

**Museums  
& Galleries  
of NSW**

**IM  GinE**

**AWARDS 2024**

inspiring museums and galleries in excellence

## 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.

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## Foreword

On behalf of Museums & Galleries of NSW, we congratulate all the outstanding nominees for the 2024 IMAGinE Awards.

For seventeen years, Museums & Galleries of NSW has brought museums, galleries and Aboriginal cultural centres together to celebrate their achievements from the previous year. Nominees range from the major metropolitan cultural institutions, through to regional volunteer-led museums, united by their capacity to bring communities together through the telling of local stories.

The hundreds of public museums, galleries and Aboriginal cultural centres across the state play a vital role in the cultural life of residents and visitors - be it through innovative exhibitions; the preservation of cultural heritage or specific community focused programs. This year saw an increasing range of projects focusing on diverse and marginalised voices, prioritising access for all and ensuring safe spaces for communities. While these organisations play the increasingly important role of community building and social cohesion; we shouldn't forget the economic benefits they also bring to their communities.



This was highlighted recently in research report, *Cultural Tourism in Regional NSW*, undertaken by the NSW Regional Arts Network.

We are also proud to launch a new partnership with Accessible Arts NSW with the inaugural *Accessible Arts Award for Access and Inclusion*. This Award highlights best practice in programming with and for audiences and artists with a Disability or who are d/Deaf. We look forward to seeing the continuation of this focus from organisations.

The Awards also acknowledge the achievements of individuals; with the Volunteer Achievement Award paying tribute to the many volunteers working in the sector. These individuals tirelessly offer their service to their communities, and institutions, often in the face of extremely limited budgets and resources.

The Aboriginal Culture, Heritage & Arts Association (ACHAA) Award for Excellence by an Aboriginal Curator highlights exceptional curatorial practice from First Nations curators in New South Wales. 2024 is the first year for ACHAA operating as an independent Aboriginal-led peak

body for the sector and we acknowledge the work of both ACHAA and M&GNSW to achieve this transition and their dedication to a continuing partnership to support the sector.

For the third year, Museums & Galleries of NSW has partnered with NSW Health Infrastructure to deliver the NSW Health Infrastructure Arts and Health Award. This funded award offers a NSW cultural facility, in partnership with a Local Health District, the ability to deliver a cultural project supporting health outcomes for NSW residents.

We would also like to acknowledge International Conservation Services as the Awards Major Sponsor; Major Supporters the Australian Museums and Galleries Association NSW and Regional and Public Galleries of NSW and our Venue Partner, City of Sydney.

**Kylie Tung**  
Chair, Museums & Galleries of NSW

**Brett Adlington**  
CEO, Museums & Galleries of NSW

## Major Sponsor

# International Conservation Services

ICS was founded more than 35 years ago, and since then 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.

Our focus on supporting the small to medium sector continues to this day. Recent conservation projects in regional areas include the Scone Niagara Café Mural, the Big Trout at Adaminaby, Lismore Regional Art Gallery, NERAM in Armidale, Tallong War Memorial, the Map of Australia in Lawson, and the award winning SSILO (South Solitary Island Lighthouse Optic) project in Coffs Harbour.

The past two years have brought devastating environmental threats to many communities, particularly those in regional areas, with collections and cultural heritage bearing the brunt of some of these events. Those working in the cultural sector are very aware of the current and looming impacts of climate change, and also understand that some of our activities add to our carbon footprint.

To that end, ICS is a Supporting Partner of the Australian Museum's Climate Solutions Centre. Recently, with the support of M&G NSW, we hosted the *Roadmap to Net Zero* workshop. This program is designed as a first step to help smaller cultural institutions in NSW develop a net zero strategy. Learnings from this workshop will assist in the development and dissemination of effective resources and strategies for the small to medium sector.



# NSW Health Infrastructure Arts and Health Award

The NSW Health Infrastructure Arts and Health Award is aimed at supporting cultural organisations working in partnership with the health sector to deliver positive health and wellbeing outcomes for the community through arts and cultural projects.

The NSW Health Infrastructure Art and Health Award is a partnership between Museums & Galleries of NSW and NSW Health Infrastructure.

The Award aims to:

- Support cultural projects and activities that provide accepted health and wellbeing outcomes to the community
- Build capacity for arts in health care across NSW Local Health Districts
- Encourage the development of partnerships between a museum, gallery or Aboriginal cultural centre and their Local Health District

- The Award also acknowledges the cultural collections across health services that celebrate the contribution of NSW Health staff to caring for our communities for more than 200 years.

The winner of the 2024 NSW Health Infrastructure Arts and Health Award receives \$10,000 to further develop the capacity of both the cultural and health sectors in working together to boost the wellbeing of their communities.





## Exhibition Projects Award

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

One award is given in each of the following categories:

- *Small gallery or visual arts organisations*
- *Medium gallery or visual arts organisations*
- *Volunteer museum or heritage organisations*
- *Small museum or heritage organisations*
- *Medium museum or heritage organisations*
- *Major metropolitan institutions*

# Galleries / Visual Arts Projects

## Small or Volunteer Organisations

### 4A Centre for Contemporary Asian Art *House of Gold*

Dr. Christian Thompson's *House of Gold* was a profound exploration of intersectional identity on a generational scale. Through soundscape, film and photographic works, Bidjara artist Dr. Christian Thompson delved into his Southern Chinese heritage and the shared histories of First Nations peoples and Chinese migrants.



### 4A Centre for Contemporary Asian Art *Lunar New Year: YEAR OF THE DRAGON* and *Ye Funa: TRANSFORM ME*

The gallery marked the Lunar New Year 2024 with two key exhibitions: *YEAR OF THE DRAGON*, exploring the dragon's mythological significance in Chinese culture, and *Ye Funa: TRANSFORM.ME*, which delved into China's Shamate subculture through immersive installations blending digital and physical realms. Both exhibitions reflected the gallery's commitment to celebrating Asian diasporic art and engaging with the local Haymarket community.

### Bankstown Arts Centre *MultiFutures*

*MultiFutures* imagines potential worlds of tomorrow through the lens of cultural and linguistically diverse international and Australian artists. The exhibition addressed the importance of diversity in creating imaginary and real-world futures based on the lived experiences of First Nations and CaLD communities.



### Bathurst Regional Art Gallery *West of Central*

*West of Central* celebrates artists who have made the Central West their home, re-centring the region as a cultural generator. This is the first iteration in a series, that highlights the impact of man-made and climatic events on the region's ecologies and landscape of the region.

## Bondi Pavilion Art Gallery

### *Beauty Runs the Gauntlet*

*Beauty Runs the Gauntlet* showcased diverse local female artists as part of Waverley Council's International Women's Day celebration. The exhibition highlighted the creative contributions of Waverley's leading and emerging practitioners, elevating voices and celebrating femininity.



## DRAW Space

### *MATERIALITY*

*MATERIALITY* curated by Daniel Press was a group show grounded in the artist's bond with the environment. The exhibition drifted from the ocean to urban entanglements, where several ecological mark-making practices entwined in temporal and spatial dialogue. It cultivated a cohort of collaborators who use ecological material as their medium.



## Boomalli Aboriginal Artists Co-operative

### *The Power of Creativity: My Horizon Line – A Retrospective of Work by Jeffrey Samuels*

The exhibition was a retrospective of work by Jeffrey Samuels, curated by Dr. Bronwyn Bancroft AM. Jeffrey is a Founding Member of Boomalli Aboriginal Artists Co-operative, and this exhibition celebrated his dedication to his incredible career and journey across four decades.



## Fairfield City Museum & Gallery

### *Language Exchange*

*Language Exchange* foregrounded the complexity of the experience of being connected to non-English cultural languages while living in predominantly English-speaking Australia, engaging artists from several cultural backgrounds. The exhibition created a dialogue between the layered feelings of joy, sorrow, resistance, recognition, and revival that stems from the loss and acquisition of cultural languages.



## Fairfield City Museum & Gallery

### MÌNH

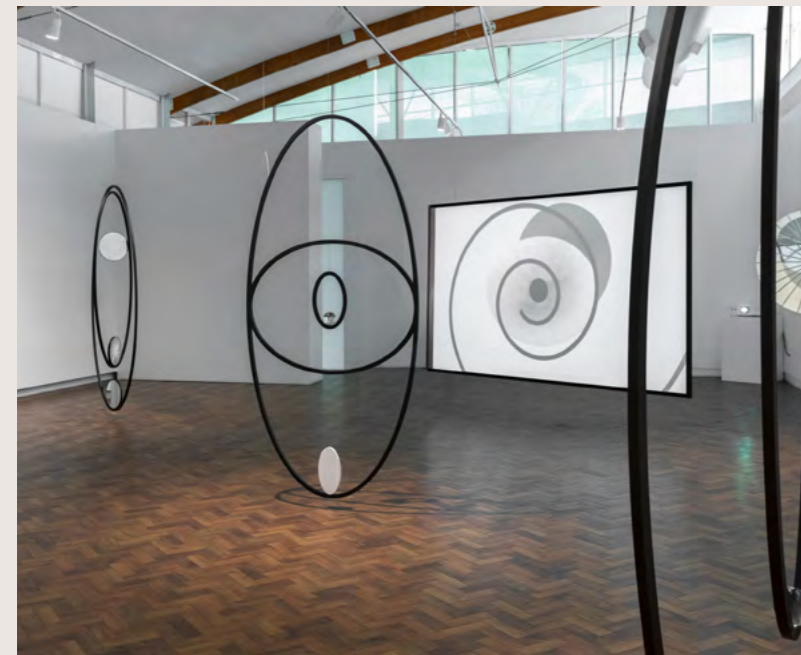
The *MÌNH* project focused on the local populations which radically transformed Sydney in the last forty years. Consisting of a cross-section of artists largely drawn from the Fairfield area, and its surrounds, on Darug land, this intergenerational and cross-disciplinary artistic dialogue created works that explored the infinite tangents of diasporic life.



## Lismore Regional Gallery

Pop up exhibition program 2023 – 2024

The *Lismore Regional Gallery pop-up space* has been transformative, ensuring a continued connection to the community and arts sector after the 2022 natural disaster. This project provided a platform for local artists to exhibit their work and served as a beacon of hope and creativity for a community in recovery, a testament to the resilience and talent of local artists.



## Goulburn Regional Art Gallery

Lisa Sammut: *Radial Sign*

Lisa Sammut's *Radial Sign* was a major solo exhibition by an innovative artist working in the gallery's broader region. Sammut developed an ambitious installation that delighted audiences. The work was immersive, consisting of suspended AV, mirrors, and sculpture, designed to engage viewers in a multi-sensory exploration of movement, patterns, and phenomena, both natural and social.

*Radial Sign* explored connections between cosmic forces and the human social world.



## Mudgee Arts Precinct

*Guwayu: for all time*

*Guwayu: for all time* was a powerful exhibition of First Nations artists that illuminated and honoured the past we have inherited, whilst looking to the future we will leave behind. Curated by Mudgee-based Wiradjuri woman, Aleshia Lonsdale, the exhibition showcased the meta-temporal nature of Australia's history.

### Multi-Arts Pavilion (MAP mima) *Untethered: Alyson Bell*

Alyson Bell's kinetic installation transformed the 360-degree projection space at the gallery into a visceral, immersive experience of 'forest bathing'. This powerful artwork enveloped viewers in the serene essence of nature, using the pavilion's unique projection capabilities to create a multi-sensory journey that connected deeply with the theme of freedom and our intrinsic bond with the natural world.



### Museum of Art and Culture yapang *Shifter*

In *Shifter*, artists Marian Drew, Monika Morgenstern, Rebecca Najdowski, and Loulia Panoutsopoulos explore the intersection of physical form and visual perception, with a focus on the phenomenon of light. Their works, rooted in photomedia, question the medium's ability to accurately capture and render matter, revealing its inherent instability while emphasising light's role as both a life-sustaining force and a conduit for perceiving matter and time.



### Museum of Art and Culture yapang *Absolute Colour*

Three artists, Mazie Karen Turner, Daniel O'Toole and Amy Jane Scully were brought together in *Absolute Colour*. Each artist presented their unique relationship with colour as their primary medium, through purposeful play or exploring dark voids that know no colour.



### Muswellbrook Regional Arts Centre *Women's Work – From the Muswellbrook Collections*

*Women's Work - From the Muswellbrook Collections* celebrated the work of women artists by highlighting the work of six independent and progressive women artists held in the Muswellbrook collections. Showcasing local artists alongside nationally recognised figures, the exhibition enriched the audience's understanding of women's role in shaping Australia's cultural landscape.

## Nambucca Valley Phoenix

### Ability Arts Connect Mid North Coast 2024

The *Phoenix Art Prize* and *Ability Arts Connect Mid North Coast* (MNC) was a new project designed to unite artists, individuals, and organisations dedicated to the professional development of artists with lived experiences of disability. The project featured a one-day conference, exhibition, and art prize, alongside mentoring opportunities with aspirations to become an annual event in the region.



## Tamworth Regional Gallery

### Residue + Response: Tamworth Textile Triennial

*Residue + Response: Tamworth Textile Triennial* built on the tradition of the Tamworth Fibre Textile collection, which first began in 1973, showcasing 50 years of contemporary textile artists. As we unfold from the recent global events, we reflect on our connection with others, our shared history and possible futures.



## Ngununggula | Southern Highlands Regional Gallery

### New Dog Old Tricks

Dogs have been our companions for centuries. For just as long, artists have been drawn to these emotional, complex beings, using them to explore questions of bravery, loyalty, and compassion. *New Dog Old Tricks* aimed to re-examine these thematic issues and most importantly, to imagine the dog as a key to other worlds.



## The Lock-Up

### The Dance of the Remediators: Heidi Axelsen & Hugo Moline

Incorporating misted water, moss, flannelette sheets, sound, and video, *The Dance of the Remediators* by Heidi Axelsen and Hugo Moline, transformed the gallery into a fictional headquarters for a child-led movement that repurposed coal and its related Newcastle infrastructure. Participative and ritualistic, this exhibition empowered visitors to rethink their attitudes towards coal and climate change.

## UNSW Library Exhibition Program

### *Care is a relationship*

How might we care more, care better, care together for ourselves, each other and the places we hold dear? *Care is a relationship* presented artworks created through communal art-making research projects that explored aspects of care and the social, emotional and environmental relationships at the heart of health and wellbeing.



## UTS Gallery & Art Collection

### *Somewhat Eternal*

Justine Youssef's solo exhibition *Somewhat Eternal* (2023) took the form of a multisensory installation that reflected upon the impacts of displacement through forced migration and considered our complicity in the reproduction of these conditions. Drawing on familial narratives, the exhibition expands to consider how states of refuge can uphold cycles of dispossession.



## UTS Gallery & Art Collection

### *Objects testify*

*Objects testify* was a community-engaged program that explored the colonial legacies of Australia's built environment and its ongoing impact on First Nations communities, led by Wiradjuri anti-disciplinary artist Joel Sherwood Spring.



## Verge Gallery

### *ESSENSSE*

HOSSEI's *ESSENSSE* was an immersive aquatic ecosystem that explored the tenacity of the human spirit. Featuring a cast of 20 other-worldly sea creatures, *ESSENSSE* transitioned from a series of dynamic and joyful performances into a multi-sensory, large-scale installation, in which visitors could be surrounded by a playful, 100% tactile underwater landscape.

## Galleries / Visual Arts Projects

### Medium Organisations

#### Australian Design Centre

*MAKE Award: Biennial Prize for Innovation in Australian Craft and Design*

Australian Design Centre produced the inaugural *MAKE Award: Biennial Prize for Innovation in Australian Craft and Design*, as Australia's richest, non-acquisitive prize for craft and design. Through a major philanthropic gift, the Centre extends its support for the craft and design community by championing this unique national award.



#### Australian Design Centre

*Treasures: Celebrating 60 years in craft and design*

To celebrate six decades of supporting Australian craft practitioners, the Centre produced *Treasures*, an exhibition showcasing the talent of 20 artists. This anniversary exhibition was an opportunity to commemorate makers who have been a part of the Centre's 60-year history and future makers who will inform the Centre's next 60 years.



#### Blacktown Arts and We Are Studios

*WE ARE*

*WE ARE* was a radically accessible, 100% disability-led creative takeover of The Leo Kelly Blacktown Arts Centre featuring 13 Western Sydney-based artists with disability. The exhibition was the multi-sensory and interactive debut of We Are Studios, Australia's first 100% disability-led inclusive studio. It was curated by an artist with a disability, Liam Benson.



## Blue Mountains Cultural Centre *Ngurra Bayala (Country Speaks)*

*Ngurra Bayala (Country speaks)* was co-curated with Dharug artist and curator Leanne Tobin and includes seven video works by female First Nations artists. It is a partnership with the National Gallery of Australia's Sharing the National Collection initiative. The exhibition runs for two years, from 15 December 2023 until 15 December 2025.



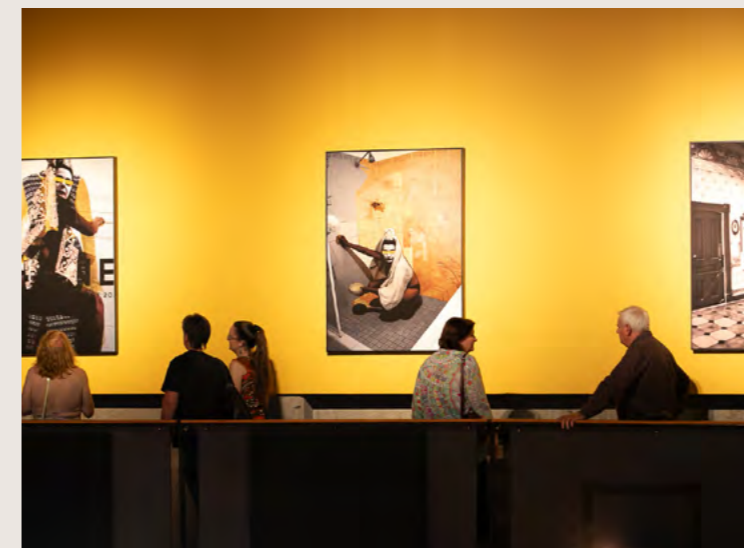
## Campbelltown Arts Centre *Telly Tuita: Tongpop's Great Expectations*

*Tongpop's Great Expectations* is the first solo exhibition of Wellington-based visual artist, Telly Tuita in Australia. The exhibition invited visitors to experience Tuita's Tongpop multiverse through a compelling assembly of early works from Tuita's time coming-of-age in Minto, Campbelltown through to his more recent practice including several major new commissions.



## Blue Mountains Cultural Centre *sensorial*

*sensorial* was designed for and by neurodivergent and disabled creatives and those working with them to engage multiple senses and move beyond the dominance of sight within the gallery space. It was a fully immersive exhibition consisting of eight sensory environments that encouraged visitors to embrace all their senses, move beyond sight and engage through touch and play.



## Casula Powerhouse Arts Centre *Summer Suite: Eddie Abd, Katy B Plummer & Leanne Tobin*

In 2023 / 2024, Casula Powerhouse immersed audiences in Eddie Abd, Katy B Plummer and Leanne Tobin's most ambitious works to date. The *Summer Suite* posed questions about our contemporary moment, and considered ideas of image-making, the troubling gifts passed down through lineage, and making community and belonging within the scars of colonisation.

## Grafton Regional Gallery

### *Figuring Ground*

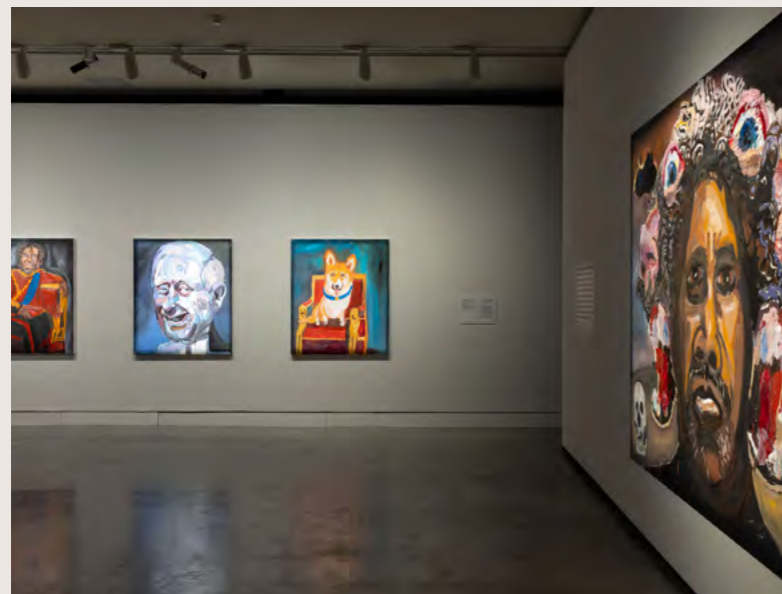
*Figuring Ground* is a major survey exhibition of artwork from queer artists, developed through community consultation and curated by queer artist and curator, Abbra Kotlarczyk, originally from the Northern Rivers of New South Wales. This exhibition brings the diverse experiences of 17 LGBTQIA+ artists from across Australia and presents a broad range of practices across video, sculpture, painting, photography and performance to regional audiences in the Clarence Valley.



## Maitland Regional Art Gallery

### *Simone Rosenbauer: Small Museum*

Simone Rosenbauer's *Small Museum* was an exhibition of photographs taken of 41 community museums across Australia. These images highlighted the buildings, people, and collections within them. Shining a spotlight on these often-overlooked institutions, *Small Museum* celebrated their role in preserving local heritage, history, and identity through contemporary art.



## Maitland Regional Art Gallery

### *CrownLand*

Bringing together artists as friends and collaborators, *CrownLand* grabbed hold of conversations taking place across the country fuelled by an uneasy humour, the uncomfortable and the unreconciled. Featuring artists vigorously engaged in timely discussions of sovereignty and power; Karla Dickens, Megan Cope, Vincent Namatjira, Ben Quilty, Andrew Quilty and Jake Chapman.



## Manly Art Gallery & Museum

### *Bleeding Hearts & Morning Glory: Artwork* by Guy Fredericks & Chloe Watfern with Studio A

*Bleeding Hearts & Morning Glory* saw people with intellectual disabilities lead and participate in conversations about climate change through artmaking. The socially engaged project was developed by Guy Fredericks & Dr Chloe Watfern of Studio A in collaboration with the gallery, and was informed by workshops with Bushlink, a local bush regeneration group for neurodivergent people.

### Mosman Art Gallery

*Suede Blue* (Damien Showyin) and *Night Blossom* (Catherine McGuinness)

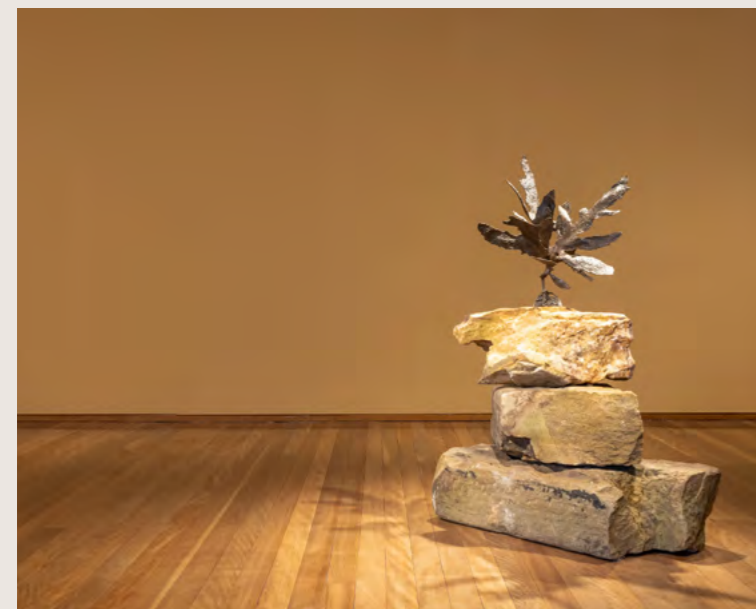
Studio A artists Damien Showyin and Catherine McGuinness (with Shan Turner-Carroll) transformed Mosman Art Gallery into a wonderland of colour, with large scale installations and new sculptural forms. *Night Blossom* mimicked McGuinness' body movements in robust marks of painting and *Suede Blue* captured the playfulness of Showyin's paintings / sculptures.



### National Art School Galleries

*Braving Time: Contemporary Art in Queer Australia*

*Braving Time* was a queer exhibition that celebrated the work of artists who identified as part of the Australian LGBTQIA+ community. This significant exhibition was curated by Richard Perram OAM for the National Art School in celebration of Sydney WorldPride in 2023. Together these works instigated conversations about queer experience; what it is and what it means to be queer in Australia today. The key themes through this exhibition were rich and complex and represented issues that remain central to LGBTQIA+ lived experience.



### Mosman Art Gallery

Yasmin Smith: *Sediment*

In 2023, Mosman Art Gallery hosted Sydney-based artist Yasmin Smith's first institutional solo exhibition, *Yasmin Smith: Sediment*. The exhibition included two newly commissioned artworks that utilised Smith's signature exploration of landscape and environment, alongside earlier works that tell a deeper story of our engagement with the landscape.



### New England Regional Art Museum

*Fluid Flax*

*Fluid Flax* featured six artists who identify as queer and / or non-binary, working with crafts such as crochet, embroidery, knitting, quilting and textiles. Using techniques historically considered 'women's work', these artists claim space within their mediums and subvert heteronormative assumptions. The exhibition interrogated how these craft techniques are used as explorations of identity, politics, nostalgia, and modes of storytelling.



## New England Regional Art Museum

### *Inspiration and Iterations*

*Inspiration and Iterations* culminated NERAM's 40th anniversary year as a celebration of its collections, artists and community. It featured 40 works selected from the museum's collections, alongside 40 original responses by invited artists, including established, emerging, and students who had an ongoing connection to the museum and its impact and legacy.

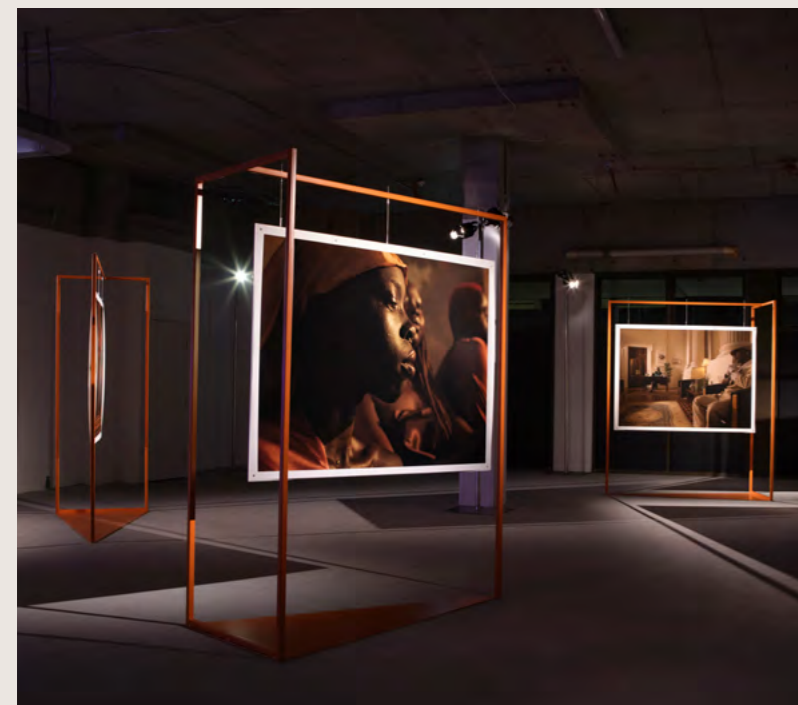
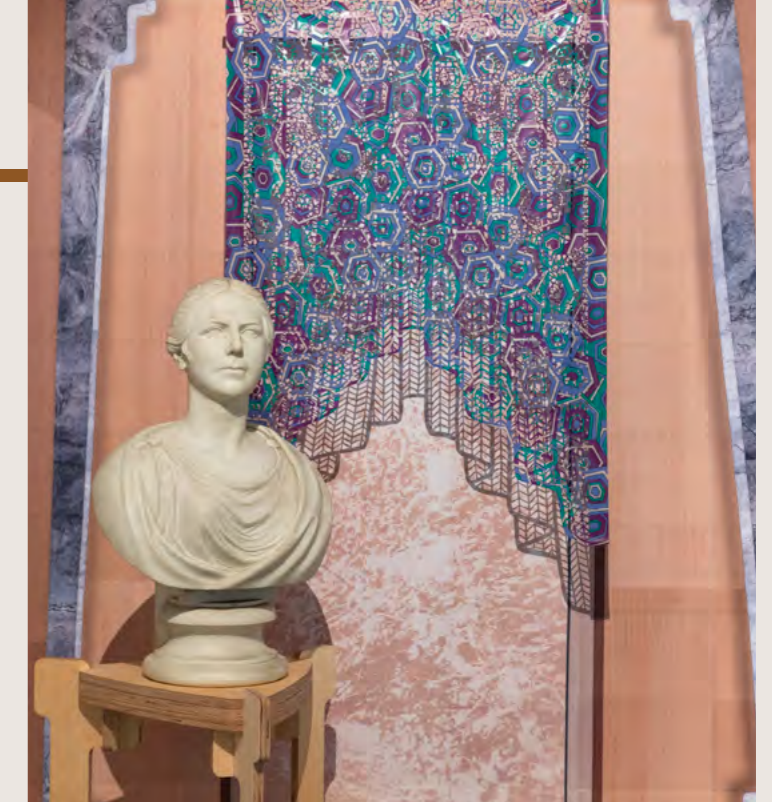


## Penrith Regional Gallery,

### Home of the Lewers Bequest

#### *The ArtHitects, Parlour Parleur*

Commissioned by Penrith Regional Gallery, *Parlour Parleur* was conceived by the ArtHitects (Gary Carsley and Renjie Teoh) as a fantastical reimagining of the gallery. Featuring a 71-metre floor-to-ceiling tableaux created from sheets of recycled paper, *Parlour Parleur* incorporated loans from public and private collections and was enhanced through comprehensive public programs.



## Newcastle Art Gallery

### *ATONG ATEM*

Newcastle Art Gallery presented *ATONG ATEM*, a striking installation of video and photography centred on transhistorical migrant stories. The offsite exhibition by renowned photographer Atong Atem aligned with Atem's Tate Modern debut, accompanied by a powerful program of fashion, music, and storytelling that profiled Newcastle-based creators from the African diaspora.



## Yarrila Arts and Museum

### *Halfway*

*Halfway* took viewers on a collective journey through Coffs Harbour's evolving identity, capturing the essence of a regional town amid transformation. The exhibition, featuring contemporary art and social history from YAM's collection, loans, and new commissions, reflected on the challenges and opportunities of growth and infrastructure changes. It explored how these shifts reshaped the town's cultural and physical landscape, celebrating its dynamic evolution in the face of progress.

# Museums/Heritage & Galleries/Visual Arts

## Major Metropolitan Institutions

### Australian Museum

#### *Her Name is Nanny Nellie*

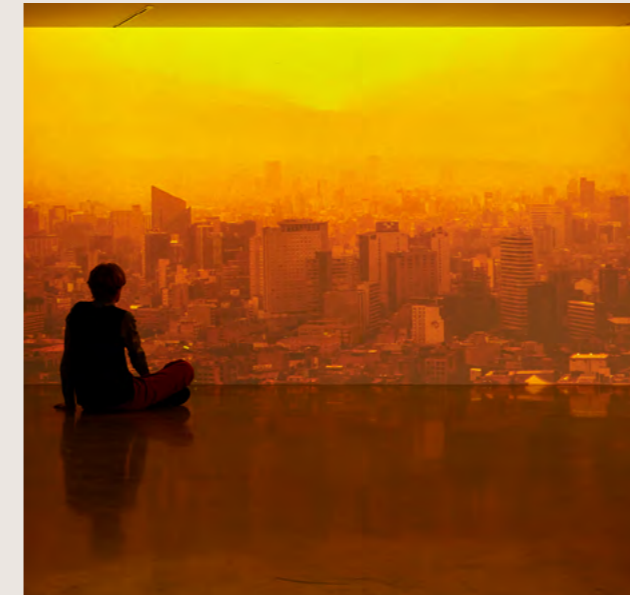
This temporary exhibition display featured an historical Australian Museum Collection sculpture of a supposedly nameless Aboriginal woman. The Museum collaborated with several members of the sculpture model Nellie Bungil Walker's family to appropriately reintroduce their Nanny Nellie to the Australian public and reclaim her identity and story.



### Chau Chak Wing Museum

#### *Tidal Kin*

*Tidal Kin: stories from the Pacific* was an exhibition led by the travels of eight visitors from the South Pacific region to the city of Sydney in the 1800s. The exhibition employed a collaborative curatorium working with descendants and related communities, demonstrating best practice in community consultation. The exhibition was an ambitious project to amplify the voices of Pacific Islanders in Australia and provide education resources about the diversity of regional cultural expression and history.



### State Library of NSW

#### *Shot: 400 photographs, 200 photographers, 3 centuries*

*Shot* is a landmark survey of the State Library of NSW's two million photographs, including Australia's earliest surviving photograph and examples of every format since photography's inception in 1839. Celebrating the work of Australia's most acclaimed photographers and reclaiming unusual formats and techniques, *Shot* is a fresh photographic history of the nation.



### State Library of NSW

#### *Wadgayawa nhay dhadjan wari (They made them a long time ago)*

*Wadgayawa nhay dhadjan wari (They made them a long time ago)* was a profoundly moving display of ancestral belongings from coastal Aboriginal Sydney. A culmination of years of work between the La Perouse Aboriginal community, academics, historians and scientists, the exhibition also involved custodians of overseas collections and library specialists.

### Museum of Contemporary Art Australia

#### *Nicholas Mangan: A World Undone*

Nicholas Mangan's first major museum survey, *A World Undone* brought together eight of the artist's expanded sculptural projects created over two decades. This innovative exhibition offered new perspectives on Mangan's practice and process of 'material storytelling', transforming the museum's main gallery into a space for reflection on deep time, human history and the future.

# Museums / Heritage Projects

## Volunteer Organisations

### Batemans Bay Heritage Museum

#### *A Tale of Two Valves*

This exhibition celebrates the oyster fishing history of Bhundoo / the Clyde River, from the Walbunja Yuin people to modern commercial farmers. *A Tale of Two Valves* uses artefacts, photos, and multimedia to showcase the industry's cultural significance. By honouring past and present harvesters, the project promotes sustainable practices, strengthens community ties, and highlights the role of oysters in preserving the river's health and local heritage.



### Carss Cottage Museum

#### *School Ways, School Days*

*School Ways, School Days* invites visitors to step back to the 1900s, exploring school life before the technology of today. The exhibition showcases artefacts, books, photos, and sound recordings, offering a nostalgic experience for adults and a learning opportunity for children. It covers lessons, games, and classroom rituals, from slates and fountain pens to Empire Day celebrations, recapturing the essence of early 20th-century education.

### Hunter Fighter Collection Museum

#### *Mobile Fuselage Spitfire X4009 Exhibition Project*

The *Mobile Fuselage Spitfire X4009* display is a travelling exhibit that educates and inspires by showcasing Australia's role in the Battle of Britain. Featuring a dual-sided fuselage, it offers a unique view of the Spitfire's construction and honours Flight Lieutenant Pat Hughes DFC. With genuine WWII artefacts, the exhibit brings history to life, sparking curiosity about Australia's military heritage.



### Miss Porter's House Museum, National Trust NSW

#### *Documents replicas*

This project preserves UNESCO-listed documentary heritage at Miss Porter's House by creating high-quality replicas of fragile, significant documents. Collaborating with consultant Louise Wills, the team meticulously recreated key details, from paper texture to binding style, ensuring faithful reproductions. The originals are now safely stored at the Newcastle Museum, while the replicas are accessible to the public during open days, enhancing both conservation and community engagement with this valuable collection.

## Moruya Museum

### *A Woman's Lot*

*A Woman's Lot* explores women's changing roles in life through objects from the museum's collection, including photos, letters, and diaries. Conceived by volunteers, the exhibition highlights how women shaped local history despite limited recognition. Using everyday items, it traces women's journeys from arrival to family life, offering a reflective and imaginative view into their contributions to the district's history.



## Port Macquarie Museum

### *Mono Couture*

*Mono Couture* showcases historic and contemporary fashion and design from the Port Macquarie Museum collection, featuring custom-made garments and accessories in a black and white theme. Featuring men's and women's fashion, the exhibition highlights the work of dressmakers, tailors, and milliners, with pieces dating from 1845 to 2004.

## Tumbarumba Historical Society

### *Tumbarumba Rail Carriage Restoration and Display*

The KHG 34224 Railway Guards Van restoration transformed a 1970s railcar, the last on the Tumbarumba line, into a rail museum and fire recovery symbol. Positioned on the Rail Trail Trackhead, this five-year community-led project involved local volunteers and businesses. The restored van, with wheelchair access and solar lighting, honours Tumbarumba's rail history and resilience after the 2019-20 bushfires, serving as a lasting tourism and historical attraction.



# Museums / Heritage Projects

## Small Organisations

### Australian Country Music Hall of Fame Trailblazers

*Trailblazers* immerses visitors in the origins of Australian Country Music, focusing on the pioneers of travelling country shows. Featuring a diverse collection of memorabilia, the exhibition highlights Tamworth's role as the Country Music Capital. The exhibition preserves and educates visitors on the legacy and cultural impact of Australasian Country Music across generations.



### Coota Girls Aboriginal Corporation *Secrets of Dawn*

*Secrets of Dawn* exposes the assimilation tactics used under the NSW Aborigines Protection Act (1909-1969) through Dawn magazine, published by the NSW Aborigines Welfare Board. The exhibition features historical photos and content from Dawn (1952-1968), focusing on the Cootamundra Domestic Training Home for Aboriginal Girls, alongside contemporary artworks and interviews with Coota Girls survivors. By contrasting Dawn's propaganda with survivors' stories, it highlights the ongoing impact of forcible removal and offers space for truth-telling and healing for the Stolen Generations community.

### Eden Killer Whale Museum *Relocation of Old Tom's Skeleton*

The *Old Tom* orca skeleton, a symbol of Eden's shore-based whaling history, underwent its first conservation in nearly 90 years. Over 200 bones were carefully dismantled, cleaned, and remounted in a dynamic display suspended in the mezzanine gallery. Now visible from all angles, the exhibit enhances the visitor experience and showcases Eden's unique heritage. The project demonstrated successful collaboration between museum professionals, engineers, and volunteers.



### Liverpool Regional Museum *Exilio (Exiled) Chile to South-West Sydney*

*EXILIO* marks 50 years since the 1973 Chilean Military Coup, which forced thousands into exile, including many who rebuilt their lives in Sydney's western suburbs. The exhibition features a new film commission, unseen photography, family objects, and traditional Arpillera artworks. Through storytelling and artefacts, *EXILIO* explores the lasting trauma and resilience of Chilean exiles, in capturing the stories of those affected by the coup's legacy.

### Murrook Culture Centre

*Experience Murrook, Change Forever - Telling the Worimi Story*

This project is the culmination of a decade long revitalisation of the Worimi Local Aboriginal Land Council Williamstown facilities. It offers immersive, interactive experiences blending ancient traditions with new technology. Visitors are welcomed by Elders, sharing personal stories, Worimi history, and Gathang language. Through digital displays, oral histories, and cultural storytelling, the Centre fosters a deep connection to Worimi culture.



### Old Government House, Parramatta

*Back to Black*

*Back to Black* invites visitors to explore over 100 years of black in fashion and its evolving cultural significance, featuring garments from the National Trust's rarely seen textile collection. Collaboratively curated, the exhibition explores black's different meanings in the past, while offering visitors the opportunity to reflect on their own relationship to wearing black in the present.



### Orange Regional Museum

*Ribbons, Rides & Ring Events: Agricultural Shows in the Central West*

*Ribbons, Rides & Ring Events* showcased over 150 years of local agricultural shows through stunning photographs and evocative objects, including vintage showbags, kewpie dolls, and a century-old merry-go-round horse. With inspired design, creative storytelling, and an atmospheric soundtrack, the exhibition engaged audiences with regional history, focusing on playful learning opportunities for kids and families.



**Tweed Regional Museum**  
*Omnia – all and everything*

*Omnia* celebrates the 20th anniversary of the Museum by reimagining its collection through over 200 objects and 50 captivating stories. The exhibition invites guests to see the familiar in an entirely new light, pushing the boundaries of conventional museum displays and offering multiple layers of engagement for all visitors.



**Tweed Regional Museum**  
*Supertonic*

*Supertonic* showcased the vibrant contemporary music culture of the Northern Rivers through a multi-sensory exhibition featuring augmented reality and interactive elements. With programs like a satellite installation at Splendour in the Grass, the exhibition's innovative fusion of art, technology, and community engagement redefined the regional museum experience. Achieving a 350% increase in visitation, it set new benchmarks for interactive storytelling.



# Museums / Heritage Projects

## Medium Organisations

### QTOPIA Sydney - Centre Queer History and Culture *Becoming*

*Becoming* is a showcase of how various forms of gender expression have interacted, intertwined, and evolved over time. The exhibition brings together colonial examples of cross-dressing, a celebration of First Nations drag, and the emergence and resistance of Trans people to forge a greater story. *Becoming* showcases the many facets of gender identity and gender expression that can be found in LGBTQ+ communities, with a focus on Australia.



### QTOPIA Sydney - Centre Queer History and Culture *The Underground*

Inspired by the former public toilet block at Taylor Square, *The Underground* examines Sydney's history of cruising and Queer sexual expression. This adults-only exhibition revitalises the notorious "beat" space, combining historical objects with contemporary artworks illuminated by neon lights, thereby commemorating a significant aspect of local gay history.



### SEEN@SWANSEA

#### *Curious Minds Challenge and Exhibition*

*Curious Minds Challenge and Exhibition* is an interactive Science exhibition designed by students for students. Through creator workshops in the gallery's FabLab, high school and university students produced 16 scientific dioramas to create the exhibition that launched at SEEN@Swansea and toured through the city. The exhibition aimed to encourage engagement with science for individuals with diverse backgrounds. It is a celebration of interactive learning, where visitors can uncover the magic of science and technology.



### Yarrila Arts and Museum *Yaamanga Around Here*

*Yaamanga Around Here* is a permanent exhibition exploring the history and identity of the Coffs Coast through themes of place, community and belonging, with Gumbaynggirr culture at its heart. It features hundreds of historical artefacts, photographs, artworks and digital media from Yarrila Arts and Museum's collections. The exhibition invites visitors to deep dive into local stories that are surprising, thought-provoking, playful and inspiring.





## Engagement Programs Award

The Engagement Programs Award is assessed across the museum and gallery sector. It celebrates best practice in 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

## Small and Volunteer Organisations

### Australian Museums & Galleries Association - Mid North Coast Chapter

#### Journeys Mid North Coast

*Journeys Mid North Coast* is a website showcasing museum collections and heritage sites on the Mid North Coast of NSW. The interactive website promotes and engages people of NSW and beyond to explore, learn and discover more about the region's history and cultural identity.



### Hawkesbury Regional Museum

#### 11 Stories From the River Dyarubbin

*11 Stories From the River Dyarubbin* was a community engagement project resulting in 11 audio walks that share the river's stories to enhance its care and understanding. Dharug narrators guide the listener through stories from 80+ contributors, underscored with original music, and made available through a collaborative exhibition and website.



### Hambleton Cottage

#### Hambleton Cottage Bicentennial Celebration

*Hambleton Cottage Bicentennial Celebration* was held to celebrate the 200th birthday of Hambleton Cottage via a large community event. The event included a music program from local schools, traditional trade and craft exhibitors, open house inspections and a new exhibition, 'A very neat little abode' about the Cottage's evolution. An official ceremony marked the opening.



### Kandos Museum

#### Playback Kandos Museum

*Playback Kandos Museum* is a community engagement art project where participants listened to a narration of an object from the museum collection and then translated the audio into material form. This enabled multiple social readings of that item to be told and re-told through the kinks of perception, lived experience and the maker's hand.

## Lismore Regional Gallery

### *The Future of Toys*

*The Future of Toys* is a participatory art project exploring ways to turn old toys and flood-affected objects into new inventions that reflect our most ambitious imaginations. The project came to Lismore to engage young people in reconceptualising their relationship with disused possessions and flood waste and guide them through a facilitated design project over a two-day workshop and exhibition of their work.



## Narrandera Parkside Cottage Museum

### *Old is New, New is Old: Creative Object Activation Program*

*Old is New, New is Old* was an object activation collaboration between the Narrandera Parkside Cottage Museum and The CAD Factory. As part of the activation, four artists undertook an immersive residency at the Museum, each selecting an object or collection element and developing a creative response in consultation with the community.



## Nambucca Headland Museum

### *Nambucca Heads Railway Station Centenary*

*The Nambucca Heads Railway Station Centenary* was a successful day-long event that brought the historic importance of the Station to the notice of the wider community. The celebrations aimed to acknowledge the historic importance of the Station and its major role in the development of Nambucca Heads. The event was also an opportunity to collect oral histories from former railway workers and their descendants, and to acquire and preserve the Museum's railway collection.



## Newcastle Art Space

### *Newcastle Art Space Arts Mentorship Program*

The *Newcastle Art Space Arts Mentorship Program* fosters intergenerational, collaborative and collegial exchange between established and emerging artists in the Hunter. Each mentee and mentor shares in the dynamic space of community, connection, support and creativity. This unique program is made more dynamic by its support across the arts sector.

### Ngununggula | Southern Highlands Regional Gallery

#### Art Access – Pilot Program

Ngununggula established a pilot program to address a service need in the community and provide support to people who identify as living with disabilities or experiencing access requirements. The *Art Access Pilot Program* was a six-week program led by artist Rosie Deacon and developed in collaboration with local service organisations.



### Orange Regional Museum

#### For Our Elders – Orange NAIDOC Week Yarning Circles

*For Our Elders – Orange NAIDOC Week Yarning Circles* provided opportunities for young Aboriginal people to come together with Elders on Country to share personal stories, cultural traditions and ceremonies. These profound sessions were a collaboration between the Orange Regional Museum, the Orange NAIDOC Week Committee, local Elders, the Orange Aboriginal Education Consultative Group, and Orange City Council's Pathfinders youth program.



### Northern Rivers Community Gallery Ballina Contemporary Art Market

*The Ballina Contemporary Art Market (BCAM)* was a one-day contemporary art market held in the Northern Rivers Community Gallery & Ignite Studios creative precinct. Free to attend and featuring over 100 artists, performers, and stallholders, *BCAM* aimed to stimulate economic opportunities and showcase the creative talent of the region.



### Pari Lumbung in Western Sydney

Pari, Arab Theatre Studio and Gudskul presented a series of nongkrongs (hangouts), workshops and gatherings in Western Sydney, connecting collaborators from *documenta fifteen* to Dharug Country. The program invited international collectives to engage with our local communities through the practice of 'lumbung', a traditional Indonesian method for resource-sharing and community support.

### Tamworth Regional Gallery

#### Residue + Response: Tamworth Textile Triennial

*Residue + Response: Tamworth Textile Triennial* built on the tradition of the Tamworth Fibre Textile collection which first began in 1973, showcasing 50 years of contemporary textile artists. As we unfold from the recent global events, we reflect on our connection with others, our shared history and possible futures.



### UNSW Library Exhibition Program

#### Care is a relationship

How might we care more, care better, care together for ourselves, each other and the places we hold dear? *Care is a relationship* presented and created artworks through communal art-making research projects that explored aspects of care and the social, emotional and environmental relationships at the heart of health and wellbeing.



### Tweed Regional Museum

#### Supertonic Songwriters Music Camp

*Supertonic Songwriters Music Camp* was a five-day youth program designed for ages 12-18. Through the workshop, participants met successful musicians and producers working in the industry. They were mentored to develop songwriting ideas and approaches via intensive workshops, culminating in a live performance and professionally produced tracks.



### UTS Gallery & Art Collection

#### Objects testify

*Objects testify* is a community-engaged program exploring the colonial legacies of Australia's built environment and its ongoing impact on First Nations communities, led by Wiradjuri anti-disciplinary artist Joel Sherwood Spring. The exhibition provoked an understanding of architecture as not just the built environment, but the digital and social technologies that propel the conditions of extraction from the mine to the materiality of social life.

# Engagement Programs

## Medium Organisations

### 4A Centre for Contemporary Asian Art *NUWORLDS*

Curated by 4A, *NUWORLDS* was a ground-breaking project exemplifying the convergence of contemporary art and emergent technologies. The innovative approach to programming and gathering creatives extended beyond the gallery space through 4A+, a metaverse platform designed to redefine how 4A's audiences can experience contemporary art.



### Australian Design Centre *Cultural Collaboration: Australian Design Centre x National Indigenous Art Fair*

A partnership between ADC and the National Indigenous Art Fair celebrates the rich tapestry of First Nations object-based art. This collaboration fostered an industry mentorship to ADC First Nations Programs Coordinator and Bundjalung woman Miah Madden, who curated both ADC's *Vessels: Transcending Tradition* exhibition and NIAF's *Living Room* space.



### Australian Design Centre *Sydney Ceramics Market*

Australian Design Centre identified the *Sydney Ceramics Market* as a potential event to support and scale for the Sydney Craft Week Festival 2023. ADC worked with the organisers of *Sydney Ceramics Market* to guide this small-scale arts event to expand to a bigger venue to enable more makers and audience access.



### Blue Mountains Cultural Centre *sensorial*

*sensorial* was designed for and by neurodivergent and disabled creatives, and those working with them, to engage multiple senses and move beyond the dominance of sight within the gallery space. It was a fully immersive exhibition and included a substantial suite of programs that encouraged visitors to embrace all their senses, move beyond sight and engage through touch and play.



### Bondi Pavilion Gallery

*Earth, Sea and Sky + Love the Coast*

Waverley Council's summer program showcased *Earth, Sea and Sky* at Bondi Pavilion Art Gallery and *Love the Coast* at Waverley Library Galleries and Yalagang Room. The program of exhibitions, talks, workshops and events, explored human connections to the natural world and used photography to inspire local actions for environmental sustainability.



### Goulburn Regional Art Gallery

*Act Up with Bladwell Productions*

*Act Up* was a project facilitated by gallery staff and local theatre company, Bladwell Productions. Participants utilised improvised performance and artmaking techniques to examine and develop an original collaborative artwork and present their unique perspective of LGBTQAI+ youth growing up in regional NSW via a public exhibition at the gallery.



### Gosford Regional Gallery

*Studio Gossie*

*Studio Gossie* is an inclusive and accessible studio arts program for local artists presented by the Gosford Regional Gallery. Central Coast residents living with disability were given a safe and inclusive studio to enhance their skills as artists and learn professional practice. The program culminated in a group exhibition, *Here and Now* at the Gosford Regional Gallery.



### Goulburn Regional Art Gallery

*Look Baby*

*Look Baby* is an ongoing free program for parents / carers and babies (under 2) that encourages engagement with artworks through play and sensory activities, promoting fine and gross motor development, communication, and creativity. Through the initiative, parents / carers develop a relationship with the gallery so that their child becomes a lifelong creative learner and art enthusiast.

## Grafton Regional Gallery Artist Respite Program

The *Artist Respite Program* is a unique partnership between Grafton Regional Gallery, Arts Northern Rivers, and Creative First Aid to provide respite for Northern Rivers artists affected by natural disasters. This pilot residency program included accommodation and studio space between July 2023 and January 2024.



## Hurstville Museum & Gallery *Baby Explorers*

*Baby Explorers* invites infants under 12 months and their carers to enjoy a fun, welcoming experience at Hurstville Museum & Gallery. Babies can make noise, touch objects, and explore the space to develop motor skills, while carers get a chance to connect with new people and learn about local services.

## Hurstville Museum & Gallery *Open Print Exchange* activations

Hurstville Museum & Gallery developed a cohesive suite of 16 different activations for the international *Open Print Exchange* exhibition. The activations were designed to showcase the breadth and accessibility of printmaking, hosting events that catered to all age groups and skill levels. Additionally, a 3D online exhibition component was developed to capitalise on international audiences, expanding the reach of our institution, programs and exhibitions.



## Maitland Regional Art Gallery *CrownLand*

Bringing together artists as friends and collaborators, *CrownLand* grabbed a hold of conversations taking place across the country fuelled by uneasy humour, the uncomfortable and the unreconciled. Featuring artists vigorously engaged in timely discussions of sovereignty and power; Karla Dickens, Megan Cope, Vincent Namatjira, Ben Quilty, Andrew Quilty and Jake Chapman.



### Maitland Regional Art Gallery Simone Rosenbauer: *Small Museums*

Simone Rosenbauer's *Small Museum* was an exhibition of photographs taken of 41 community museums across Australia. These images highlighted the buildings, people, and collections within them. Shining a spotlight on these often overlooked institutions, *Small Museum* celebrated their role in preserving local heritage, history, and identity through contemporary art.



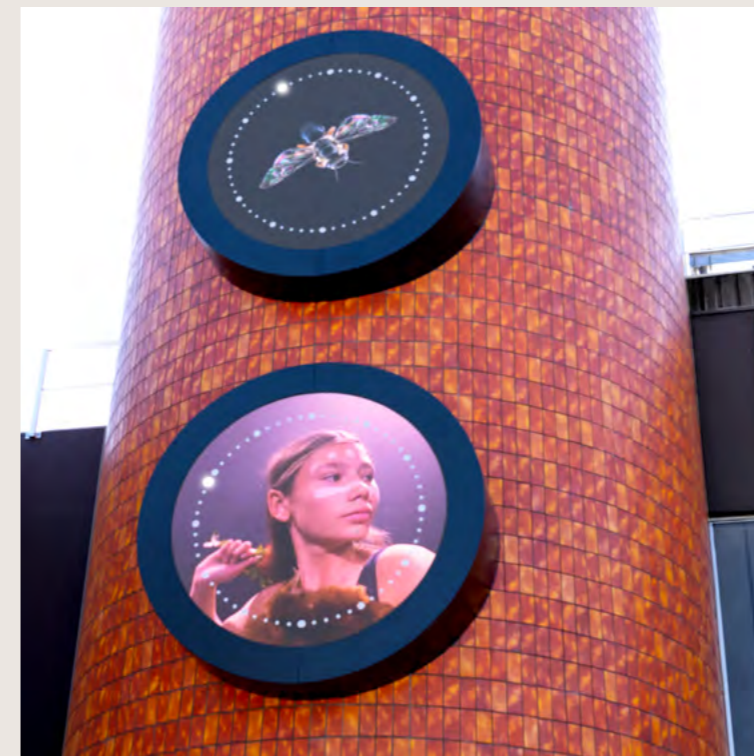
### Mosman Art Gallery Mosman Art Trail

The *Mosman Art Trail* is a unique cultural walk featuring illustrated signage of works from the Mosman Art Collection and The Balnaves Gift. The walk invites participants to walk in the steps of famous artists including Margaret Preston, Arthur Street and Ethel Carrick Fox and explore the stunning harbourside landscapes that inspired them.



### Mosman Art Gallery Audio-described and Tactile Tours

Through descriptive audio guides and tactile elements, *Audio-described and Tactile Tours* allow visitors with low vision to delve deeper into MAG exhibitions, experiencing art in multisensory ways. These tours are specifically designed for people with low vision and /or blindness and guided by a facilitator in audio-described tours in gallery / museum contexts.



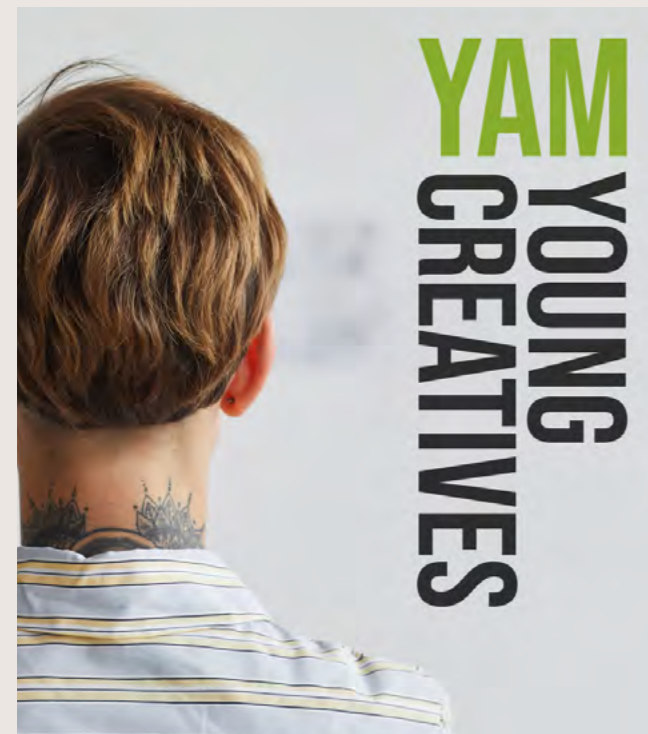
### Orange Regional Gallery Zanny Begg: *Dancing with Bees*

The arts, sciences and community meet in *Dancing with Bees*, an innovative public artwork by Zanny Begg that invites viewers to reconsider our fragile ecosystem through dance and visually striking imagery of native bee species. Designed to keep real time, the artwork extends the traditional town clock idea in a playful, aesthetic and educational way, inviting viewers to consider urgent questions around our fragile ecology.

## Wagga Wagga Art Gallery

### Green 2023: Year of Environmental Exhibitions and Programs

*Green 2023 – Year of Environmental Exhibitions and Programs* positioned gallery and contemporary artists at the forefront of community reflection and discussion on the climate-induced environmental challenges we face as an agricultural region, and as a global community. This program was delivered through innovative, integrated programming and extensive community partnerships.



## Yarrila Arts and Museum

### YAM Young Creatives

Yarrila Arts and Museum *YAM Young Creatives* is an ongoing initiative that develops and empowers a network of twenty-four 13–25 year old's living in the Coffs Harbour region of NSW through first-hand engagement with the art world, local museum and gallery experiences, and developing and producing creative public programs for young audiences.



# Engagement Programs

## Large Organisations

### Australian Museum Wansolmoana – Pasifika Gallery

*Wansolmoana* means One Salt Ocean. It is the new permanent exhibition of Pasifika collections at the Australian Museum, reflecting the complex, varied and dynamic cultures and languages of the Pacific. Breaking away from traditional Eurocentric museum practice, this exhibition was curated by Pasifika staff, community and knowledge holders and displays a combination of artefacts from the Australian Museum's Pasifika collection with newly commissioned traditional and contemporary pieces.



### Australian National Maritime Museum 1606: Contact at Cape Keerweer Education Resource

In 1606, the Dutch crew of Duyfken made landfall in Australia, meeting the Wik people of Cape York Peninsula. This first contact between Europeans and First Nations people addresses the history curriculum in the form of a hands-on workshop and a free online e-learning resource for students around the country, thus resulting in an innovative storytelling approach, collaborative nature, balanced perspectives and online accessibility for regional, rural and interstate students.

### Australian National Maritime Museum Self-guided by the Sea

The *Self-guided by the Sea* resources are student worksheets and teacher resource booklets for schools to use during their self-guided visits. These resources contain student activities, Australian Curriculum links, exhibition information, wayfinding, extension tasks and differentiation activities. Resources are free to download or collect at the museum.



### Blacktown Arts The Makers Space with Tarni Eastwood

*The Makers Space* is a public engagement program offering a year-round, dedicated space for the community to reflect, create and play. The first *Makers Space* launched in January 2024 with Ngilyampaa and Guringai weaver Tarni Eastwood's immersive installation that combined her love of weaving with Indigenous knowledge sharing and storytelling. This is a high-impact public program that centres audience development, engagement, hands-on making, cultural expression and artist development.

## Campbelltown Arts Centre NAS x C-A-C Art Intensive Program

The *NAS x C-A-C Art Intensive Program* engaged Western Sydney high school students specifically from Pacific and First Nations backgrounds in an exchange of creative practice and conversation with mid-career artists at a four-day intensive program in 2023 and 2024. The program was delivered with the aim to expose young people to important arts / cultural institutions and provide a creative opportunity to deepen engagement and connection between young people from Western Sydney with emerging and mid-career practitioners.



## Museum of Contemporary Art Australia and Blacktown Arts *Lifting the Tapu*

*Lifting the Tapu* engaged Blacktown's diverse Pasifika community members in a partnership project that sought to address the importance of kinship to intergenerational healing and wellbeing. Artist Greg Semu worked with community members to create a large-scale photographic, video and sound installation presented at Dawson Mall, Mount Druitt.



# Accessible Arts Award for Access and Inclusion

Accessible Arts is the peak arts and disability organisation in New South Wales, advancing the rights of, and opportunities for, people with disability or who are d/Deaf to develop and sustain professional careers in the arts and have equitable access to arts and culture across NSW.

This year Accessible Arts has partnered with Museums & Galleries of NSW to present the inaugural Award for Access and Inclusion across exhibition and engagement categories from both museums and galleries.

## Australian Museums & Galleries Association - Mid North Coast Chapter *Journeys Mid North Coast*

*Journeys Mid North Coast* is an interactive website showcasing museum collections and heritage sites in NSW's Mid North Coast. Designed with accessibility and inclusion at its heart, it features clear navigation, responsive design, and easy-to-read fonts, ensuring accessibility. The site's engaging format, including whimsical titles, short stories, and interactive features like Side Trips make the region's history accessible to a wide audience, including children and families.



## Blacktown Arts and We Are Studios *WE ARE*

*WE ARE* was a radically accessible, 100% disability-led creative takeover of The Leo Kelly Blacktown Arts Centre, featuring 13 Western Sydney-based artists with disability. The exhibition, curated by Liam Benson, embedded access at all levels, including accessible workshops, Auslan interpretation, captioning, and sensory tours. Designed to be inclusive, *WE ARE* provided artists with disability their first professional relationship with a significant cultural institution.

## Blue Mountains Cultural Centre *sensorial*

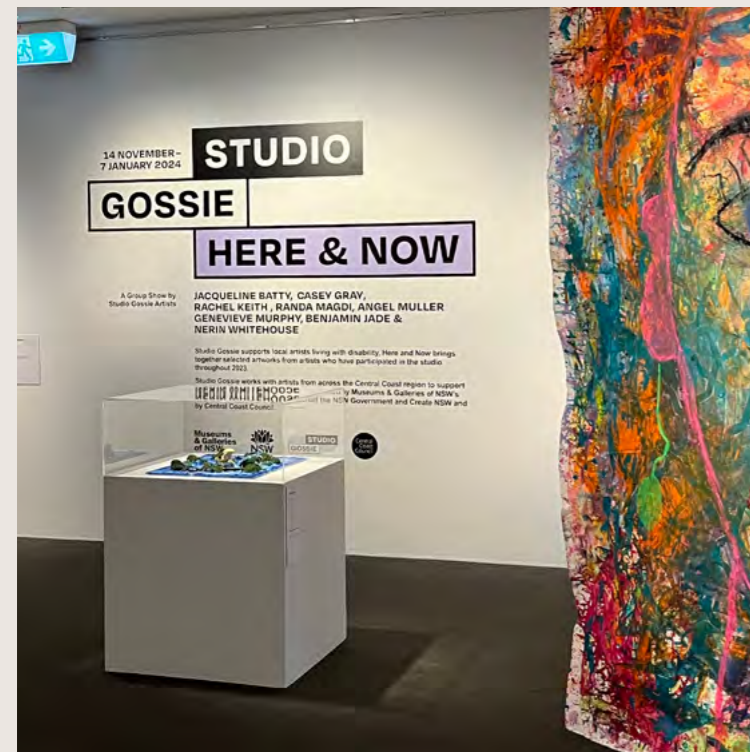
*sensorial* was a fully immersive exhibition designed for and by neurodivergent and disabled creatives, encouraging visitors to engage multiple senses beyond sight through touch and play. With soft furnishings to reduce noise, accessible signage, and trained volunteers, the exhibition aimed to create an inclusive experience. A neurodivergent writer contributed to the catalogue, offering an experiential reflection, while visitors were empowered to nurture their sensory needs.



## Manly Art Gallery & Museum

*Bleeding Hearts & Morning Glory: Artwork by Guy Fredericks & Chloe Watfern with Studio A*

*Bleeding Hearts & Morning Glory* was a disability-led project that empowered people with intellectual disabilities to engage in climate change conversations through artmaking. Developed by artist Guy Fredericks and Dr. Chloe Watfern, it featured accessible workshops and an inclusive exhibition design with low plinths and spacious layouts for wheelchair users. Staff also received Disability Confidence Training, ensuring a supportive environment for artists and visitors with disability.



## Gosford Regional Gallery *Studio Gossie*

*Studio Gossie* is an inclusive arts program that provided local Central Coast artists with disability a safe space to develop their skills and learn professional practices. Culminating in the *Here and Now* exhibition, the program emphasised accessibility through inclusive exhibition design, accessible paths, and artist statements at varied heights. Artists were also supported with audio statements and opportunities to speak at public events, promoting inclusivity and professional development.



## Mosman Art Gallery *Audio-described and Tactile Tours*

Mosman Art Gallery offers *Audio-Described and Tactile Tours* to ensure accessibility for visitors with low vision or blindness. These tours provide narrated descriptions of exhibitions and tactile elements, allowing participants to engage with art through touch. Designed to create a multisensory experience, these initiatives demonstrate the gallery's commitment to inclusivity and serve as a model for making cultural spaces more accessible to everyone.

## Mosman Art Gallery

*Suede Blue (Damien Showyin) and Night Blossom (Catherine McGuinness)*

This project was a collaboration with the gallery and Studio A. It empowered artists with intellectual disabilities by providing professional development and exhibition opportunities. Through ongoing support and resources, the gallery helped the artists build successful creative careers, ensuring their work is showcased and appreciated on local, national, and international scales.



## Museum of Art and Culture yampang *Absolute Colour*

In *Absolute Colour*, artists Mazie Karen Turner, Daniel O'Toole, and Amy Jane Scully explored their relationship with colour through varied mediums. MAC yampang ensured accessibility by offering tactile tours for visitors with low vision, allowing them to physically engage with the artworks. Programs like *IncludingYOU* for people with disabilities and *HEAD2ART* for students further promoted inclusive engagement, enabling participants to create their own art inspired by the exhibition.



## Multi-Arts Pavilion (MAP mima) *Untethered: Alyson Bell*

Alyson Bell's kinetic installation transformed the 360-degree projection space at the gallery into an immersive, multi-sensory experience of 'forest bathing.' Designed with accessibility in mind, the exhibition featured wheelchair-accessible pathways and varying installation heights to ensure inclusivity. Visitors with disabilities praised the thoughtful layout, which allowed everyone to fully engage with the artwork, reflecting MAP mima's commitment to creating inclusive, accessible spaces for all.



## Nambucca Headland Museum *Nambucca Heads Railway Station Centenary*

The *Centenary of the Nambucca Heads Railway Station*, held on December 3rd 2023, attracted around 2,000 visitors. Accessibility was a key focus, with ramp access, park-and-ride options, and a disability drop-off point for ease of mobility. An accessible toilet, first aid management by Nambucca Lions, and free water bottles were also provided. The event was extensively promoted with transport options to ensure inclusivity for all attendees.

## Nambucca Valley Phoenix

### Arts Ability Connect Mid North Coast 2024

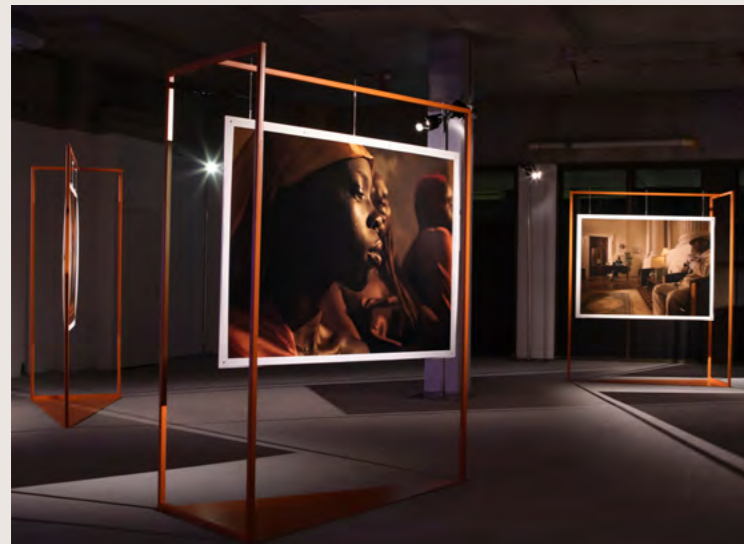
The *Phoenix Art Prize* and *Ability Art Connect Mid North Coast* united artists and organisations to support the professional development of artists with lived experiences of disability. It featured a one-day conference, exhibition, and art prize. The event prioritised accessibility through hands-on workshops, an inclusive exhibition led by co-curator Carly Marchment, and opportunities for artists to showcase and sell their work, promoting financial and professional growth.



## Northern Rivers Community Gallery

### Ballina Contemporary Art Market

This one-day event featured over 100 artists and performers. Accessibility was prioritised by incorporating wheelchair access, large site maps, and support for artists with disabilities. Collaborations with disability inclusive groups like Sprung Integrated Dance Theatre highlighted the gallery's commitment to creating an inclusive, supportive environment for d/Deaf and disabled participants.



## Newcastle Art Gallery

### ATONG ATEM

This offsite exhibition of renowned photographer Atong Atem featured migrant stories utilising video and photography. The gallery ensured accessibility through initiatives like an Auslan interpreted tour, sensory hours with adjusted lighting and sound for neurodiverse visitors, and disability awareness training for staff. The exhibition was also a featured event in Newcastle's *Count Us In* Festival, promoting inclusion across the city.



## Old Government House, Parramatta

### Back to Black

*Back to Black* invites visitors to explore over 100 years of black in fashion through the National Trust textiles collection. To ensure accessibility, a virtual walkthrough of the upstairs exhibition is available via a ground-floor computer kiosk, allowing wheelchair users to experience the exhibition digitally. Portions of the exhibition are also displayed downstairs, making it more accessible to all visitors.



## Orange Regional Gallery

Zanny Begg: *Dancing with Bees*

*Dancing with Bees* was a public artwork blending art, science, and community to highlight the fragility of our ecosystem through dance and imagery of native bees. Accessibility was prioritised by featuring South Australian dancer Mike Hodyl, who has Down syndrome, in a central role. His performance, alongside other professional dancers, was presented daily.



## UNSW Library

*Care is a relationship*

This exhibition explored how we care for ourselves, others, and the environment through communal art-making projects focused on social, emotional, and environmental wellbeing. Accessibility was central, featuring wheelchair access, large-text and braille guides, and audio described guides. Universal design principles, sensory neutral workshops, and clear communication ensured an inclusive experience, welcoming visitors of all abilities to engage with the art.



## Tamworth Regional Gallery

*Residue + Response: Tamworth Textile Triennial*

Celebrating 50 years of contemporary textile art, the *Tamworth Textile Triennial* reflected on a shared history and possible futures. Accessibility was integrated through thoughtful exhibition design, large-print labels, and the inclusion of artists with diverse experiences. A Tactile & Sensory Kit, featuring samples of textile techniques, provided a hands-on understanding of the materials and processes, ensuring a more inclusive experience for all visitors.



## Verge Gallery

*ESSENSSE*

An immersive aquatic ecosystem featuring otherworldly sea creatures, *ESSENSSE* transitioned from dynamic performances to a fully tactile, multi-sensory installation. Accessibility was a key focus, co-designed with accessibility consultant Sarah Empey. The exhibition featured audio descriptions, Braille, tactile elements, and floor markings for safe navigation. Quiet hours catered to neurodiverse visitors and inclusive workshops were co-designed and led by individuals with lived experience, ensuring engagement for students with diverse needs.

# Volunteer Achievement Award

The Volunteer Achievement Award acknowledges the outstanding contribution of an individual who has demonstrated leadership in the completion of a significant project for their organisation in the previous 12 months, or through developing creative solutions to address challenges faced by the organisation.

## Audrey McCallum, Waverley Library Galleries *Saturday Afternoon at the Pictures*

Audrey McCallum led Waverley Historical Society's 2023 exhibition *Saturday Afternoon at the Pictures*, celebrating Bondi's art deco cinemas and local filmmakers. As curator and project manager, she coordinated talks, tours, and interactive elements such as oral histories and content from the National Film and Sound Archive. Her dedication to preserving local history created an immersive experience, engaging the community and enriching local archives with new historical data. Audrey's leadership continues to be invaluable to Waverley's cultural heritage.



## Heather Brown, Grafton Regional Gallery *Service to the cultural life of the Clarence Valley*

Heather Brown's contribution to the cultural life of the Clarence Valley includes her pivotal role in establishing the Grafton Regional Gallery and leading the *Jacaranda Acquisitive Drawing Award (JADA)* as Friends of Grafton Gallery President (2012–2024). She played a key role in securing a \$7.6 million state grant for the gallery's 2021 upgrade, making *JADA* Australia's richest regional drawing prize and solidifying Grafton as a hub for artistic excellence.



## Rachel Burns - Treasurer and Researcher, Nambucca Headland Museum *Nambucca Heads Railway Station Centenary*

Rachel Burns played a key role in organising the *Nambucca Heads Railway Station Centenary* event. Her leadership ensured community engagement and support, leading to a daylong celebration attended by 2,000 people. Burns secured funding, coordinated stakeholders, and published a book on the local railway's history. The event brought community pride, boosted the museum's profile, and earned Rachel Nambucca Heads' 2024 Citizen of the Year. Her continued efforts enhance local history through exhibitions and ongoing projects.



## ACHAA Awards

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ACHAA (Aboriginal Culture, Heritage & Arts Association) is the Peak Body for Aboriginal community-controlled cultural spaces across NSW. Its 21 member centres comprise cultural centres, knowledge centres, language centres, galleries, museums and Keeping Places.

ACHAA has worked closely with Museums & Galleries of NSW since its foundation in 2014. Each year since 2019 ACHAA has presented two IMAGinE Awards:

- *The ACHAA Award for Outstanding Lifetime Contribution to NSW Aboriginal Culture, Heritage and Arts*
- *The ACHAA Award for Excellence by an Aboriginal Curator*



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

## Donna Biles Fernando

A proud Muruwari and Ngemba woman from Brewarrina, Donna Biles Fernando is remembered as a leading curator, writer, arts administrator and cultural advocate.

As a curator, Donna's work was like herself: fearless, passionate and sensitive. Her exhibitions at the then Lake Macquarie Art Gallery with Director Debbie Abraham and other members of the Aboriginal Reference Group attracted state and national attention.

Brave truth-telling exhibitions such as *yapang marruma: making our way (stories of the Stolen)*, *Lore & Order* and *we. wiyelliko*, quickly set a benchmark for Aboriginal exhibitions in regional galleries that didn't just consult with Aboriginal communities but that were truly First Nations First, more than a decade before the term was enshrined in policy. Her work also featured in the Newcastle Art Gallery, The Lock-Up and The Australian Museum.

Donna went on with the same team to co-develop a highly respected First Nations framework for consultative, programming and governance processes known as *yapang*\*

It was so influential that when the gallery changed its name, it became, and remains known as today, as the MAC - Museum of Art and Culture, *yapang*.

After such lived experiences, it was a given that Donna, again alongside Debbie Abraham would be instrumental in embedding Terri Janke's *First Peoples: A Roadmap for Enhancing Indigenous Engagement in Museums and Galleries* into the *National Standards for Australian Museums and Galleries 2.0*.

Most recently, she collaborated with colleagues at M&G NSW and ACHAA, visiting Aboriginal Cultural Centres across the state, personally auditing collections and selecting works that highlighted the breadth of First Nations artistic expression and cultural heritage for a proposed touring exhibition. It is intended the exhibition will continue to develop and tour, a final *yapang* in her memory.

\**yapang* means journey or pathway in the Awabakal Language



# The ACHAA Award for Excellence by an Aboriginal Curator



**Aleshia Lonsdale  
Wiradjuri**  
Mudgee Arts Precinct  
*Guwayu: for all time*

This exhibition features a powerful collection of works by 16 First Nations artists curated by Mudgee-based Wiradjuri woman, Aleshia Lonsdale and examines dispossession and resistance, shedding light on the region's history 200 years after the Declaration of Martial law. The artists each speak to the parallel experiences of Aboriginal people living with the consequences of dispossession, extermination and assimilation whilst honouring the resistance of the broader First Nations peoples through political activism, cultural and artistic practice and storytelling. *Guwayu; for all time* showcased the meta-temporal nature of Australia's history where the past, present and future exist together.



**Dr Mariko Smith  
Yuin**  
Australian Museum  
*Her Name is Nanny Nellie*

Mariko and the Australian Museum team chose to focus on a plaster cast sculpture of an Aboriginal woman, part of the museum's past, who had been stripped of her identity. They began by recognising the museum's past practices as inappropriate: treating the sculpture as a scientific display as opposed to a human one. The museum worked with descendants of Nanny Nellie whom the sculpture had been based on to reclaim her identity and re-introduce her as the woman that she was. Mariko grounded *Her Name is Nanny Nellie* in institutional truth-telling and reconciliation in action, taking the public on a learning journey on the nuanced complexities in past and present representations of Aboriginal peoples in Australian public history.





**Kyra Kum-Sing  
Malera Bandjalan**  
Boomalli Aboriginal Artists Co-operative  
*Celebrating 50 years of the Aboriginal  
Housing Company*



As this was the first time that the AHC's collection has been curated, Kyra honoured its history by creating this exhibition as a tribute to the Redfern Aboriginal community and its incredible strength and resilience. Embedded throughout the exhibition are historical timelines and recreations of key spaces, exhibiting memories and moments in the history of the AHC and the Block. Having grown up in Redfern, Kyra drew on her personal knowledge and community connections to create a space that highlights Redfern as the birthplace of countless Aboriginal political and civil rights movements.



**Keith Munro  
Gamilaraay**  
Museum of Contemporary Art Australia  
*MCA Collection – Artists in Focus: Esme Timbery  
and Family Artist Room*

*The Esme Timbery and Family Artist Room* was initiated, developed and presented by Keith Munro, MCA Director of First Nations Art & Cultures in close collaboration with the artist's family. Keith worked to honour the significance of the artist's legacy by highlighting the matriarchal practice of shell working done by La Perouse women for generations, with contemporary manifestations that amplify this important cultural practice. The room shines a light on saltwater stories that connect Kamay (Botany Bay) to Warrang (Sydney Cove) to make them visible to wider audiences.





**Meagan Gerrard**  
**Gamillaraay/Wailwan**  
 Coota Girls Aboriginal Corporation  
*Secrets of Dawn*

This exhibition is a project of Coota Girls Aboriginal Corporation, a First Nations Stolen Generations organisation founded by former residents of the Cootamundra Domestic Training Home for Aboriginal Girls. The exhibition views this history through the lens of Dawn, a magazine created by the NSW Aborigines Welfare Board for Aboriginal people and which served as a propagandised view of the Aborigines Protection Act (1909-1969). Meagan, a descendant of Coota Girls Survivor Aunty Lorraine Darcy Peters, collaborated with Coota Girls Survivors and descendants to deliver this truth-telling experience. Alongside historical content, Meagan also included contemporary artworks curated by Dennis Golding and interviews from Coota Girls Survivors to illustrate ongoing intergenerational impacts of forcible removal and assimilation and their journey of healing and reconnection since.



# Credits

Special thanks to this year's IMAGinE Awards and ACHAA Awards judges: **ACHAA Board Directors, Brett Adlington, Em Blamey, Lisa Cahill, Emily Cullen, Ashleigh Giffney, Vanessa James, Liz Martin, Amy Claire Mills, Gill Nicol, Rachael Parsons, and Christine Smalley.**

IMAGinE Awards branding designed by **Kerri Kennedy.**

## Image credits

### Introduction

**x / Top** Image courtesy Kylie Tung. **Bottom** Brett Adlington. Photo: Vanessa Low.

**xiii / Top** *The Big Trout in Adaminaby*, NSW received a wash and clean before stabilising the substrate and a colourful repaint. Image courtesy of ICS. **Bottom** Adam Godijn, ICS Deputy CEO, uncovered a 1950s Americana mural at the 'Old Niagra Café' in Scone, NSW. It was last seen by the locals over 60 years ago. Image courtesy of ICS.

**xiv /** Workshop with Aboriginal and Torres Strait Islander stakeholders alongside SVHS Aboriginal Health staff, emergency department personnel, and senior leadership.

**xv /** Boomalli Aboriginal Artist Cooperative and St Vincent's Hospital, *St Vincents Health Network exhibition*, for their project *Artist led consultation with Aboriginal stakeholders for aesthetic interventions in emergency department waiting rooms* at St Vincent's Hospital. This project was the winner of the 2023 NSW Health Infrastructure Arts and Health Award.

## Exhibition Projects – Galleries / Visual Arts

**01 /** Gallery view of *Residue + Response: Tamworth Textile Triennial*. Photo: Steve Gonsalves.

**02 / Top** *Christian Thompson: House of Gold*, portrait of the artist, 4A Centre for Contemporary Asian Art. Photo: Kai Wasikowski, 2024. **Bottom** Installation view of *Ye Funa: TRANSFORM ME*, with artist, 4A Centre for Contemporary Asian Australian Art. Photo: Kai Wasikowski, 2024.

**03 / Top** Installation view, *MultiFutures*, Bankstown Arts Centre. Courtesy the artists. Photo: Dean Qiulin Li. **Bottom** Exhibition view, *West of Central*, Bathurst Regional Art Gallery. Photo: David Roma Photography.

**04 / Top** Photo: Silversalt Photography. **Bottom** Installation view of *The Power of Creativity: My Horizon Line*. Photo: Sharon Hickey.

**05 / Top** Detail of 'Residual edges' by Emma Pinsent, 2023. Cotton t-shirt, rust, copper wire, nickel bronze, seawater patina, pine dune fence post, wire, and stainless-steel hooks. Photo: Daniel Press. **Bottom** Installation view of *Language Exchange* at Fairfield City Museum & Gallery. Photo: Document Photography.

**06 / Top** Artwork detail of *Article 14.1*, Phuong Ngo, 2019 from the exhibition *MINH* at Fairfield City Museum & Gallery. Photo: Document Photography. **Bottom** Installation view of *Lisa Sammut: Radial Sign*, 2023 at Goulburn Regional Art Gallery. Photo: Silversalt Photography.

**07 / Top** *Dhuwidha Dhurraaya – Dig Deeper* by Penny Evans, *Earth Matter* exhibition opening 2024. Photo: Cherie Winter. **Bottom** Installation view of *Guwayu: for all time* featuring works by Karla Dickens, Tony Albert and Danie Mellor. Image courtesy of Mudgee Arts Precinct.

**08 / Top** Installation view of *Alyson Bell: Untethered*, 2023. Photo: Wanagi Zable-Andrews. **Bottom** Work by Daniel O'Toole from exhibition *Absolute Colour* at Museum of Art and Culture yapang. Photo: Docqment.

**09 / Top** Installation view of work by Rebecca Najdowski from the exhibition *Shifter* at Museum of Art and Culture yapang, 2023. Image courtesy of MAC yapang. **Bottom** Installation view of *Women's Work – From the Muswellbrook Collections* at Muswellbrook Regional Arts Centre, 2024. Photo: Zoe Lonergan.

**10 / Top** *Phoenix Art Prize* exhibition display at Phoenix Gallery. Photo: Sarah Jae Miles. **Bottom** Installation

view of works by Billy Bain and Marc Etherington from *New Dog Old Tricks*. Photo: Document Photography.

**11 / Top** Gallery view of *Residue + Response: Tamworth Textile Triennial*. Photo: Steve Gonsalves.

**Bottom** Installation view of *Heidi Axelsen & Hugo Moline; The Dance of the Remediators*, 2023; Mixed media including: video, audio, flannelette sheets, wood, misted water, collage, moss. Photo: Ben Adams.

**12 / Top** Image courtesy of UNSW Library. **Bottom** Installation view of Joel Sherwood Spring, *Objects testify*, 2023 at UTS Gallery. Photo: Jacquie Manning.

**13 / Top** Installation view, Justine Youssef, *Somewhat Eternal* at UTS Gallery, 2023. Photo: Jacquie Manning.

**Bottom** HOSSEI, *ESSENSSE*. Photo: Michael Cole, University of Sydney Union, courtesy of Verge Gallery.

**14 /** Exhibition view of *Diverse Dominion Deities* by Vipoo Srivilasa from the exhibition *MAKE Award* at ADC 2023. Photo: Amy Piddington.

**15 / Top** Exhibition view of *Treasures*, 2024. Photo: Amy Piddington. **Bottom** *We Are Studios*. Photo: Liza Moscatelli, Mosca Media.

**16 / Top** *Hunting Ground (Haunted)* by Julie Gough, 2016. Video still courtesy of the artist. **Bottom** Installation view with family of *Ahuriri* by Bailee Lobb, 2022. Photo: silversalt.

**17 / Top** Installation view of *Telly Tuita: Tongpop's Great Expectations*. Courtesy the artist. Commissioned by Campbelltown Arts Centre. Photo: Jodie Barker. **Bottom** Installation view of *The unbearable right to see and be seen* by Eddie Abd. Photo: Jason Nichol, courtesy of Casula Powerhouse Arts Centre.

**18 / Top** Installation view of *Figuring Ground* at Grafton Regional Gallery. **Bottom** Exhibition view of *The Crown* by Vincent Namatjira and Ben Quilty, 2022. Image courtesy of Maitland Regional Art Gallery.

**19 / Top** Installation view of *Simone Rosenbauer: Small Museum*. Image courtesy of Maitland Regional Art Gallery. **Bottom** Guy Fredericks and Dr Chloe Watfern in *Bleeding Hearts & Morning Glory*. Photo: Karen Watson, courtesy of Northern Beaches Council.

**20 / Top** Studio A, Damian Showyin. Photo: Jacquie Manning. **Bottom** Installation view, *Yasmin Smith: Sediment* at Mosman Art Gallery. Photo: Jacquie Manning, courtesy the artist and The Commercial, Sydney.

**21 / Top** *Family Portrait* by Amos Gebhardt, 2020. Digital adhesive paste up. Image courtesy of the artist. **Bottom** *Wild Flowers Workshop* with Liam Benson. Photo: Jim A Barker.

**22 / Top** *Undercurrent* by Angus Nivison, 2023, acrylic, charcoal and pigments on polycotton (inspired by *Devil's Door Knob*, 1972, by Gene Davis). Image courtesy of New England Regional Art Museum. **Bottom** Installation view of *ATONG ATEM* at Newcastle Art Gallery, offsite program, 2024. Photo: Matthew Carbone.

**23 / Top** Installation view of *Parlour Parleur* by The ArtHitects (Gary Carsley & Renjie Teoh), 2023 at Penrith Regional Gallery, Home of the Lewers Bequest collection. Courtesy the artists. Photo: Silversalt Photography. **Bottom** Installation view of *Halfway* at Yarrila Arts and Museum. Photo: And The Trees Photography.

**24 / Top** Aunty Irene Ridgeway standing in front of the *Her Name is Nanny Nellie* display in the Bayala Nura exhibition gallery of the Australian Museum's First Nations Gallery, July 2023. Photo: James Alcock © Australian Museum. **Bottom** Exhibition view of *Tidal Kin* at Chau Chak Wing Museum, 2023-2024.

**25 / Top** *Ancient Lights* by Nicholas Mangan, 2015, *Nicholas Mangan: A World Undone* at Museum of Contemporary Art Australia, 2024. 2-channel digital video, high definition, colour, sound, off-grid solar power supply, steel cage, image courtesy the artist, Museum of Contemporary Art Australia, Sutton Gallery, Australia and LABOR, Mexico © the artist. Photo: Zan Wimberley. **Middle** Long view of *SHOT* in the Photography Gallery looking from north to south. Image courtesy of State Library of NSW. **Bottom** Shields and boomerangs in central case with view through to southern wall featuring string and bark containers. Image courtesy of State Library of NSW.



# Credits

## Exhibition Projects – Museums / Heritage

**26 / Top** Image courtesy of Batemans Bay Heritage Museum. **Bottom** Ink, inkwell & nibs. Image courtesy of Kogarah Historical Society Inc.

**27 / Top** A Spitfire Reborn: From Collector to Community - the *Hunter Fighter Collection Mobile Fuselage Spitfire X4009 display*. Image courtesy of Hunter Fighter Collection Museum. **Bottom** Radio scrapbook from *Documents Replicas*. Image courtesy of Miss Porter's House.

**28 / Top** Collage of images from *A Woman's Lot*. Image courtesy of Moruya Museum. **Middle** Image courtesy of Port Macquarie Museum. **Bottom** Photo: Ron Frew.

**29 / Ribbons, Rides & Ring** Events exhibition view. Image courtesy Orange Regional Museum/Emily Moffat.

**30 / Top** Exhibition view of *Trailblazers*. Image courtesy of Tamworth Regional Council. **Bottom** External view of *Secrets of Dawn*. Photo: Adam Scarf Photography.

**31 / Top** Old Tom suspended at Eden Killer Whale Museum. Photo: Peter Whiter DoubleTake. **Bottom** *Exilio (Exiled) From Chile to South West Sydney, 'Families waving goodbye to Chile'*, Community call-out, photographic installation, 2024 Photo: Ben Williams Photography.

**32 / Top** Image courtesy of Murrook Culture Centre. **Bottom** Photo: Jenni Carter.

**33 / Ribbons, Rides & Ring** Events exhibition view. Image courtesy Orange Regional Museum/Emily Moffat.

**34 / Top** Exhibition view of *Omnia – all and everything* at Tweed Regional Museum. Photo: Sally Singh.

**Bottom** Exhibition view of *Supertonic* immersive lounge room. Photo: Sam Townsend.

**35 / Care is a relationship**, with artist in residence, Michele Elliot. Image courtesy of UNSW Library.

**36 / Top** Image courtesy of QTOPIA Sydney. **Bottom** Photo: George Savoulis

**37 / Top** *Curious Minds Challenge and Exhibition*. Image courtesy of Lake Macquarie City Council. **Bottom** Photo: And the Trees Photography, courtesy of Yarrila Arts and Museum.

**38** *Lumbung in Western Sydney*. Photo: Garry Trinh.

## Engagement Programs

**40 / Top** Image courtesy of AMaGA Mid North Coast Chapter. **Bottom** *Hambledon Cottage 200th Bicentennial* official ceremony. Image courtesy of City of Parramatta.

**41 / Top** *11 Stories from the River Dyarubbin* audio walk locations. Image courtesy of Hawkesbury Regional Museum. **Bottom** *Playback Kandos Museum*. Photo: Josie Cavallaro.

**42 / Top** *The Future of Toys* exhibition 2023. Photo: Fabian Pertzel. **Bottom** Photo: Mick Birtles.

**43 / Top** *New is Old* Project Team at Narrandera Parkside Cottage Museum 2023. **Bottom** *NAS Mentor* Group. Photo: Madeleine Snow, Creative Programs Manager Newcastle Art Space.

**44 / Top** Image courtesy of Ngununggula. **Bottom** Photo: Kate Holmes Photography.

**45 / Top** Yarning circle and ochre ceremony participant. Photo: Jason French, courtesy of Orange Regional Museum. **Bottom** *Lumbung in Western Sydney*. Photo: Garry Trinh.

**46 / Top** Participants in Kate Just's knitting circle '*Conversation Piece*' at Tamworth Regional Gallery. Photo: Emma Stilts. **Bottom** *Supertonic Songwriters Camp*. Image courtesy of Tweed Regional Museum.

**47 / Top** Image courtesy of UNSW Library. **Bottom** Joel Sherwood Spring and Lorna Munro, *Objects testify*, UTS Gallery, 2023. Photo: Jacquie Manning.

**48 / Top** Audience enjoying opening of *NUWORLDS*. Image courtesy of 4A Centre for Contemporary Asian Art. **Bottom** Miah Madden, National Indigenous Art Fair, 2024. Photo: Paul McMillan.

**49 / Top** *Sydney Ceramics Market*, 2023. Photo: Amy Piddington. **Bottom** Pompom Forest community engagement for *sensorial* at BMCC lounge. Photo: Silversalt Photography.

**50 / Top** Photo: Silversalt Photography. **Bottom** Photo: Jo O'Toole.

**51 / Top** Installation view of *Act Up*, 2024, courtesy *Act Up* Participants, Goulburn Regional Art Gallery and Bladwell Productions. Photo: Silversalt Photography. **Bottom** *Look Baby* exploring *Lisa Sammut: Radial Sign* at Goulburn Regional Art Gallery, 2023. Image courtesy of Goulburn Regional Art Gallery.

**52 / Top** *Artist Respite Program* participant Claudie Frock presents *Gather* at Grafton Regional Gallery. Image courtesy of Grafton Regional Gallery. **Bottom** Baby and carer examining *Subterranean Unloneliness* by Julia Flanagan during a *Baby Explorers* session, *Georges River Art Prize* exhibition 2023. Image courtesy of Hurstville Museum & Gallery.

**53 / Top** Printmaker Andrew Totman delivering in a printing demonstration to TAFE students, Hurstville Museum & Gallery, 2024. Image courtesy of Hurstville Museum & Gallery. **Bottom** Exhibition view of *The Crown* by Vincent Namatjira and Ben Quilty, 2022. Image courtesy of Maitland Regional Art Gallery.

**54 / Top** Installation view of *Simone Rosenbauer: Small Museum*. Image courtesy of Maitland Regional Art Gallery. **Bottom** *Audio-described and Tactile Tours*. Image courtesy of Mosman Art Gallery.

**55 / Top** *Mosman Art Trail* Launch with Community Stakeholders, 30 April 2024. Photo: Axtten Mison. **Bottom** *Zanny Begg: Dancing with Bees* installed in Orange Civic Building, featuring Lylah Maunder as Sugar Bag Bee. Image courtesy of Orange Regional Gallery.

**56 / Top** *On Farm performance of Said Han*. Photo: Tayla Martin. **Bottom** *YAM Young Creatives*. Image courtesy of Yarrila Arts and Museum, City of Coffs Harbour.

**57 /** Installation view of *Heidi Axelsen & Hugo Moline; The Dance of the Remediators*, 2023; Mixed media including: video, audio, flannelette sheets, wood, misted water, collage, moss. Photo: Ben Adams.

**58 / Top** Photo: Anna Kucera. **Bottom** Education objects from *1606: Contact at Cape Keerweer Education Resource*. Photo: Alicia De Audney, courtesy of Australian National Maritime Museum.

**59 / Top** Photo: Alicia De Audney. **Bottom** Photo: Garry Trinh.

**60 / Top** *NAS x C-A-C Art Intensive Program*. Photo: Moira Vella. **Bottom** *The Birth of Venus (Miss Tonga Australia)* by Greg Semu, 2024, photograph. Commissioned for the C3West project *Lifting the Tapu*, produced and presented by the Museum of Contemporary Art Australia in partnership with Blacktown Arts, Blacktown City Council. Image courtesy of the artist.

**61 /** *On Farm performance of Said Han*. Photo: Tayla Martin.

## Accessible Arts Award for Access and Inclusion

**63 / Top** Image courtesy of AMaGA Mid North Coast Chapter. **Bottom** *We Are Studios*. Photo: Liza Moscatelli, Mosca Media.

**64 / Top** Installation view of *Ahuriri* by Bailee Lobb, 2022. Photo: Silversalt Photography. **Bottom** Photo: Jo O'Toole.

**65 / Top** Guy Fredericks and Dr Chloe Watfern in *Bleeding Hearts & Morning Glory*. Photo: Karen Watson, courtesy of Northern Beaches Council. **Bottom** *Audio-described and Tactile Tours*. Image courtesy of Mosman Art Gallery.

**66 / Top** Studio A, Damian Showyin. Photo: Jacquie Manning. **Bottom** *Alyson Bell, Untethered*, 2023. Photo: Wanagi Zable-Andrews.

**67 / Top** Installation view of work by Daniel O'Toole from the exhibition *Absolute Colour* at Museum of Art and Culture yapang 2024. Photo: Document Photography. **Bottom** Photo: Mick Birtles.

**68 / Top** Exhibition view of *Phoenix Art Prize* at Phoenix Gallery. Photo: Sarah Jae Miles. **Bottom** Installation view of *ATONG ATEM* at Newcastle Art Gallery, offsite program, 2024. Photo: Matthew Carbone.

**69 / Top** Photo: Kate Holmes Photography. **Bottom** Photo: Jenni Carter.

**70 / Top** *Zanny Begg: Dancing with Bees* installed in Orange Civic Building, featuring Lylah Maunder as Sugar Bag Bee. Image courtesy of Orange Regional Gallery. **Bottom** Photo: Steve Gonsalves.

**71 / Top** Image courtesy of UNSW Library. **Bottom** *HOSSEI, ESSSENSSE*. Photo: Michael Cole, University of Sydney Union, courtesy of Verge Gallery.

# Credits

## Volunteer Achievement Award

**72 /** Portrait of Audrey McCallum. Image courtesy of Waverley Council and Deborah Field.

**73 / Top** Portrait of Heather Brown, who has contributed 50 years of service to the arts community of the Clarence Valley. Photo: Simon Hughes. **Bottom** Portrait of Rachel Burns. Photo: Joan Kelly.

## ACHAA Awards

**75 /** Steve Miller, CEO, ACHAA at the IMAGinE Awards 2023. Photo: Jacquie Manning.

**77 / Top** Donna speaking at event for 'Lore and Order'. **Bottom** Donna with a school group in 'yapang marruma: making our way (stories of the Stolen)'

**78 / Top** Portrait of Aleshia Lonsdale. Courtesy Mudgee Arts Precinct. **Bottom** Exhibition view of *Guwayu: for all time* featuring works by Karla Dickens, Tony Albert and Danie Mellor. Image courtesy of Courtesy Mudgee Arts Precinct.

**79 / Top** Portrait of Dr Mariko Smith at the Australian Museum. Photo: Anna Kucera © Australian Museum. **Bottom** Members of Nanny Nellie's family viewing the *Her Name is Nanny Nellie* display in the Bayala Nura exhibition gallery of the Australian Museum's First Nations Gallery at the 2023 launch event. Photo: James Alcock © Australian Museum.

**80 / Top** Image courtesy of Museum of Contemporary Art. **Bottom** Portrait of Keith Munro, Director, First Nations Art and Cultures, at the Museum of Contemporary Art Australia. Photo: Oliver Quirk.

**81 / Top** Portrait of Kyra Kum-Sing. Photo: Sharon Hickey. **Bottom** Installation view of *Aboriginal Housing Company 50th Anniversary Exhibition*. Image courtesy of Boomalli Aboriginal Artists Co-operative.

**82 / Top** Installation view of *Secrets of Dawn* Exhibition. Photo: Adam Scarf Photography **Bottom** Portrait of *Secrets of Dawn* Director Meagan Gerrard (right) with Co-Director Alex McWhirter (left). Photo: Adam Scarf Photography.

**83 /** Susi Muddiman, Cherie Johnson, Newcastle Museum, winner of the 2023 ACHAA Award for Excellence by an Aboriginal Curator. Photo: Jacquie Manning.

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