australian Ceramics 60th Anniversary 1962–2022*. The exhibition celebrated the 60th anniversary of *The Journal of Australian Ceramics* by showcasing 22 acclaimed ceramic artists from across Australia. This unique collaboration has delivered a project that marks this significant milestone and showcases the richness and diversity of Australian ceramic practice.



Australian Design Centre
Happy objects/ Window, Cricket Bat

Happy objects/Window, Cricket Bat is a collaborative design/theatre experience created by Australian Design Centre and Griffin Theatre Company for Sydney Festival 2022. The play, written by Hilary Bell, was commissioned as a companion piece to the *Happy objects* exhibition, curated by Stephen Goddard and Lisa Cahill. Performed over seven nights by Lucia Mastrantone and directed by Jennifer Rani, the play was a direct response to an object in the exhibition. The result was a rich, intimate experience that engaged with craft and design through exhibition and performance.



Blue Mountains Cultural Centre
Post-haste: Claire Healy & Sean Cordeiro

Post-haste showcased a significant body of work from artistic duo Claire Healy and Sean Cordeiro. The exhibition explored themes of 'flight' and 'speed', reflecting on the forced stasis of the world due to COVID-19 through site-specific interventions, installation, video and photography. Several new works were made in collaboration with local high school students and residents of Blackheath, including a 5-metre high aeroplane wing.



Gosford Regional Gallery
Darkinjung Ngurra' (Country) Women's Spirit Connection

Darkinjung Ngurra' (Country) Women's Spirit Connection was developed with artists from the Mirring Aboriginal Women's group to celebrate the creation story of Biame travelling from Mt Yengo with his two wives as depicted at the Bulgandry site, Kariang in New South Wales. The exhibition included fibre artworks, traditional canoes, photographs, murals, possum skin cloaks and new media. It provided the opportunity to engage with First Nations storytelling and knowledge of the surrounding Central Coast region as an access point for the audience to relate to local geography with a deeper understanding.

Galleries & Visual Arts Projects

Medium Galleries



Grafton Regional Gallery
*Resist*Stance*

*Resist*Stance* was an extraordinary exhibition by Blak Douglas and Jason Wing featuring a series of works that protest and express resistance in the face of cultural adversity. A micro 'survey' show of hand picked works, the exhibition was a carefully curated suite of both two and three-dimensional works revisited from earlier periods of practice. *Resist*Stance* questioned the ongoing failure of respective Governments to fully reconcile the historic atrocities inflicted upon First Nations peoples of this continent.



Hazelhurst Arts Centre
Christopher Langton: Colonies |
Caroline Rothwell: Horizon

Commissioned and presented by Hazelhurst Arts Centre, *Christopher Langton: Colonies* and *Caroline Rothwell: Horizon* were two solo exhibitions by leading contemporary artists that focused on the intersection of art, science, and the environment. These immersive sculptural installations invited the audience to consider biological colonisation and our relationship to botanical, human and industrial systems. Visitors were invited to engage with the exhibitions in new and exciting ways using their personal devices - the first time the Arts Centre used these technologies for an exhibition.



Multi Arts Pavilion, mima
MOTHERLOAD

MOTHERLOAD by Hannah Brontë was the first major commission by the Multi-Arts Pavilion, mima. Brontë, a multidisciplinary artist, DJ and doula, developed the exhibition in response to the themes of the newly built pavilion, exploring digital healing and the divine in digital space. The result was a stunning, site-specific artwork and 360-degree immersive video experience where enormous goddess figures offered an alternative narrative to the dangers of the web. The digital deities welcomed audiences, providing an opportunity to let the healing properties of the space refresh them.



National Art Glass Gallery, Wagga Wagga Art Gallery
Windowless Worlds

Windowless Worlds was a breakthrough exhibition for the National Art Glass Gallery. Using glass as a metaphor for human vulnerability and fragile democracy, it reflected upon the catastrophic Port of Beirut explosion in 2020 to consider the failure of the government to act in good faith on behalf of citizens. 18 kilograms of broken window glass from the explosion was imported and exhibited alongside Beirut recycled glass, *Perched* from Turkish artist Felekşan Onar, and selected artworks from the National Art Glass Collection.



Maitland Regional Art Gallery
Daughter of the Lightning Snake: Nongirrya Marawili

Nongirrya Marawili is regarded as one of the most important artists in Australia today. *Daughter of the Lightning Snake* presented over 30 of the Yolnu artist's work in New South Wales for the first time. The exhibition drew its title from Marawili's nomenclature; her father's name was Mundukul (Lightning Snake), also the name of the serpent of the ocean, Burrut'tij (Water Python). It featured works on paper, bark paintings, and larrakitj (ceremonial hollow poles) that capture the atmospheric forces of water, wind, and ocean as a celebration of Country and culture.

Galleries & Visual Arts Projects

Medium Galleries



Newcastle Art Gallery *THE ART OF PROTEST*

Inspired by Newcastle's radical past, a city historically defined by its identity as a major coal port and the location of Australia's first recorded instance of environmental activism, *THE ART OF PROTEST* championed the bold histories and continuing vital work of Australian activists and artists. Drawing on the Gallery's significant collection, and complemented by key loans, *THE ART OF PROTEST* surveyed over 100 years of Australian activism; environmental actions, worker's rights, censorship, Feminism and LGBTQIA+ and First Nations advocacy, offering hope and inspiration that change is possible but the fight is necessary.



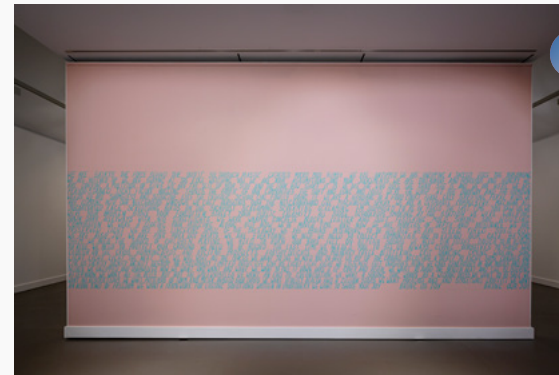
Ngununggula | Retford Park Southern Highlands Regional Gallery *Land Abounds*

Land Abounds presented ambitious works by leading contemporary artists and brothers Abdul-Rahman Abdullah and Abdul Abdullah in dialogue with significant video installations by one of their greatest influences, Tracey Moffatt AO. It included two newly commissioned works created by the brothers as a result of direct personal encounters with the landscape in the Southern Highlands. The exhibition drew on collective memory and experience, unpacking how the representation and perpetuation of culture, knowledge and tradition can be transferred through storytelling.



Orange Regional Gallery *Winhanganha Mayiny*

Guided by values from Wiradjuri philosophy 'Winhanganha' (to think, know, remember) 'Mayiny' (people) celebrated the importance of shared knowledge and leadership in the community. Renowned Australian portrait photographer Gary Grealy worked with Orange Local Aboriginal Land Council and Orange Regional Gallery to create a series of portraits of well-known and emerging leaders within the Orange Aboriginal community. The exhibition highlighted the diversity of skill and knowledge represented in the region across art, archaeology, language, sport and community work.



Penrith Regional Gallery, Home of The Lewers Bequest *Linda Brescia: A Girl Like You*

A Girl Like You was the first institutional solo exhibition by Western Sydney artist Linda Brescia. The exhibition considered the lived reality of women in contemporary society, centred on portraits of women from the local community and extending extended to consider those figures throughout history who have been otherwise overlooked or neglected. The exhibition was a significant milestone to acknowledge Brescia as a key artistic figure within Australian discourse with deep connections to Western Sydney and its communities.

Galleries & Visual Arts Projects

Medium Galleries



Tamworth Regional Gallery

Take me home to Tamworth: Celebrating 50 years of the heart of Australian Country Music

Take me home to Tamworth celebrated a half-century of the Tamworth Country Music Festival. The exhibition showcased stories generated by the festival, from winners of Golden Guitars to depictions of buskers and attendees on the streets of Tamworth. The exhibition interpreted the role the festival has played in making Tamworth the beating heart of Australian country music through commissioned artworks, photographs, stage costumes, posters, record covers and musical instruments.



UNSW Galleries

Elizabeth Pulie: #117 (Survey)

#117 (Survey) was Australian artist Elizabeth Pulie's first survey exhibition, mapping 30 years of practice. Since 1988, Pulie has pursued a definition of art through a conceptual and discursive practice that interrogates the role of the artist, gallery, and artwork. The exhibition included works from Pulie's distinct, self-assigned conceptual projects: *Decorative Paintings* (1988–99), *Relational Art* (2002–06) and *End of Art* (2012–ongoing), alongside ancillary *Interim Works* (1997–2012). The exhibition celebrated Pulie's contributions as one of Australia's leading contemporary conceptual artists.



UNSW Galleries

Pliable Planes: Expanded Textiles and Fibre Practices

Pliable Planes was a major exhibition drawing together 12 Australian mid-career practitioners reimagining practices in textiles and fibre art. The project reflected on the use of textiles to chart social and cultural change, responding to historical modes of production and presentation and underlying histories of domesticity and gendered labour. Through expanded painting, assemblage, performative gesture, sound, video, and installation, *Pliable Planes* disrupted understanding of how textiles and fibre are defined and used in contemporary practice.

Galleries & Visual Arts Projects

Large Galleries



Campbelltown Arts Centre

Yirran Miigaydhu Biyangalaygu Ngurayu / Weaving our ways to Country

Yirran Miigaydhu Biyangalaygu Ngurayu, translated from Dharawal language as 'Weaving our ways to Country', was the second and most ambitious presentation of newly-created works by Yirran Miigaydhu: Aboriginal Women's Weaving Group. The project developed as a large-scale exhibition, featuring woven vessels made with dyed raffia and cane, combining traditional and contemporary techniques. The exhibition strengthened journeys, revived connections and celebrated the long-standing tradition of creating meeting space on Dharawal land.



Casula Powerhouse Arts Centre

Jamming with Strangers

What does it feel like to connect with people through music? This is the central question of *Jamming with Strangers*, an exhibition that explored the role of musicians, communal spaces, fans and friends all play in fostering a sense of belonging. By exploring music as a broader network of activities, *Jamming with Strangers* showcased the practical and symbolic ways music fosters feelings of belonging and the role creative communities play in influencing broader social cohesion.

Museums & Heritage Projects

Small & Volunteer Organisations



Grossman House
Grossmann House Virtual Tour

Grossmann House, a historic house museum in Maitland, produced a Virtual Tour. Built in 1870, the house's noteworthy Victorian furnishings, curious objects, and textiles are highlighted in the tour to promote the building, its stories and collections. The tour provides a digital record of Grossmann House and makes it accessible to a wide range of audiences, including online audiences further afield who cannot visit the house physically. The virtual tour is featured on the Grossmann House webpage and will be used by the Tourist Centre to promote visitation to Maitland.



Land of the Beardies History House Museum and Research Centre
Film Through Time

Film Through Time provided a snapshot of the golden age of movies and photography within the town of Glen Innes. The exhibition showcased the creative aspects of the town through a collection of artefacts, posters and stories that form a detailed timeline from the late colonial years to the present day. The project highlighted how entertainment has changed over time in rural areas, and the stories 'behind the screen'.



McCrossin's Mill Museum
Spaces Make Lace

Spaces Make Lace featured 180 laces to illustrate centuries of lace history, beginning from 1580 and spanning 400 years. The exhibition showcases the collection of the late Janice Jones who began collecting lace in the early 1980s. Images and equipment on display explored how lace was made, who wore it, and who made it. This helped demonstrate the social, political and economic importance of the European lace industry across history.



Oberon District Museum
Forest and Timber Interpretive Centre

The Forest and Timber Interpretive Centre explores the timber industry in the Oberon district. The 90-year history of the local softwood timber industry is displayed through a combination of touch screens, videos, archived photos, raw and processed product samples, alongside a display of vintage chainsaws, axes and tools. The centre responds to demand for information from visitors, and has been made possible by innovative leadership, enthusiastic committee support, sound research, and extensive local industry engagement.



Ron Horan Museum
20 Fortians that Shaped the Nation

As one of only a few museums dedicated to the notable contributions of public education in New South Wales, *20 Fortians that Shaped the Nation* highlighted 20 Fort Street School alumni and how they influenced the country. Among them are significant athletes, judges, politicians, writers, performers, doctors, explorers, mathematicians, scientists, activists, and artists. The exhibition included items from the archive not often seen, including correspondence from the Governor General, The Right Honourable Sir John Kerr, original artwork by Margaret Preston and first edition published research of the 1911-1914 Australian Antarctic Expedition by Sir Douglas Mawson.

Museums & Heritage Projects

Medium Organisations



Albury LibraryMuseum

Changing Gears: Borg-Warner to DSI

When Albury's automotive transmissions factory closed in 2014, the LibraryMuseum began actively collecting to capture this significant chapter in Albury Wodonga's story. *Changing Gears: Borg-Warner to DSI* shared this collection of material with the public, highlighting the history and impact of Lavington's transmissions factory, its achievements, contributions and the stories of its diverse community. The collection shaped the thematic direction of the exhibition, but it was the personal narratives of more than 24 employees that brought the objects to life.



Albury LibraryMuseum

Nurture: It Takes a Village

Nurture was a community driven project designed to highlight the importance of women having and cultivating a village to drive, support and sustain them as they raise children. The project was a partnership between the LibraryMuseum and a collective of local women. The result was an intimate exhibition that explored the experiences of women living on the land as parents, through creative responses from local artists and makers.



Australian Fossil and Mineral Museum

The Dino-store

The Dino-store, a dinosaur pet shop, was designed to bring joy to the museum experience as New South Wales emerged from the second COVID-19 lockdown and two gruelling years of the pandemic. Centred around three animatronic junior dinosaurs, the exhibition drew on palaeontology to explain what we know about dinosaurs, how to choose and care for a dino-pet and debunks popular dinosaur myths.



Chifley Home

Chifley Home Conservation and Reinterpretation

Chifley Home is significant to Bathurst and the broader Australian Community as the former residence of Joseph Benedict "Ben" Chifley (16th Australian Prime Minister 1945 – 1949) and his wife Elizabeth. *The Chifley Home Conservation and Reinterpretation Project* was initiated to take advantage of the COVID-19 closure of the house museum. During this period, recommended work was undertaken on the building, a thematic plan was developed, and a new visitor experience was implemented that facilitates circular movement through the spaces creating a self-guided experience, including the provision of a visitor app.

Museums & Heritage Projects

Medium Organisations



Fairfield City Museum & Gallery

Extra/Ordinary

Extra/Ordinary was an interdisciplinary exhibition project which used the Fairfield City Museum & Gallery collection to address issues of diversity and inclusion in museum spaces. The Museum & Gallery engaged artists and writers to interrogate museum practices and share personal narratives by combining contemporary art, prose, historical objects and photographs in a captivating installation that pushed the boundaries of museum displays. Commissioned work explored the value of objects, interrogated institutional practice, and challenged the authority and relevance of the museum to critically reflect upon the people, stories and histories which have been represented in museum collections and those that have been left out.



Hawkesbury Regional Museum

Paradise Lost: Sydney's forgotten amusement park

Paradise Lost explored the history of the once loved but largely forgotten amusement park, Paradise Gardens, and its influence on collective memory and myth-making. Following extensive archival research and community consultation, the exhibition was developed to document, interpret, and display the history of the local park, which operated at Cattai from 1975 to 1986, for the very first time. The exhibition offered new interpretations of the park's significance and challenged visitors to reckon with dark and difficult aspects of its past, including its controversial reasons for closure.



Hurstville Museum & Gallery

Our Journeys | Our Stories

Our Journeys | Our Stories explored the Chinese migration history of the Georges River area. Interweaving historical objects with commissioned work by six contemporary Chinese-Australian artists, the exhibition highlighted the significance of Chinese migration from the 1860s and the ongoing contribution of the Chinese community to the region. The exhibition's commissioned work responded to the historical objects, documents, photographs and artefacts included in the exhibition. An app, virtual tour and art trail were created to coincide with the exhibition, making it accessible to a wider range of physical and online audiences.



Newcastle Museum

The Castanet Club – an exhibition you can dance to!

Back in the 1980s, The Castanet Club lit up Newcastle with a kaleidoscope of music, comedy, and goodwill. In 2021, Newcastle Museum embarked on a project to explore and celebrate this significant performing group, culminating in *The Castanet Club – An exhibition you can dance to!* The exhibition embraced the creative legacy of the Castanet Club and found a variety of ways to celebrate their story. To capture the intangible nature of live performance, the museum created the exhibition to act as a performance space. Archival footage, recreated artworks, and original props were combined in an immersive experience of light, colour, and shifting soundscapes.

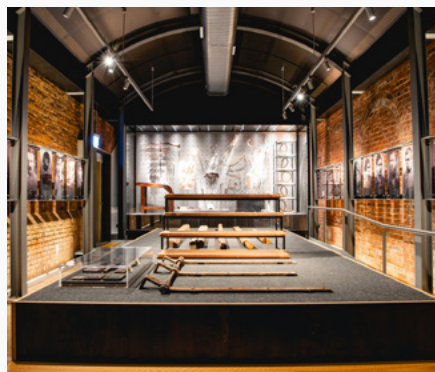
Museums & Heritage Projects

Medium Organisations



Old Dubbo Gaol Museum
The Gallows Gallery

Old Dubbo Gaol is a State Listed heritage site comprised of assorted original prison buildings, artefacts and structural remains dating from 1871–1966. *The Gallows Gallery* upgrade included innovative interpretive design, conservation and landscaping work, alongside adaptive reuse of gaol buildings and spaces. This upgrade created a high-level museum environment that upholds the historic site and collections as one of Dubbo's most significant and highly visited cultural tourism attractions.



Old Government House, Parramatta
Making Good: Convict Artisans in Exile

Making Good: Convict artisans in Exile tells the stories of the convicts who produced and sold wares to gain their freedom. These people were instrumental in transforming a place of exile into a modern settlement with a thriving local economy. The exhibition incorporated new research on a range of objects from the National Trust collection, including several significant convict-made pieces, in order to highlight artisans such as silversmiths, cabinet makers, and lace makers. The exhibition connected Old Government House to the convicts it once controlled and re-examined the notion that convicts were unskilled and unwilling to work.



Orange Regional Museum
Child's Play: Growing up in Orange in the 1950s and 1960s

Featuring stunning large-scale photographs alongside childhood toys, games, film footage, and hands-on activities, *Child's Play* explored all aspects of childhood, from birth and baptism to school days, swimming, and Scouts. Curated by local historian, Elisabeth Edwards, the exhibition is the second major collaboration between the museum and the Orange & District Historical Society. Using more than forty large-scale prints from the Central Western Daily Negative Collection, the exhibition built on the work of volunteers to preserve and digitise the remarkable collection of more than one million photographs.



Orange Regional Museum
Pat Ford: Pride of Orange

Pat Ford: Pride of Orange celebrated the life of one of Orange's best remembered sporting heroes, the 1950s Empire and Australian lightweight boxing champion, Pat Ford. Research into a collection of Ford's sporting memorabilia uncovered the story of a man who was as loved for his achievements in the boxing ring as his humility, wry sense of humour, community work, and years serving behind the counter of his local butcher's shop. The exhibition presented a striking ten-metre timeline that covered Pat's life from school to his many years serving the community.

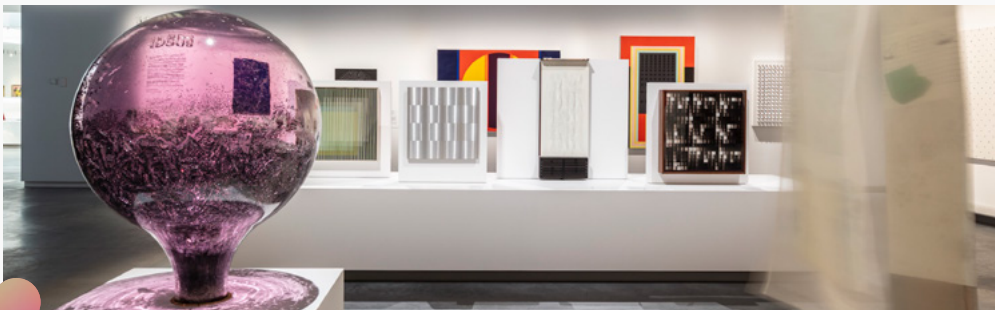
Museums & Heritage Projects

Large Organisations



Australian Museum
*Spark: Australian Innovations
Tackling Climate Change*

Spark: Australian Innovations Tackling Climate Change was a captivating exhibition designed to inspire people to get on board with efforts to combat climate change and was the first exhibition in Australia to focus on climate solutions. A physical and digital exhibition, *Spark* reached a wide audience with objects ranging from a bubbling algae bioreactor to an electric motorbike. The exhibition conveyed an engaging story about reducing emissions, regenerating ecosystems, and caring for Country.



Chau Chak Wing Museum
Light and Darkness: Later Modernism and the Power Collection

Light & Darkness drew from the University of Sydney's Power Collection, a major legacy of the artist-benefactor, Dr John Wardell Power, which challenged the University "to bring the people of Australia in more direct touch with the latest art developments in other countries." The exhibit spanned the luminal, op and kinetic works of the 1960s, the political and conceptual art of the 1970s, and Australian and New Zealander artists in the 1980s. The exhibition was the first project from the University's collection of international contemporary art presented in its new home at the Chau Chak Wing Museum.



**Powerhouse Museum
(Museum of Applied Arts and Sciences)**
Eucalyptusdom

Eucalyptusdom investigates the Powerhouse Museum's unique and long-standing relationship with the gum tree, reckoning with the Museum's colonial practices and the extraction of materials from Country. The exhibition presented over 400 objects from the Museum's Collection, many of which have not been on display for over a century, alongside 18 contemporary commissions spanning the fields of design, architecture, film, applied arts and performance. It aims to bring the eucalypt from its ubiquity into focus, highlighting the museum's complicity in the exploitation of this keystone species, which is vital to our existence.

Museums & Heritage Projects

Large Organisations



Sydney Jewish Museum

Shaken to his core: The Untold Story of Nolan's Auschwitz

Sir Sidney Nolan's Auschwitz paintings have remained largely unseen, their stories untold for nearly sixty years. *Shaken to his core: The Untold Story of Nolan's Auschwitz* is a ground-breaking collection of works never before seen in Australia, depicting Nolan's response to Auschwitz and the trial of high-ranking Nazi official, Adolf Eichmann. The Sydney Jewish Museum was uniquely placed to host these works on the subject of the Holocaust and contextualised them within their historical time and place, fusing visual arts and history and offering an interpretation of the Holocaust through a distinctly Australian lens.



Sydney Living Museums and NSW State Archives & Records Authority

History Reflected

History Reflected took visitors on an unexpected journey through moments of change in New South Wales's history. The exhibition presented 25 of the most iconic, treasured, and curious items from the NSW State Archives Collection, alongside bold contemporary reflections from artists, writers, curators and commentators. These reflections explored what the item says about who we are, our values, aspirations, and hopes. Produced especially for the Museum of Sydney to mark the partnership between NSW State Archives and Sydney Living Museums, *History Reflected* invited audiences to change the way we look at history and contemplate the past, present and future.



Sydney Living Museums

How to Move a Zoo

When Sydney's zoo moved from Moore Park to Taronga, the sights and sounds of animals parading through the city captured the hearts of Sydneysiders during the upheaval of the Great War. The exhibition was inspired by recently digitised glass plate negatives which tell the little known but fascinating tale of 850 animals that were relocated from Moore Park to Taronga in 1916. *How to Move a Zoo* reimagined this unique moment and invited audiences to discover a sense of wonder through immersive storytelling, playful displays, interactives, and site activations.



Engagement Programs Award

The Engagement Programs Award is assessed across the museum and gallery sector. It celebrates best practice in ongoing programs such as public programs, education resources, websites and social media, community engagement and participation.

One award is given in each of the following categories:

- Small and volunteer organisations
- Medium organisations
- Large organisations

Engagement Programs

Award *Small & Volunteer Organisations*



Berrima District Museum

Digital Scratchy

Digital Scratchy was a printed bookmark containing two QR codes. Through scanning one code the user downloaded a self-guided Berrima River Walk tour. The second code alerted the user had won a 50% discounted visit to the Berrima District Museum. The free bookmarks were distributed to community retailers and Members of the Society. The concept was devised as an inexpensive way to market the Museum as well as providing local retailers with something of value to their customers.



Crawford House Museum

Celebrating a Platinum Jubilee

Celebrating a Platinum Jubilee set out to discover and research the ties that existed between Queen Elizabeth II and the community surrounding Alstonville over 70 years and to develop an exhibition on the findings. Through community engagement the resulting exhibition unearthed a variety of objects, photographs and stories from different perspectives, which demonstrated the affection with which the Queen was held when visiting the district in 1954.



Woodford Academy

Artist in Residence: Yvette Hamilton *'Space, Time, Light'*

Space, Time, Light was a residency program with Yvette Hamilton, a local artist and academic researcher. The project combined art, science, technology and history that centred on the Academy and its role as an observation point during the 1874 Transit of Venus, with a focus on photographic images made at the time. In addition to contributing to the artist's PhD research, the residency culminated in an exhibition at the Blue Mountains Cultural Centre.

Port Macquarie Museum

New Journeys Broad Horizons

New Journeys Broad Horizons was an artist-in-residence program, where artist Lucy Frost responded to objects from Port Macquarie Museum's collection, culminating in an exhibition. The program explored the collection in innovative ways and unlocked a new approach for the Museum to engage new and broader audiences through participation in creative workshops and public programs.

Engagement Programs Award *Medium Organisations*



Australian Design Centre

Object: Stories of design and craft – Masters of Craft

Object: Stories of design and craft was the first in a new series of audio podcasts exploring nationally and internationally acclaimed craftspeople and the stories behind their work. This iteration featured seven senior artists, with in-depth conversations investigating what has driven them to a lifetime dedication to their craft. The project aimed to both grow audiences' understanding of craft and design as well as encouraging a new generation of makers.



Bank Art Museum Moree

The Painted River Project Moree

The Painted River Project Moree brought together contemporary artists, ecological experts and local Gamilaroi knowledge holders, with regionally based creatives for a weekend of site specific 'en plein air' workshops. These sessions facilitated transformative discussions on the health of our region's river systems and interpretation of the environment through art. The project allowed visitors and locals alike to learn about the richest agricultural shire in Australia, while immersing themselves in a landscape and culture that has changed significantly over the past 250 years.



Bathurst Rail Museum

BRM Volunteer School Holiday Program

Devised by Bathurst Rail Museum volunteers, this series of children's workshops focused on the skills involved in making a model train layout. Participants were guided through the correct use of tools and equipment, the process of laying track, creating landscapes and buildings and making objects for their layout out of everyday materials. This project benefited both the volunteers and children by bringing different generations together with similar interests.

Engagement Programs Award *Medium Organisations*



Bathurst Regional Art Gallery
BRAG Youth Advocates

BRAG Youth Advocates aimed to increase the meaningful connection between regionally based young people and their local art gallery. The program provided young people with the opportunity to develop life skills, meet like-minded peers, develop peer-led strategies and projects as well as gain agency and experience in the arts and cultural sector. The program aimed to increase visitation by young people, on-site and online, by breaking down barriers they face when visiting the gallery and providing a platform to have their voices heard.



Blue Mountains Cultural Centre
Open Sessions

Open Sessions was a public program that creatively engaged local young people (ages 13–18) to build community and discover skills and passions. The program offered a safe and empowering space to meet with peers and mentors over collaborative art making activities, food and music. *Open Sessions* meaningfully engaged the many young people who frequent the public space of the Centre after school and developed a new and long-term audience for both the Cultural Centre and the visual arts.



Fairfield City Museum & Gallery
Spinoff: a safe place for dangerous ideas

Spinoff: a safe place for dangerous ideas was a youth development program and event for young people and creatives living in the Fairfield LGA and Western Sydney to reignite social connections and mental wellbeing after the COVID-19 lockdowns. The event featured artist talks with exhibiting artists, drop-in workshops, and performances from emerging local talent. Fairfield City Museum & Gallery, Fairfield City Youth Advisory Committee (YAC) and PYT Fairfield partnered in the program.

Blue Mountains Cultural Centre
Inspired by Art

Inspired by Art was a program of art classes for people of all abilities that focused as much on making new and different social connections as they did on creating art. Led by local artist Clare Delaney, classes often included a tour of the Blue Mountains Culture Centre's current exhibition program as inspiration to create individual and group artworks. The classes are motivated by the belief that art is for everyone and something we can all do.

Engagement Programs

Award *Medium Organisations*



Grafton Regional Gallery

Choose Your Gnome Adventure

Inspired by a gnome that was dug up in the Grafton Regional Gallery's garden, *Choose Your Gnome Adventure* was a fun, unique and inclusive engagement tool designed to spark conversations about art and adventure with children visiting the Gallery space. Gnome artworks, an adventure brochure and gnome activities were created to tell stories of the Bundjalung, Gumbaynggirr and Yaegl Nations which lie within the Clarence Valley. Aimed to help children ages 3+, their family and friends, and those not familiar with the space discover the accessible fun that can be hiding at an art gallery.



Maitland Regional Art Gallery

Dog Days

Dog Days was an evolving, playful, artist-led exhibition that showcased new work by five Australian artists. Responding to a recent acquisition, *Park Creature* by Troy Emery, the artists made work on-site while they talked, laughed and encouraged participation with visitors. The exhibition was complemented by diverse and inclusive public programs and community outreach activities that promoted the exhibition and collection, as well as extended the Gallery's reach to new audiences.



Mosman Art Gallery

Mosman Youth Art Prize Open Day

The *Mosman Youth Art Prize* opening was devised as a major community event to attract audiences, especially youth, back to the Gallery after COVID-19 disruptions. With the support and collaboration of a number of partners the event was an outstanding success and attracted over 1,000 visitors. The open day generated high levels of community support for the Gallery and its programs, cemented the ongoing support of key sponsors, and demonstrated the power of art to young audiences, developing pathways in the arts for young people in Mosman, Greater Sydney and beyond.

Engagement Programs

Award *Medium Organisations*



Mudgee Arts Precinct

A Brief History of Mudgee: School Engagement Program

A Brief History of Mudgee: School Engagement Program was a multi-faceted outreach program that engaged with local schools and early learning centres to encourage visitation to the newly opened Mudgee Arts Precinct. Educators developed a curriculum that connected with the exhibition *A Brief History of Mudgee* by artist Michael Bourke. The program saw students take part in artist workshops and activities, which for many participants were their first exposure to an art gallery, and fostered a close relationship between students, educators, gallery staff and exhibiting artists.



Museum of Art and Culture yapang, Lake Macquarie

Highlight MAC yapang Mural Project

Led by artist Brett Piva, the Mural Project intersected two worlds – the natural landscape of the Australian bush and the manufactured surfaces of urbanised space. A workshop was developed with local high school students who sourced elements from the surrounding natural environment to inform the mural and community exhibition. The *Mural Project* has made the Museum a more welcoming space, accessible to audiences outside the usual gallery goers. The project saw students, teachers and families revisit on many occasions to view the artwork that was informed by students, reinforcing the objectives of the project.



Newcastle Art Gallery

The Y2C Project

The Youth to Collection (Y2C) Project facilitated the creation of 'by-youth, for-youth' content across four unified platforms – a zine, an interactive platform, video series, and public programs. A first of its kind, the project generated multiple pathways for authentic youth engagement with the Gallery's collection and Hunter-based emerging arts practitioners. The project culminated in the delivery of a high-quality and distinctive digital platform where young people can have their voices heard.

Engagement Programs

Award *Medium Organisations*



Newcastle Museum

Music at the Museum

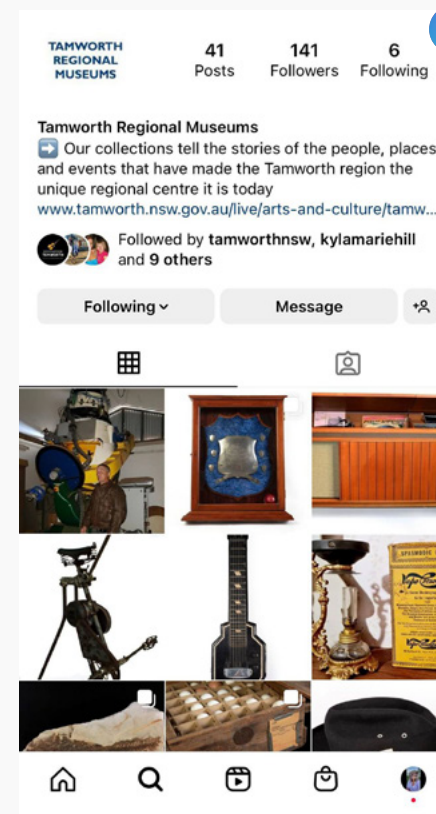
Music at the Museum was a collaboration between Newcastle Museum and Newcastle Improvised Music Association (NIMA). It presented a live outdoor music series that engaged local musicians by showcasing new and emerging performers each week. Music styles included contemporary, world, jazz, fusion, funk, folk, indie, rhythm and blues, and hip hop. This family-friendly event provided a stage for some of the region's finest local and emerging talent and provided a free platform for social cohesion. The project welcomed over 1000 visitors and employed over 50 creative performers and workers over 6 evenings.



Shoalhaven Regional Gallery

Regenerate: Shoalhaven

The Regenerate: Shoalhaven project began as a response to support children and educators in a recovery journey following the Black Summer Fires. Originally developed by Orange Regional Gallery and adapted for local audiences, the project explored post-fire regeneration, specifically of two eucalyptus species present in the Yatte Yattah National Park. Collaborating with environmental scientists, Gallery staff developed education resources providing a range of cross-curricula activities and outcomes alongside artmaking.



Tamworth Regional Museums

Tamworth Regional Museums Instagram Page

Tamworth Regional Museums Instagram Page is a social media project utilising volunteer-led involvement to generate engaging object stories that promote the region's eleven museums and their collections. The project linked with the Museums' Engagement Strategy aims of providing content that tells unique stories from each collection, exploring local identity, place and history, while encouraging visitation.

Engagement Programs

Award *Large Organisations*



Australian Museum

Early Birds: Autism & Sensory-Friendly Mornings

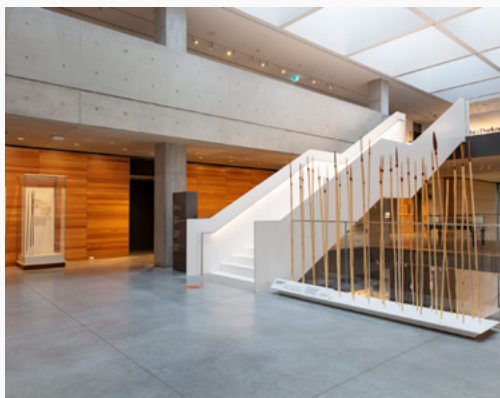
Early Birds was developed to enable more equitable access to the Museum by identifying the barriers faced by families of children with sensory sensitivities, specifically autism. Visitors experienced the Museum before opening hours in a quieter environment, breaking down barriers that hinder the full and effective participation of people with diverse needs. *Early Birds* filled community needs while actively creating social change and shifted perceptions of visitors and staff living with disability.



Casula Powerhouse Arts Centre

Making Friends and Community through Music (Jamming with Strangers)

As a companion program to the exhibition *Jamming with Strangers, Making Friends and Community through Music* showcased the ways music can foster a sense of belonging and create opportunities where new, meaningful connections can also be made. The program expanded the experiences of the artists and themes of the exhibition and provided opportunities to network, upskill, and celebrate the thriving local music scene.



Lake Mac Library

History Illuminated

History Illuminated is an annual program of events that features workshops, tours, presentations and exhibitions exploring the importance of uncovering, capturing and sharing histories of people, place and the environment through art, research and literary works. The year's events explored how history can strengthen the way we connect, learn from one another and share our lived experiences across our communities. The program generated greater awareness and understanding of what has been before us.



Chau Chak Wing Museum/Gujaga Foundation

Eight Days in Kamay

To mark the eight days when the Endeavour was anchored at Kamay (Botany Bay), Chau Chak Wing Museum partnered with the Gujaga Foundation to present a series of lectures sharing Dharawal perspectives on the significant event that occurred 252 years ago, and the continuation of Dharawal culture today. The project focused on the return to Country of three spears taken by James Cook, as well as the 37 community-made spears exhibited in Kamay (Botany Bay) *spears: Yesterday, today, and tomorrow*. The program reflected on cultural continuity and survival, and embodied the Museum's commitment to decolonisation, public education and excellence in communicating ideas.

Engagement Programs

Award *Large Organisations*



Murray Art Museum Albury MAMA
TABLE

TABLE was a weekly public program that engaged new and existing local community audiences in cross-cultural exchanges around food, as part of the Museum's summer exhibition *SIMMER*. Each session featured a different presentation led by five local cooks who demonstrated their process, answered questions, offered advice on where to obtain specific ingredients locally, and introduced a selected recipe for audience members to make at home.



Museum of Contemporary Art Australia
Skirts

Skirts was a C3West project produced in partnership with Penrith City Council and led by Western-Sydney based artist Linda Brescia. The project engaged women from Kingswood and surrounding suburbs to address community concerns and needs around public amenities, community safety and connection, with a focus on local women's aspirations. *Skirts* was an act of rebellion – against gendered expectations, ageism, violence against women, and the barriers that can come between individual lives and community wellbeing.



Sydney Jewish Museum
History LIVE

History LIVE was a live webinar program for students in years 5 and 6. Each *History LIVE* episode was linked to a significant date or event and featured a museum educator and curator showcasing collection objects and interviewing special guests. Through the webinar format, the educator used an interactive presentation to conduct quizzes, present animated timelines and video clips. Students actively participated in the program and positioned the museum as a rich source of material and ideas.

Engagement Programs

Award *Large Organisations*



Sydney Jewish Museum

Sydney Jewish Museum Youth Committee

The Sydney Jewish Museum Youth Committee is made up of a diverse group of students from across NSW that act as ambassadors and foster new youth audiences through events and programs related to the Sydney Jewish Museum's mission and values. Members of the committee assist in promoting the work of the Museum on morality, social justice, democracy and human rights, ensuring youth take an active and meaningful role in the Museum's operations.



Sydney Living Museums

Making Connections

Making Connections was an onsite program at the Hyde Park Barracks for primary and secondary school students with moderate to high, or complex access requirements. Developed in consultation and collaboration with experts, teachers and students, *Making Connections* provides these students the opportunity to experience the collection and stories of the Barracks. The ongoing program is only available to groups from Schools for Specific Purposes, Specialist Support Units and Independent Special Assistance Schools.



Innovation & Resilience Award

The Innovation & Resilience Award recognises the outstanding efforts of museums and galleries to overcome challenges and celebrates excellence and innovation in exhibition practice, resilience-building projects and engagement programs.

One award is given in each of the following categories:

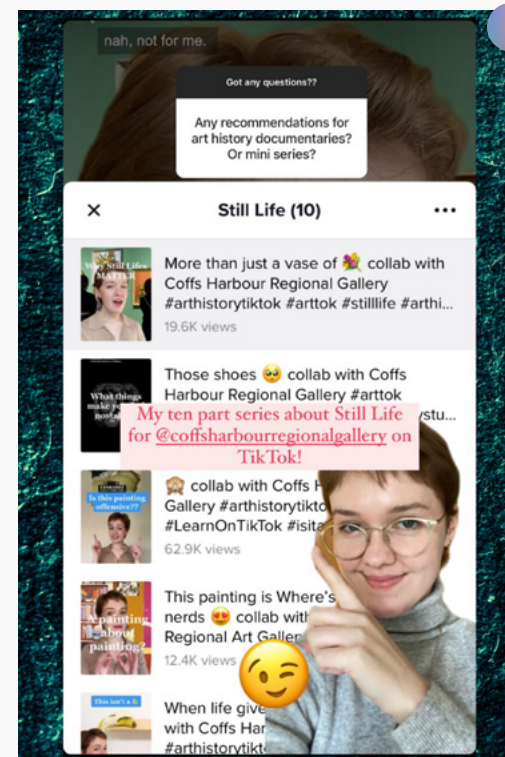
- Projects with a budget of \$10,000 or less
- Projects with a budget between \$10,001 and \$100,000
- Projects with a budget of \$100,001 or greater

Innovation & Resilience Award for Projects with a Budget of \$10,000 or less



Bega Valley Regional Gallery
MOTEL Art Fair

Delivered while the Gallery was closed for redevelopment, the *MOTEL Art Fair* promoted regional renewal and recovery through cultural tourism. The event was conceived as a culture-led response to the combined impacts of drought, bushfires and the COVID-19 pandemic. Taking over a retro motel during the typically low tourist season, local artists each occupied a room to sell and promote their work in the style of a pop-up art fair. The event delivered a sell-out opening event, attracted over 1,000 visitors and made over \$40,000 in art sales.



Coffs Harbour Regional Gallery
Still Sundays

Still Sundays was a 10-part TikTok mini-series, created by art historian Mary McGillivray (@_theiconoclass) in collaboration with Coffs Harbour Regional Gallery for the 2021 *STILL: National Still Life Award*. The series breathed 'life' into 'still life', exploring the genre in contemporary times with informative commentary. The objective of *Still Sundays* was twofold: to engage an 'uninitiated' audience with still life, art and the Gallery, and to enable meaningful and accessible content for artists and audiences alike. The series has amassed an incredible 2 million views across the ten episodes on McGillivray's TikTok account alone.



Lismore Regional Gallery
Collage Club

The Lismore Regional Gallery was entirely inundated by flood waters on 28 February, 2022. Following the flood, the Gallery, together with the Creative Recovery group and the Quad, created *The Collage Club*, a weekly creative healing event. *The Collage Club* made space for the community to recover through gentle art focused activities. These ongoing events have been the most consistent touchstone of the Gallery's public engagement and will continue with a monthly guest artist. Continuing this project supports recovery in a sensitive and compassionate way, reinforcing the significance of art in the role of overcoming trauma and adversity.

Innovation & Resilience Award *for Projects with a Budget of \$10,000 or less*



Murray Art Museum Albury (MAMA)

Mawang

Mawang (Wiradjuri for all together) was an artmaking program for First Nations youth, mentored by Taungwurrung-Yorta Yorta artist Glennys Briggs. The program provided a culturally safe space for children to learn about contemporary South East Aboriginal art and explore their cultural identity through printmaking. As a community-driven program, *Mawang* responded to the need for art-making opportunities designed specifically for First Nations youth, as identified by Woomera Aboriginal Corporation and NSW PCYC youth teams.



Newcastle Museum

Almost Live from the Castanet Club

Almost Live from the Castanet Club was a three-part variety style television show produced by Newcastle Museum, exploring the legacy of the local legendary cabaret act The Castanet Club. Developed in response to the 2021 COVID-19 lockdowns that closed the museum, *Almost Live* combined live music, collections and programming as a digital outcome to emulate the physical exhibition's immersive experience. The resulting videos now have over 25,000 views, and what started as a local response to the Delta lockdown made the story of The Castanet Club available nationally and internationally.



Penrith Regional Gallery, Home of The Lewers Bequest

Morning Makers

Morning Makers was a series of dynamic workshops for seniors in the local Penrith community, designed to reduce isolation and improve wellbeing in a safe, creative, and social environment. Led by local artist Naomi Oliver, the monthly program focused on improving digital literacy for seniors through digital artmaking to enhance their ability to participate and engage with social and creative programs.

Innovation & Resilience Award for Projects with a Budget between \$10,001 and \$100,000



Anzac Memorial

Anzac Memorial Veteran Artist in Residence

The Anzac Memorial developed a unique pilot *Veteran Artist in Residence* program to facilitate and promote art practice within the Memorial's contemplative atmosphere. The program interprets contemporary military experience for contemporary audiences, using the voices of veterans themselves to complement the Memorial's curatorial narrative delivered through traditional exhibitions. The program culminated in a public exhibition, *A Soldiers Healing*, which reached a national and international audience and challenged societal stereotypes of Australian servicemen and servicewomen.



Crawford House

Crawford House Virtual Tour

Alstonville Plateau Historical Society produced a 360 degree *Virtual Reality Tour* of Crawford House using high resolution photography. The virtual tour features a user-friendly and functional interface that allows viewers to explore the house at their own leisure. The project has made Crawford House accessible to many more community groups, particularly during COVID-19 lockdowns, when the museum was closed.



Bank Art Museum Moree

Nguwalay (here) Residency

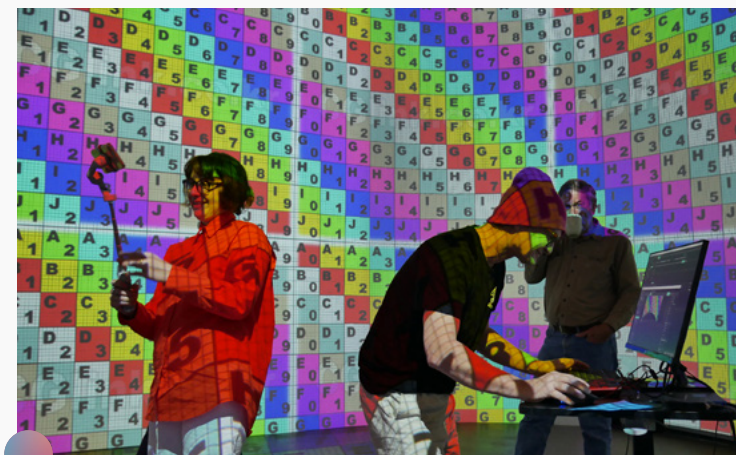
The Nguwalay (here) Residency saw the delivery of an Indigenous artistic and curatorial project. The residency grew from the desire to redesign Bank Art Museum Moree's permanent Indigenous exhibition space to honour cultural objects by laying them to 'rest' and 'heal'. Gamilaroi man Dennis Golding, an artist with strong family ties to the Moree area, was engaged to bring the project to life. The result was a Gamilaroi mural that wraps around the interior of the gallery, activating a disused walkway to showcase cultural objects from the collection and held in keeping for the community, now at 'rest' within the landscape of the mural.

Innovation & Resilience Award for Projects with a Budget between \$10,001 and \$100,000



Goulburn Regional Art Gallery
Yours with Harriet Body

Yours was a major, long-form community arts project led by artist Harriet Body which embedded collaborative ways of making into the Goulburn community. Body met regularly with a group of local seniors, toddlers and their families to facilitate a series of creative workshops inspired by natural landscapes to inspire storytelling, connection, and collaboration between participants at opposite stages of life. The project was informed by compelling evidence showing the manifold community benefits of intergenerational programs. The long-form project culminated in an exhibition of the same title in early 2022.



Lake Macquarie Multi-Arts Pavilion mima
Workshops and Artist Residency

The Lake Macquarie Multi-Arts Pavilion mima is a new, dynamic art space embedded with digital infrastructure. To demonstrate the broad capabilities of the unique digital art space, two workshops and an artist residency program were launched. These programs provided artists with the support to gain digital skills, expand their practices and create new works that utilise the digital infrastructure of Pavilion's space. The program invested significant funds into the local economy, bringing artists from around the country to Lake Macquarie and advocating for artmaking opportunities in the region.



Maitland Regional Art Gallery
Conversations: Art & Dementia

Conversations connects people living with dementia and their carers to the world around them through art, reducing social isolation and building resilience in the Gallery's community. Held three times a month onsite at the Gallery, each 90-minute session included a tour of current exhibitions, followed by an art making activity. The program addressed the challenges of social isolation by creating meaningful opportunities for connection.

Innovation & Resilience Award for Projects with a Budget between \$10,001 and \$100,000



The Lock-Up

The Lock-Up Website Rebrand

The re-design of The Lock Up's website, branding and digital strategy allowed the organisation to facilitate online donations, extend presentation opportunities for digital programming and improve online engagement with the Gallery's artistic program to local, national and international audiences. It allows for the presentation of digital commissions that are experimental, contemporary and responsive - in keeping with the Gallery's status as a dynamic, agile, award-winning contemporary art space.



UNSW School of Built Environment

Luminocity

Prompted by COVID-19, *Luminocity* transformed a would-be physical exhibition into an evocative, atmospheric, playful online space. The impressionistic website was designed to celebrate the work of the University of New South Wales School of the Built Environment. A radical departure from conventional online exhibitions in its refusal to mimic physical exhibition environments, *Luminocity* reflected a vibrant and ambiguous world of uncharted spaces, challenging viewpoints, surprising discoveries and electrifying transitions.



Wagga Wagga Art Gallery

New Media Project Lab

In 2021, Wagga Wagga Art Gallery sought to critically reimagine its purpose, programming, and use of space. The *New Media Project Lab* and its dedicated programming are an outcome of this process. The flexible space is dedicated to the presentation of innovative programming, including artist and curatorial projects, the professional exhibition of new media forms and a space readily and concomitantly available for public programs, community performances and exhibitions.

Innovation & Resilience Award for Projects with a Budget Over \$100,000



Mudjee Arts Precinct

Construction and delivery of Mudjee Arts Precinct to the community

The construction of Mudjee Arts Precinct's state-of-the-art regional gallery provides a cultural hub for the region and creates a platform for diverse local talent. The innovative design of the building was complemented by an exceptional inaugural year of programming which highlighted the region's artists and celebrated a strong connection to place. The local community and visitors to the region are embracing the new artistic hub with attendance reaching over 23,000 in 12 months.



Orange Regional Gallery

Orange Regional Gallery Extension Project

Designed by architect Sam Marshall, the *Orange Regional Gallery Extension Project* included a new 270 square metre contemporary gallery with ground-breaking lighting design, a 74-seat gallery theatre, a state-of-the-art storage and conservation area and refurbishments to existing spaces. The extension offers residents and visitors to Orange a distinct cultural experience in which the best in local, regional, national and international art can be experienced.



About ACHAA Aboriginal Culture, Heritage & Arts Association

ACHAA (Aboriginal Culture, Heritage & Arts Association) is the Peak Body for Aboriginal community-controlled cultural spaces across NSW.

Museums & Galleries of NSW supports ACHAA through the provision of Secretariat and other services. ACHAA is grateful to M&G NSW for the opportunity each year to present two IMAGinE Awards: one that acknowledges the lifetime contribution, knowledge and experience of Elders and one which encourages younger generations as a Curator excellence award.

The ACHAA Award for Excellence by an Aboriginal Curator



Dr Bronwyn Bancroft
Boomalli Aboriginal Artists
Co-operative
Made with Love

Dr Bronwyn Bancroft is a proud Bundjalung woman and artist. A Founding Member of Boomalli Aboriginal Artists Co-operative (established 1987), Bancroft has been the Co-operative's volunteer senior strategist since 2009.

Made with Love was a retrospective of the life and work of Bundjalung-Munanjali Elder, Euphemia Bostock. The exhibition featured textiles, ceramics, sculpture, silk paintings, printing, and photography. Bancroft's vision for the exhibition was to celebrate the diversity and longevity of Aunty Phemie's artistic practice, bringing recognition to an important and consummate New South Wales Aboriginal Artist.



Cherie Johnson
Maitland Regional Art Gallery
Maitland Cultural Resurgence

Cherie Johnson is a Gamilaroi and Weilwun woman who resides in Newcastle, New South Wales. She is the Founder and Managing Director of Speaking in Colour, an Aboriginal owned and operated business delivering Aboriginal education that is fun, affordable and in the spirit of reconciliation.

Johnson and Speaking in Colour brought Aboriginal cultural knowledge holders together with schools and community groups in Maitland to produce possum skin cloaks and large-scale woven sculptures. *Maitland Cultural Resurgence* was the end-product of this work and showcased a selection of works made during these workshops in a celebration of connectivity and cultural strength.



The ACHAA Award for Excellence by an Aboriginal Curator



Kyra Kum-Sing
Carriageworks and The Leo Kelly
Blacktown Arts Centre
POWER and THE FUTURE IS HERE

Kyra Kum-Sing is a Malera Bandjalan, Mitakoodi woman, curator, artist and consultant based in Sydney.

In 2020, Kamilaroi/Gamilaraay artist Dennis Golding led a series of workshops for 170 Indigenous students at Alexandria Park Community School while he was an artist in residence at the school through Solid Ground. Students were invited to produce a personal symbol on their own superhero cape, informed by their memory, experience and identity. Curated by Kum-Sing, the exhibitions *POWER* and *THE FUTURE IS HERE* showcased these superhero capes, depicting visual representations of memory, lived experiences, connections to Country, and superpower.



Bethany Thornber
Murray Art Museum Albury
on the bank on the brink

Bethany Thornber is a First Nations curator and artist of the Wiradjuri People, currently based in Nipaluna/Hobart.

on the bank on the brink featured five significant, rarely-seen drawings by Tommy McRae (c.1835–1901), who witnessed the intersecting impacts of colonial invasion on the land, waterways, and people of Lake Moodemere, Wahgunyah. The exhibition displayed these drawings in the context of commissioned contemporary works by Burmese and Butchulla artist, Mia Boe, and carvings by senior Yorta Yorta man, Uncle Phil Murray. In *on the bank on the brink*, Thornber offered a view of contemporary First Nations experience that was nuanced, caring, and respectful of the important legacy of McRae's work as culturally important and historically telling.

The ACHAA Award for Outstanding Lifetime Contribution to NSW Aboriginal Culture, Heritage and Arts

Uncle Clem Dodd and the Dharriwaa Elders Group

The Dharriwaa Elders Group (DEG) is an Aboriginal cultural organisation in Walgett that supports Elders' wellbeing, protects Aboriginal cultural heritage and promotes Aboriginal cultural values, knowledge and identity.

Dharriwaa Elders Group was born in November 2000 after Elders had worked together on projects since 1998. The group takes its name from one of its sacred sites, Dharriwaa (Narran Lakes) which means common meeting place in Yuwaalaraay language.

DEG's Full Members are Aboriginal people over 60 who live in Walgett. Uncle Clem Dodd joined in 2011, was elected as an Elders Councillor (i.e. a director) in 2013 and has served

as its Speaker (i.e. chair) since the 2014 AGM. He is known and loved by all for his good humour, gentle manner and deep cultural and language knowledge which he is always generously willing to share.

DEG projects support Aboriginal Elders to resume leadership roles in the community, keeping active and healthy and interacting with the other generations of the Walgett Aboriginal community.

A large part of DEG's work is to protect and support Aboriginal cultural heritage and values that are on Country – not just the waterways and landscapes but also in the lived daily experience of the Walgett Aboriginal community.

Cultural maintenance of Country is a regular activity for members. DEG has nominated Aboriginal Places under *the NSW National Parks and Wildlife Act* and undertaken many protection activities for Country, participating in parliamentary inquiries and leading advocacy.

The Dharriwaa Elders Group's cultural collection is recognised as nationally significant and contains knowledge that its members strive to share through cultural engagement activities for the Walgett Aboriginal community and more broadly through exhibitions, publications and schools and community education activities.

Dharriwaa Elders Group has also contributed to Walgett's economy

through tourism support, including the Namoi River walking tracks and interpretative signs, scarred tree protective enclosure at the Barwon Inn, and Walgett's first Aboriginal arts and crafts shop alongside its longstanding Keeping Place exhibition in the main street of Walgett.





2022 IMAGinE Awards

Individual Volunteer Acknowledgement

In 2022, we have chosen to honour five individuals from the volunteer sector who have made a significant contribution to the cultural sector in New South Wales over an extended period of time.



Harlan Hall
Berrima District Historical and Family Society's Museum

Harlan Hall has been involved with museum development for forty-three years. He is a well-known local volunteer who previously worked for the Powerhouse Museum and the Sydney Maritime Museum.

Since 2000, Harlan has been the Volunteer Project Manager of the Berrima District Historical and Family Society's Museum, which has won four IMAGinE Awards.

Harlan has spent many years raising funds and building an Exhibition Hall attached to the Museum to showcase the lives of some of the Wingecarribee Shire's early settlers. Completed in time for the Centenary of Anzac Day, the building houses the *Southern Highlands 1200*, a permanent exhibition dedicated to the men and women of the Southern Highlands who enlisted for the Great War.

Harlan has spent much of his life advancing and improving his local community. In 2015, Wingecarribee Shire Council named him their Australia Day Citizen of the Year, and in 2017 both Harlan and his wife Lynn received the Order of Australia Medal for their services to the village of Berrima. Harlan continues to volunteer despite living with severe Parkinson's Disease.

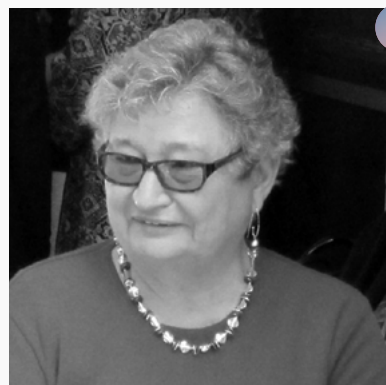


Roslyn 'Roz' Jones
Lawrence Museum

Roz was born in Norfolk, United Kingdom, and served in the Royal Navy as an air mechanic and photographer, prior to emigrating to Australia. After a busy career in Adelaide and Sydney, Roz moved to rural New South Wales.

She began volunteering at the Lawrence Museum in 2014, where she has been Vice President for the past 6 years. Her dynamic leadership oversaw the major redevelopment of the Lawrence Museum, including a new two-story wing and the redevelopment of the Museum's original radio transmission building. In her time with the Museum, Roz has developed many valuable partnerships including a relationship with ABC Radio and championed the Museum as a community hub, winning a 2021 IMAGinE award for Innovation and Resilience.

Jones is dynamic, far sighted and tenacious at seeing the possibilities and projects that support the Museum and her local community.



Maureen Kingston
Dungog Historical Society and President of AMAga Hunter Chapter

Maureen Kingston has been a volunteer and a guiding force at the Dungog Museum since 1997. With a passion for history and heritage, she has worked tirelessly to bring new perspectives and ideas to the Museum.

Maureen has been involved in work across the organisation, including research, writing grant applications, and mounting displays. To assist with this work, she completed a Graduate Diploma in Local & Family History at the University of New England in the early 2000's.

Since 2020, Maureen has served as President of the Hunter Chapter of AMAga, where she is a strong advocate for increasing the Chapter's reach and role in providing professional development opportunities to a largely community-initiated membership.

2022 IMAGInE Awards

Individual Volunteer Acknowledgement



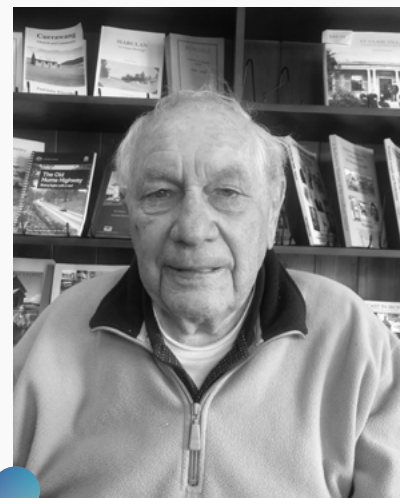
Ammin 'Bobby' Nullah Shamroze
Broken Hill Mosque Museum

Ammin 'Bobby' Nullah Shamroze is the son of Broken Hill cameleer Shamroze Khan, who came to Australia from Peshawar (once Afghanistan, now Pakistan) in the late 1890's, and to Broken Hill around 1905, to work with camels. His mother was the daughter of cameleer Faizullah Zaidullah and Crasha Maude Nohab.

Bobby was born in Broken Hill in 1940, where he still lives today with his wife Janet, their three children, seven grandchildren and eight great-grandchildren.

Co-coordinator at the Broken Hill Mosque Museum, the oldest Mosque in New South Wales, Bobby has cared for the collection for 15 years and shared his family's life story, along with the oral history of other cameleering families in Far West New South Wales.

Bobby's knowledge and willingness to share this history has significantly contributed to placing this story on the historic record and keeping it alive. Bobby's knowledge is widely recognised and his name is often seen as a footnote in local and scholarly works on cameleering around Broken Hill and into other areas - including Bourke NSW and South Australia.



Garry White
Goulburn & District Historical & Genealogical Society Inc, known as History Goulburn

Garry White was born in Goulburn in 1935. His playground was the Wollondilly River and the grounds of Kenmore Mental Asylum. After leaving school he trained as an electrician, working for the New South Wales Railways until his retirement in 1996.

Garry has been a dedicated and passionate advocate for the preservation of Goulburn's history for nearly 40 years. In 1982, he became a founding member of the Goulburn Family History Society. He has held voluntary roles in both the Goulburn & District Historical Society and the Goulburn & District Family History

Society, which merged under his leadership in 2018 to become the Goulburn & District Historical & Genealogical Society Inc, known as History Goulburn.

Garry served as President of both societies until 2018 and still serves as a Committee Member at age 88. He has devoted four decades to the research of local history, sharing his knowledge with students, researchers, writers, documentary-makers, family historians, heritage consultants, archaeologists, architects, developers, and local Councils.

Introducing the NSW Health Infrastructure *Arts and Health Award*

2022 marks the start of a joint initiative between Museums & Galleries of NSW and Health Infrastructure to deliver the *NSW Health Infrastructure Arts and Health Award*.

This award is designed to foster strong partnerships between cultural organisations and their Local Health Districts to develop meaningful programs that contribute to better health outcomes in local communities. Funding of \$10,000 will be provided to the winner, to further develop their local programs.

The winner of the inaugural *NSW Health Infrastructure Arts and Health Award* will be announced at the 2022 IMAGinE Awards. Organisations contemplating applying in 2023 should consider

that their potential projects demonstrate clear clinical and artistic excellence, with a solid partnership evidenced.

Museums & Galleries of NSW and Health Infrastructure look forward to developing the capacity of both the cultural and health sectors in working together to boost the wellbeing of their communities.

Look out for more information in 2023 as we follow the progress of this year's winner and support the sector to better understand the opportunities to develop these partnerships.





Image Credits

International Conservation Services

vi / Top Lismore MP Janelle Saffin visiting the ICS team working on the Lismore Regional Gallery collection. Photograph by Alexander Wielsmann **Bottom** Senior Paintings Conservator Claire Heasman works on a newly discovered 17th-century Dutch masterpiece for the National Trust NSW.

Exhibition Projects:

01 / Light and Darkness. Image courtesy of the Chau Chak Wing Museum, The University of Sydney.

03 / Top *In the fibre of her being*, installation view. Photograph by Document Photography. **Bottom** *In the fibre of her being* exhibition, installation view. Photograph by Document Photography.

04 / Top Izabela Pluta, *Ascending air, unfolding motion* 2022. Installation detail, comprising pigment prints on eco solvent cotton rag paper mounted on aluminium, repurposed timber easels and acrylic. Commissioned by The Lock-Up. Courtesy of the artist and Gallery Sally Dan-Cuthbert, Sydney. Photograph by Ben Adams **Bottom** Tané Andrews, *the eyes say more than the mouth*, 2022. Stainless steel, speakers, looped ASMR track, pearl nautilus shells. Commissioned by The Lock-Up. Courtesy of the Artist. Photograph by Ben Adams.

05 / Top left *SIXTY: The Journal of Australian Ceramics 60th Anniversary 1962-2023*, opening night with Alison Milyika Carroll and her niece. Photograph by Simon Cardwell **Top right** *Happy Objects/Window, Cricket Bat* rehearsal with Lucia Mastrantonio, 2022. Photograph by Clare Hawley **Bottom** *Post-Haste: Claire Healy & Sean Cordeiro*, installation view at the Blue Mountains City Art Gallery, including *Par Avion* (2011) on loan from the Museum of Contemporary Art. Photograph by Silversalt Photography.

06 / Top *Darkinjung Ngurra*. Image courtesy of Gosford Regional Gallery. Photograph by Gunther Hang

07 / Top left Opening of *Resist*Stance*. Photograph by Melting Wax Photography. Image courtesy of Grafton Regional Gallery **Top Right** *Caroline Rothwell: Horizon*, installation view, Hazelhurst Arts Centre. Photograph by Silversalt Photography **Bottom left** *Daughter of the Lightning Snake I Nongirrna Marawili*, Maitland Regional Art Gallery, 2022 **Bottom right** *Daughter of the Lightning Snake I Nongirrna Marawili*, Maitland Regional Art Gallery, 2022.

08 / Top *MOTHERLOAD* opening at Lake Macquarie Multi-Arts Pavilion mima, 2022. Photograph by Katherine Williams **Bottom** *Windowless Worlds* ekphrasis poetry workshop. Image courtesy of Wagga Wagga Art Gallery.

09 / Top *The Art of Protest*, installation view at Newcastle Art Gallery, 2022. Photography by Tobias Spitzer, courtesy of Newcastle Art Gallery **Bottom** *Land Abounds*, installation view. Photograph by Zan Wimberly.

10 / Top Gary Grealy, *Portrait of Sandon and Hayden-Gibbs O'Neil*, artists, 2021. Courtesy of the artist **Middle** Gary Grealy, *Portrait of Doug Sutherland*, Aboriginal Sites Officer, Orange Local Aboriginal Land Council, 2021. Courtesy of the artist **Bottom** *A Girl Like You*, installation view, 2022. Penrith Regional Gallery. Courtesy of the artist.

11 / Take me home to Tamworth: Celebrating 50 years of the heart of Australian Country Music, installation view. Photograph by Steve Gonsalves.

12 / Top *Elizabeth Pulie: #117 (Survey)*, installation view, UNSW Galleries, 2022. Photograph by Jacquie Manning **Bottom** Kate Scardifield, *You Don't Need Me To Tell You (production still)*, 2022. Photograph by Robin Hearfield.

13 / Yirran Miigaydhu: Waving our ways to Country, installation view, Campbelltown Arts Centre, 2022. Photograph by Document Photography.

14 / Top Carla and Lisa Whereby, *AUSTRALIAN MUSIC FERVOUR – THE MELTING POT OF MUSICIANS, INDUSTRY FIGURES, FANS & FRIENDS – WE ARE FAMILY* (detail), 2021 for *Jamming with Strangers*, Casual Powerhouse Arts Centre. Photograph by Chantel Bann **Bottom** My Le Thi and Azo Bell, *Gukoongboom*, 2021 and Troy-Anthony Baylis, *Tell Them Their Dreaming*, 2019-2020. Photograph by Chantel Bann.

Museums & Heritage Projects

15 / Top left Grossman House, Maitland, exterior. Image courtesy of Grossman House **Top right** Image courtesy of Land of the Beardies History House Museum and Research Centre **Bottom left** *Spaces Make Lace*, installation view. Photograph by Vicki Taylor **Bottom right** *Spaces Make Lace*, 19th Century showcase. Photograph by Vicki Taylor.

16 / Top Forest and Timber Pavilion, Oberon District Museum. Image courtesy of Oberon District Museum **Bottom** *20 Fortians That Shaped the Nation*, installation view. Photograph by Iain Wallace.

17 / Top left *Changing Gears: Borg-Warner to DSI*, Albury LibraryMuseum, 2021. Photograph by Paul Temple **Top right** *Nurture: It Takes a Village* artists. Image courtesy of Albury LibraryMuseum **Bottom** *The Dino-store*. Courtesy of the Australian Fossil and Mineral Museum.

18 / Top *Chifley Home interpretation*. Image courtesy of Bathurst Regional Council.

19 / Top *Extra/Ordinary, Make or Break, Ghost Notes*, 2021. Photograph by Document Photography **Bottom** *Paradise Lost*, installation view. Image courtesy of Hawkesbury Regional Museum.

20 / Top *Our Journeys I Our Stories*, installation view. Photograph by Silversalt Photography

Bottom *The Castanet Club – an exhibition you can dance to!*, installation view. Image courtesy of Newcastle Museum.

21 / Top *Gallows Gallery*, installation view. Photograph by Dillon Price Photography **Bottom** *Gallows Gallery*, installation view. Photograph by Dillon Price Photography

22 / Top left *Making Good: Convict Artisans in Exile* at Old Government House, Parramatta. Photograph by Cassandra Hannagan **Top right** *Child's Play: Growing Up in Orange in the 1950's and 1960's* at Orange Regional Gallery. Photograph by Rosie Long Photography. **Bottom** *Pat Ford: Pride of Orange*, exhibition view at Orange Regional Museum, 2021.

23 / Top *Spark: Australian Innovations Tackling Climate Change*, Australian Museum 2021. Photograph by Anna Kucera **Bottom** *Light and Darkness* at Chau Chak Wing Museum. Image courtesy of the Chau Chak Wing Museum, The University of Sydney.

24 / Top View of *Eucalptusdom*, showing the exhibition's architectural design, developed through a collaboration between Richard Lepastrier AO, Jack Gillmer (Worimi, Biripi Nations) of SJB, Adam Haddow of SJB and Vania Contreras, spatial designer. Photograph by Zan Wimberly **Bottom** View of *Eucalptusdom*, showing *Cutting* by Nicholas Mangan, commissioned by the Powerhouse and collection of timber samples from the Museum's historic collection. Photograph by Zan Wimberly.

25 / Shaken to his core: The Untold Story of Nolan's Auschwitz at Sydney Jewish Museum. Image courtesy of Sydney Jewish Museum.

26 / Top *History Reflected* at Sydney Living Museums. Photograph by James Horan **Bottom** A child interacts with 'Jessie's Island', a table with a large map and historical objects to illustrate the journey that Jessie the elephant took from Moore Park to Taronga Zoo. Image courtesy of Sydney Living Museums.

Engagement Programs

27 / *Dog Days* at Maitland Regional Art Gallery. Photograph by Leighsa Cox.

29 / **Top left** Berrima District Museum, *digital scratchy* **Top right** Visitors enjoying high tea at Crawford House Museum. Image courtesy of Alstonville Plateau Historical Society **Bottom** *New Journeys Broad Horizons* at Port Macquarie Museum. Photograph by Lindsay Moller Productions.

30 / Yvette Hamilton, portrait. Image courtesy of Yvette Hamilton.

31 / Recording bonus episode of *Masters of Craft* with host Lisa Cahill and Brian Parkes, 2021. Photograph by Australian Design Centre.

32 / **Top** Participating artist Euan Macleod sharing his process during the Public Art Day in Moree beside the Mehi River, 2022. Photograph by Sally Tsoutas for Western Sydney University **Bottom** Bathurst Rail Museum volunteer program. Image courtesy of Bathurst Regional Council.

33 / **Top left** BRAG Youth Advocates and Harrie Fasher studio visit and art workshop. Photograph by Julian Woods/Bathurst Regional Art Gallery **Top right** *Open Sessions* workshop participants at mural co-design, 2022. Photograph by Sarah Emerson **Bottom** Nigel Prendergast. Photograph by Blue Mountains Cultural Centre.

34 / PYT Fairfield performing *Symphony 2165* at *Spinoff: a safe space for dangerous ideas* at Fairfield Gallery & Museum. Photograph by Alejandro Trejo.

35 / **Left and right** *Choose Your Gnome Adventure* at Grafton Regional Gallery. Photograph by Minya Rose.

36 / **Top** Sami Bayly, *Dog Days* at Maitland Regional Art Gallery. Photograph by Leighsa Cox **Bottom** *Mosman Youth Art Prize* Open Day at Mosman Art Gallery. Photograph by Tim Connolly.

37 / **Top left** Mudgee Preschool at Mudgee Arts Precinct, 2022. Image courtesy of Mudgee Arts Precinct.

38 / **Top right** Artist Brett Piva with the Highlight MAC yapang mural. Image courtesy of Museum of Art and Culture yapang **Bottom right** Newcastle Art Gallery, The Y2C Project

Zines, 2022. Developed by the Youth Advisory Group and designed by Benji Crocker.

39 / *Music at the Museum* at Newcastle Museum. Image courtesy of Newcastle Museum.

40 / **Top** *Regenerate: Shoalhaven*, installation view at Shoalhaven Regional Gallery. Image courtesy of Shoalhaven Regional Gallery **Bottom** Tamworth Regional Museums' Instagram account. Image courtesy of Tamworth Regional Council.

41 / **Top left** *Early Birds* at the Australian Museum. Photograph by Anna Kucera. **Top right** *Dinner Music*, performance of My Le Thi and Azo Bells Gukoongboom at Casula Powerhouse Arts Centre. Photograph by Chantel Bann **Bottom** *Eight Days in Kamay* at Chau Chak Wing Museum. Image courtesy of Chau Chak Wing Museum, The University of Sydney.

42 / **Top** *History Illuminated* fashion parade. Photograph by Brydie Piaf **Bottom** *Eight Days in Kamay* at Chau Chak Wing Museum. Image courtesy of Chau Chak Wing Museum, The University of Sydney.

43 / *TABLE* with Aruna Gandhi, *SIMMER*, Murray Art Museum Albury, November 2021. Photograph by Jeremy Weihrauch.

44 / *Top Skirts* (2021), installation view, Wainwright Park, Kingswood, NSW. Produced and presented by C3West on behalf of the Museum of Contemporary Art Australia in partnership with Penrith City Council. Photograph by Jessica Maurer **Bottom** *A River*, Portrait of William Cooper, Geoff Todd OAM 2014, Sydney Jewish Museum Collection.

45 / **Top** Sydney Jewish Museum Youth Committee meeting, July 2022. Photography by Josh Marks for the Sydney Jewish Museum **Bottom** Still from SBS news segment featuring Sydney Jewish Museum Youth Committee president Lara Greenfield.

46 / **Top** Student participating in a bricklaying activity at Hyde Park Barracks. Photograph by Clare Hawley for Sydney Living Museums **Bottom** Students lying in convict hammocks at Hyde Park Barracks. Photograph by Clare Hawley for Sydney Living Museums.

Innovation & Resilience Award

47 / Gamilaroi artist Dennis Golding discussing

the *Nguwalay (here) Residency*. Photograph by Bank Art Museum Moree.

49 / *MOTEL* Art Fair at Bega Valley Regional Gallery. Photograph by Reflexe Images.

50 / **Top** Screenshot of @_iconoclass' Instagram Story, sharing *Still Sundays*, November 2021 **Bottom** Collage Club at Lismore Regional Gallery. Photograph by Mia Zapata.

51 / *Mawang* participant. Image courtesy of Murray Art Museum Albury.

52 / **Top** *Filming Almost Live from the Castanet Club* at Newcastle Museum. Image courtesy of Newcastle Museum **Bottom** Morning Makers at the Nepean River. Image courtesy of Penrith Regional Gallery.

53 / **Left** Cory Rinaldi, *Anzac Memorial Veteran Artist in Residence*, 2019. Photograph by Daryl Charles. Image courtesy Trustees of the Anzac Memorial **Right** Filmmaker at work. Image courtesy of Alstonville Plateau Historical Society.

54 / Significant cultural objects at rest, including Terry Hie Hie Mission Breast Plates and Kamilaroi Message stick. Photograph by Bank Art Museum Moree.

55/ Installation view *Harriet Body Yours* featuring Harriet Body (concept) and Sammy Hawker (videographer), *I hope I can still climb trees when I'm old. You might not climb them ... but you'll watch*, 2021, Harriet Body, *A tree is a passage between earth and sky*, 2021. Photograph by Karlee Holland.

56/ **Top** 360 Projection Masterclass at MAP mima, Lake Macquarie /Awabakal Country, June 2022. Image courtesy of Lake Macquarie Multi-Arts pavilion mima **Bottom** *Conversations* at Maitland Regional Art Gallery. Photography by Leighsa Cox.

57/ The Lock-Up rebrand and new website. Image courtesy of The Lock-Up.

58/ **Top** *Luminocity* lobby image. Image courtesy of www.luminocity.unsw.edu.au **Bottom** Zanny Begg, installation view, 2022 at Wagga Wagga Art Gallery.

59/ Mudgee Arts Precinct exterior. Photograph by Elise Hassey.

60/ **Top** Orange Regional Gallery, Picture Store

Below Aida Tomescu, *Unfolding Presence*, installation view, 2021 at Orange Regional Gallery, photographer John Daly.

Aboriginal Culture, Heritage & Arts Association

61 / ACHAA members visit the Umbarra Cultural Centre at Wallaga Lake as part of the far South Coast cultural excursion. Photograph by Melissa Abraham.

63 / **Top** Dr. Bronwyn Bancroft. Photograph by Sharon Hickey **Bottom** 1987 Au Printemps Fashion Collection in *Made with Love*. Photograph by Sharon Hickey.

64 / **Top** *Maitland Cultural Resurgence* at Maitland Regional Art Gallery, 2022. Image courtesy of Speaking in Colour **Bottom** Cherie Johnson. Image courtesy of Speaking in Colour.

65 / **Top** Dennis Golding, *THE FUTURE IS HERE*, 2021. Photograph by Zan Wimberly **Bottom** Kyra Kum-Sing, 2022. Photograph by Jacquie Manning.

66 / **Top** *on the bank on the brink*, installation view, Murray Art Museum Albury, 2021. Photograph by Jeremy Weihrauch **Bottom** Bethany Thornber, 2021. Photograph by Jeremy Weihrauch.

68 / Uncle Clem Dodd. Image courtesy of the Dharriwaa Elders Group.

69/ Dharriwaa Elders holding an On Country NAIDOC Week event for Walgett High School students. Image courtesy of the Dharriwaa Elders Group.

The NSW Health Infrastructure Arts & Health Award

75 / The Arts in Health MPS Pilot Project is a collaboration between Murrumbidgee Local Health District, Health Infrastructure NSW and the Art Gallery of New South Wales. Project participants, resident Carol Land and Murrumbidgee Local Health District staff, Nicole Summers and Kerry Menz at Murrumburrah-Harden Health Service engaging with Margaret Preston's artwork, *Thea Proctor's Tea Party* 1924. Photograph by Brett Naseby.

77 / *Collage Club* at Lismore Regional Gallery. Photograph by Mia Zapata.

**Museums
& Galleries
of NSW**



Major Sponsor



Major Supporters



AMaGA
New South Wales

Supporter



Event Partner



**CHAU CHAK WING
MUSEUM**

The IMAGinE Awards are an initiative of Museums & Galleries of NSW, developed with support from Australian Museums and Galleries Association NSW and Regional and Public Galleries of NSW. Museums & Galleries of NSW is supported by the NSW Government through Create NSW.