

# 2018 -19

ANNUAL REPORT



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Museum of Brisbane respectfully acknowledges Brisbane’s Aboriginal and Torres Strait Islander communities. We pay our respects and recognise the Traditional Custodians of Brisbane and surrounding areas, and their continuing connection to Country, rich cultures and heritage. We pay our respects to Elders past, present and emerging.

We recognise the integral role Aboriginal and Torres Strait Islander peoples continue to play in creative and artistic endeavours. Museum of Brisbane will embrace and engage with culture and commit to a progressive future together.

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# LORD MAYOR’S MESSAGE



Lord Mayor Adrian Schrinner.

As the new Lord Mayor of Brisbane, it has been my great pleasure to see the joy and wonder on the faces of so many during their visits to City Hall. Following in the footsteps of so many fantastic Lord Mayors before me, it is with immense pride that I watch locals and visitors from interstate and overseas exploring this treasured building with its trove of wonders that continues to live up to its name as ‘The People’s Place’.

Playing a huge part in this is Museum of Brisbane, in its ongoing mission to contribute to Brisbane’s vibrant lifestyle. Over the past 12 months the Museum has continued to deliver high quality programs, insightful exhibitions, engaging events and wonderful workshops that share the history and stories of our remarkable city and its people, from our Aboriginal and Torres Strait Islander heritage and colonial past to the New World City we know today.

The numbers speak for themselves. Giving people more to see and do in Brisbane,

the Museum recorded its highest number of visitors to date totalling 374,296 this financial year. As well as helping Brisbane to cement its place as a creative, vibrant and liveable city and supporting local artists, organisations and enterprises.

One of the exciting endeavours of the Museum this year was the inaugural BRISBANE ART DESIGN (BAD) festival. Positioning Brisbane as an expressive and creative hub. The city-wide festival supported by Brisbane City Council helped to forge stronger relationships and partnerships between the corporate, not-for-profit and public sector, as well as shine a light on Brisbane’s art and design.

The quality of a city’s cultural and creative assets strengthens its liveability. The Museum contributes to Brisbane’s quality of life, as a hub for talented people to live, work and play, as well as raise families and establish careers. Families are engaging with the Museum at an unprecedented rate, with visitation to MoB Kids school

holiday program growing by a staggering 156% this year. The Museum’s education program, MoB Learn, continues to reach out to schools in the suburbs, and encourage lifelong learning from a young age.

As a former pilot, I love a birds-eye view, and if you have not yet taken a ride up the Clock Tower in the beautiful old hand-operated lift and witnessed the city view from the top, now is the time. The Clock Tower tours remain a must do in Brisbane, attracting 69,917 visitors over the past 12 months.

I offer my congratulations to the Board of Directors, chaired by Sallyanne Atkinson AO, Renai Grace and the Museum of Brisbane team and my sincere thanks to the Museum’s new and continuing sponsors, donors and partners for their support of the Museum, helping to celebrate and share the stories, history and cultural life of our great city.

**Adrian Schrinner**  
The Right Honourable  
Lord Mayor of Brisbane

# CHAIRMAN'S INTRODUCTION



Chairman, Sallyanne Atkinson AO at the BRISBANE ART DESIGN launch. Photo: Jono Searle.

Museum of Brisbane continues to grow from strength to strength. With visitation numbers at record highs and programs across the board attracting growing attendance figures. The Museum has well and truly established itself as one of the city's major attractions.

Each year the Museum continues to fulfill its aims to provide high quality exhibitions and programs that explore Brisbane's past, present and future and to raise awareness of the cultural life of our city. Telling the stories of the people and the places of Brisbane is what the Museum does best, engaging audiences to reflect on our unique place in the world and to better understand ourselves and those with which

we share our piece of the planet.

Working closely with artists, designers, writers, historians and storytellers, including many from our Aboriginal and Torres Strait Islander communities, it allows audiences to connect with our social history and culture and leave with a broader view of the city in which we live. MoB's programs, exhibitions and events are filled with objects, artefacts and artworks made by those who have left their mark. The Museum program helps us to explore, discovering more about ourselves, each other and our city along the way.

The Museum would not be possible without the support of our donors including Tim

Fairfax AC, whose ongoing support funded the Artist-in-Residence program, and sponsors and partners including Brisbane Airport Corporation, BDO, Brisbane Marketing, Hutchinson Builders and St Baker Energy Innovation Fund. Law firm Gadens, this year doubled the impact of donor gifts with their offer to dollar match gifts through the Gadens Art Challenge.

The great work of the Museum is made possible by a talented team led by our dedicated Director Renai Grace. I thank each and every one of them for bringing their best to the Museum's programs and exhibitions, ensuring it remains one of our city's most beloved attractions.



*Micro Histories* exhibition. Photo: David Kelly.

My sincere thanks go to Brisbane City Council, as well as our new Lord Mayor Adrian Schrinner, Councillor Peter Matic and former Lord Mayor Graham Quirk for their significant support.

I would also like to acknowledge the Board for their ongoing contribution to ensuring the Museum remains the vibrant and engaging destination it is today. I thank Alison Kubler, who retired at the end of last year from the Board, for her years of service.

We welcome new Board Members, Liana Heath and Natasha Hood, both of whom bring a wealth of knowledge from their respective professions.

Melanie Heley, Head of Business Services with the Museum, has joined the Board as Company Secretary. Shannon Brandan from Brisbane City Council retired from the position as Company Secretary in 2018.

It is my great honour to be the Chairman of the Museum and see the positive impact this institution has on our wonderful city. Brisbane has so much to share and celebrate. It is a beautiful, confident, thriving metropolis and its creative pulse is stronger than ever. I'm so proud to call this city my home.

**Sallyanne Atkinson AO**  
Chairman





## RAELENE BAKER'S ACKNOWLEDGMENT



Raelene Baker (Aunty).

Museum of Brisbane acknowledges the historical significance of Brisbane's First Nations peoples, the Aboriginal and Torres Strait Islander peoples. MoB pays its respects to individuals and communities, past, present and emerging. It is an ongoing pleasure to be part of the Museum's endeavours and innovations throughout the communities as part of the greater conversation.

Brisbane and its greater region are the custodial homelands of the Yuggera, Turrubul and neighbouring nations. This past year, *Life in Irons* was a headline exhibition highlighting a juxtaposing storyline of the new arrivals to the Moreton Bay penal colony and Traditional Custodians. The exhibition featured profound images which reflected the intense conflicts and context of the early 1800s. While life was mercilessly harsh for

both colonists and the First Nations people, the lives of Aboriginal peoples were irrevocably changed as a result of the establishment of the penal colony. A 60,000 year-old continuous culture was disrupted.

MoB's engagement and learn programs have expanded the opportunities for exchange and engagement across the broader communities as a critical platform for dialogue. Exhibitions have been designed and curated to be interactive, provocative and alive. It is refreshing to see a robust investment into an Aboriginal and Torres Strait Islander arts collection along with curated exhibitions. MoB is committed to reconciliation with a Statement of Intent, respecting, embracing and acknowledging Indigenous culture and breaking down the barriers and boundaries through intent,

engagement and action.

Museum of Brisbane will continue to embrace the past, present and future by showcasing, celebrating and reflecting, as well as sharing stories and works of the storytellers. The Museum aims to continue to reflect and celebrate the uniqueness of Aboriginal and Torres Strait Islander cultures through the arts, collections, imagery and conversations.

Barragul Wemin Wallaga Yagen  
**Raelene Baker (Aunty)**  
Museum of Brisbane  
Indigenous Advisor

Opposite page:  
*Our Collection: Voice in Action* exhibition





## DIRECTOR'S REVIEW



Renai Grace. Photo: Jono Searle.

This year, Museum of Brisbane produced another outstanding program of Brisbane, for Brisbane and about Brisbane. Spanning pre-settlement and our convict past to fashion, art and design that celebrated Brisbane's contemporary identity. All the key initiatives and projects undertaken throughout the year were driven by our 2017-2020 Strategic Plan. In 2018-2019, we continued to achieve on our strategic goals and exceed our performance targets.

The past 12 months have proven that the Museum is as vibrant and relevant as ever, reinforcing the vital importance of our commitment to the cultural life of Brisbane. Visitors have been able to enjoy a diverse program including 12 exhibitions, five displays, 239 events as well as engage with seven artists-in-residence thanks to the generous support of Tim Fairfax AC.

Over the past 12 months, MoB continued to attract record visitation numbers, building upon previous years. We welcomed through our doors 374,296 visitors and recorded an increase in international visitors, with more than 50% of our visitors surveyed from overseas. This increase is reflective of the general growth of tourism to Brisbane and reinforced the role of the Museum as an important cultural tourism attraction.

Following on from the success of *Mao's Last Dancer the exhibition* in Brisbane last year, more than 45,000 people visited MoB's inaugural touring exhibition at the Melbourne Immigration Museum.

In November 2018 to April 2019, MoB presented the first major exhibition from the Easton Pearson Archive. *The Designers' Guide: Easton Pearson Archive* provided a behind-the-scenes

glimpse into Easton Pearson's practice. Hand-picked with designers Pamela and Lydia, each garment in the exhibition showcased the techniques and stories embedded in the creation process. The exhibition included a catalogue funded by the Gordon Darling Foundation and received a Highly Commended Award, for Exhibition Branding Package at 2019: Museums Australasia Multimedia and Publication Design Awards (MAPDA).

The Easton Pearson Archive gift to Museum of Brisbane has been made possible by the generous support of Dr Paul Eliadis, a Brisbane-based philanthropist and patron of contemporary art and design. The Archive consists of more than 3,300 garments donated by Dr Eliadis through the Australian Government's Cultural Gifts Program in 2017. It is supported by more than 5,000 accessories, specification





*The Designers' Guide: Easton Pearson Archive* exhibition. Photo: Jono Searle.

sheets, range plans, look books, photographs and other supporting materials donated by Pamela Easton and Lydia Pearson in 2018.

The Archive is an important education resource, which is generously supported by TAFE Queensland. MoB continues to identify opportunities to increase access to the Archive and as a result of *The Designers Guide* exhibition has been invited to join Google Cultural Institute's Arts and Culture online platform.

This financial year, our collection has also grown with 40 new acquisitions received through donor initiatives including the Gadens Art Challenge and the Commonwealth Government's Cultural Gifts Program.

With a focus on cultural tourism, in 2019 MoB initiated BRISBANE ART

DESIGN (BAD), a city-wide festival, which was missing from Brisbane's calendar of events. Over 17 days in May, BAD showcased Brisbane's uniquely collaborative approach of our city's creative communities through a program of exhibitions, outdoor art installations, tours, talks and open studios.

In its inaugural year, BAD attracted more than 753,167 people across Brisbane and reached new audiences in Sydney and Melbourne. The success of BAD was made possible through the generous support of our partners Brisbane City Council, Liquid Interactive, Brisbane Airport Corporation, Arts Queensland and Brisbane Marketing.

With access and collaboration at the heart of all that we do, in addition to BAD, MoB engaged with 83 individual artists, designers, historians,

writers, performers and industry professionals to deliver events and partnered with 28 organisations and education institutions to develop our 2018-2019 program.

Another area of focus has been MoB's commitment to audience engagement and learning. Immersive learning is now embedded into our program, which informs how we develop and design our exhibitions, workshops and tours. MoB has designed, in collaboration with education experts, a series of permanent Brisbane focused incursions and excursions that are linked to the Australian Curriculum. As a result, we welcomed to the Museum 11,488 students this year, which is a 68% increase in visitation in comparison to last financial year. MoB Learn has also seen an increase in loyalty, with the return of more than 61% of schools in comparison to the previous year.



Kellie O'Dempsey, *Outside the Lines* installation, BRISBANE ART DESIGN exhibition. Photo: Carl Warner.

This year, MoB also recorded growth in a loyal group of local supporters that enjoyed an array of workshops, talks and tours delivered by artists, educators and industry experts. In 2018-2019, we had a 26% increase in participation in our programs from 13,549 people in last financial year to 17,163 this year. A highlight has been the MoB Kids school holiday program, which has expanded in one year to accommodate a 156% increase in audience participation.

In recognition for our outstanding achievements in learning and audience engagement, MoB received in 2019 a prestigious Australian Museum and Galleries Association Award (MAGNA) for Interpretation, Learning and Audience Engagement for *Life in Irons: Brisbane's convict past*.

The Museum nurtures strong relationships with external

stakeholders that enable us to deliver exceptional programs. I would like to acknowledge the generous support from our loyal partners Hutchinson Builders, Brisbane Airport Corporation, St Baker Energy Fund, Gadens, BDO, Liquid Interactive, Brisbane Marketing, Hilton, Wine & Dine'm, JCDecaux, Five Star Cinemas, GOA, The Weekend Edition, Quest Newspapers, Brisbane News and ABC Radio Brisbane.

Our thanks go to Brisbane City Council for their continued support of and engagement with Museum of Brisbane in particular their investment in the vision for the inaugural BRISBANE ART DESIGN (BAD) 2019.

I acknowledge our Board of Directors for their guidance over the past 12 months and Team MoB, who have contributed with unwavering dedication, passion and

creativity to deliver on all of our achievements.

The success of our program, supported by strong financial management and governance, illustrates the strength and capacity of the Museum to deliver at scale and pace as well as exceed expectations for the quality of our program. We enter next financial year faced with significant challenges due to physical space constraints. As we work closely with our key stakeholder to identify ways to elevate this issue, we will continue to deliver on our mission to share all that is Brisbane with the world.

**Renai Grace**  
Director



# STRATEGIC PRIORITIES

## Strategic Plan 2017-20

The Museum of Brisbane Strategic Plan 2017-20 sets out three strategic objectives:

**A: High quality program that explores the life of our evolving city and Brisbane's identity.**

### STRATEGIES

- Contribute to the cultural life of Brisbane through a diverse and stimulating program of exhibitions, events and experiences.
- Safeguard the future of Brisbane's cultural heritage by developing, caring for and presenting our Collection.
- To be an authority about Brisbane, its past, present and future.
- Expand our programming beyond the walls of the Museum.

**B: Raise awareness and strengthen the impact of Museum of Brisbane.**

### STRATEGIES

- Enhance our brand and strengthen our reputation as a leading, audience-focused Museum.
- Broaden our program and create flexible spaces that offer social and cultural interaction.
- Expand our digital reach to increase access to our expertise and collections.
- Engender learning and participation through audience engagement, education and training.
- Investigate opportunities to expand the physical space of the Museum.

**C: To be a financially robust, well governed and sustainable organisation.**

### STRATEGIES

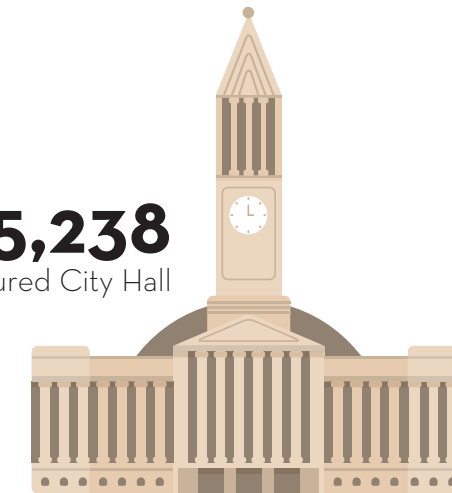
- Increase and diversify our revenue through commercial and development activities.
- Prioritise the growth of our endowment fund.
- Demonstrate good governance principles.
- Continually improve our operational efficiencies and effectiveness, and grow partnerships to deliver a cost-effective program.
- Drive innovation to be a dynamic and engaged workplace that attracts, retains and develops a motivated and professional team.
- Explore external opportunities to utilise our expertise and services.

# 2018-19 HIGHLIGHTS



**69,917**  
visitors to the Clock Tower

**15,238**  
visitors toured City Hall



**374,296**  
visitors to the Museum



**753,167**  
visitors to all events part of  
BRISBANE ART DESIGN



**10**  
exhibitions and six displays



**\$4,287,028**  
in value in local, national and  
international media coverage.



**11,488**  
students and supervisors  
participated in learning programs



**21,603**  
enews subscribers to  
MoB Mail



**109**  
local artwork commissions



**56,688**  
fans on social media



**4.5/5**  
star rating and #33 of 333 things  
to do in Brisbane Trip Advisor



# AUDIENCE

2018-19 was an exceptional year for Museum of Brisbane. The Museum welcomed a record 374,296 visitors through our doors, a 2% increase on the previous year. A daily average of 1,037 people visited exhibitions, joined guided tours, attended public programs, performances and experienced education events with a 5% increase in visitors taking part in our City Hall tours from the previous year.

For the second year in a row, overseas visits are on the rise, increasing from 43% in 2017-18 to 52% in 2018-19, a trend in line with tourism growth across the state. This points to the influence of nationally significant, high calibre exhibitions such as *The Designers' Guide: Easton Pearson Archive* and BRISBANE ART DESIGN festival drawing visitors from further afield. It also reflects the Museum's marketing activity which has included a focused effort on reaching international and interstate tourists over the past two years.

The Museum has seen an impressive increase in repeat visitation across the local market, increasing by 3,000 visitors compared to the previous year. This trend also continues in the intrastate (up 4,000 visitors), and interstate (up 1,000 visitors) markets.

Signage outside the building remains the most persuasive factor this year driving visits across all

visitor origins. For the Brisbane metro market however, online sources of information are the most persuasive in driving visitation, sitting at 42%, an increase of 10% on the previous year indicating the Museum's online presence is growing in influence and is a significant factor in increasing engagement with the local community. Personal recommendations have also seen a slight increase across the board, with the highest figure represented in the intrastate markets, revealing a 20% increase on the previous year.

The Clock Tower continues to be a drawcard for the Museum but more visitors are coming to the Museum for a general visit, up 11% on the previous year. For the second year in a row, there has been an increasing trend of intentional visits, reaching a new high of 60% compared to incidental visits, with 81% of visits being planned in the week beforehand.

These statistics regarding shifts in visitor motivation and a rise in visitation, repeat visitation and recommendations are extremely encouraging, pointing to not only an increase in brand awareness in local, interstate and international markets but also to the high quality of the Museum experience and the relevance of its programming to diverse audiences.

Demographically our local audiences have shifted to being



*Dress Code* exhibition. Photo: David Kelly.





BRISTOPIA exhibition. Photo: Dylan Evans.

more culturally diverse, there was an 8% increase in audiences identifying with ethnicities other than Australian. The median age of our audience is under the age of 35. The Museum has seen a slight increase in the 16-24 age bracket and a 5% increase in the 25-35 age bracket. This increase in a younger audience can be attributed to programming, digital marketing strategy and an increase in international tourists, the majority of those surveyed fall between the 25-35 age group.

MHM surveys revealed a sustained representation of the Expression culture segment which is characterised by a focus on community and family, sitting at 42% of our audience. The Museum has seen a growth in the Enrichment (social history) audiences, increasing by 4,000 visitors. As well as seeing an increase in the Release segment among family visitors, indicating the Museum is increasingly being

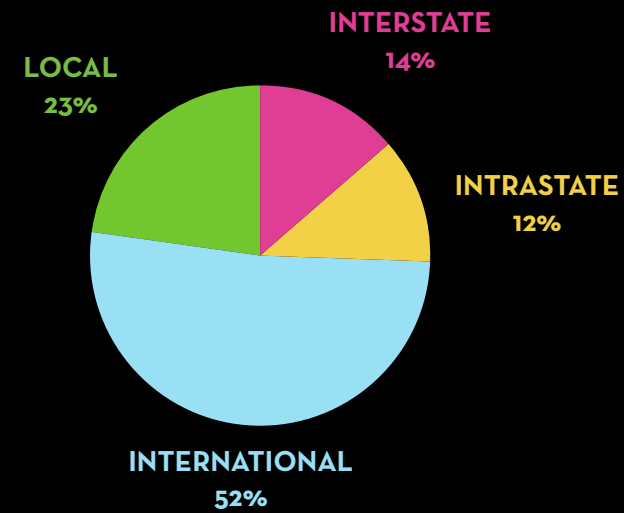
seen as a place for learning and escape for busy working families. Our family profile has remained relatively stable, with a proportional increase of 1% compared to 2017-18. 2018-19 delivered highly satisfying experiences to visitors with the majority of visitors describing their experience as highly satisfactory. A majority of visitors said they would definitely recommend Museum of Brisbane.

Museum visitors are increasingly surprised at how much they enjoyed their time at the Museum, with their expectations outweighing their experience. This finding coincides with many visitors being drawn into the content at a greater depth than they expected, a continuing trend from 2018-19, initially coming for intellectual and social reasons for example to learn more about Brisbane's history and visiting with friends and family

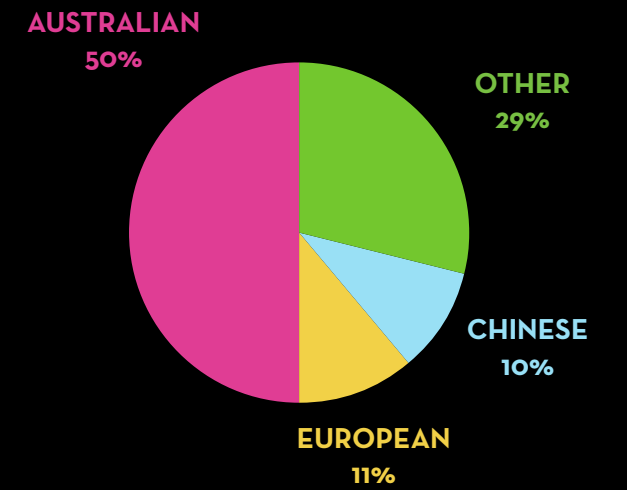
and leaving having had a more spiritual or emotional response, feeling inspired, recharged and entertained. MoB will look to deliver content and programming that continues to engage people on this level. As data suggests, these motivations are more likely to result in reactivated or repeat visitation and a sense of connection to the Museum and the community at large.

Audience surveying was carried out for Museum of Brisbane by Morris Hargreaves McIntyre, an international consultancy firm specialising in audience analysis. It was commissioned to offer deeper insight into the motivations and behaviour of the Museum's current visitors and provides benchmarking research for the GLAM sector in Queensland. In 2018-19, 1,324 questionnaires were completed by Museum visitors selected at random.

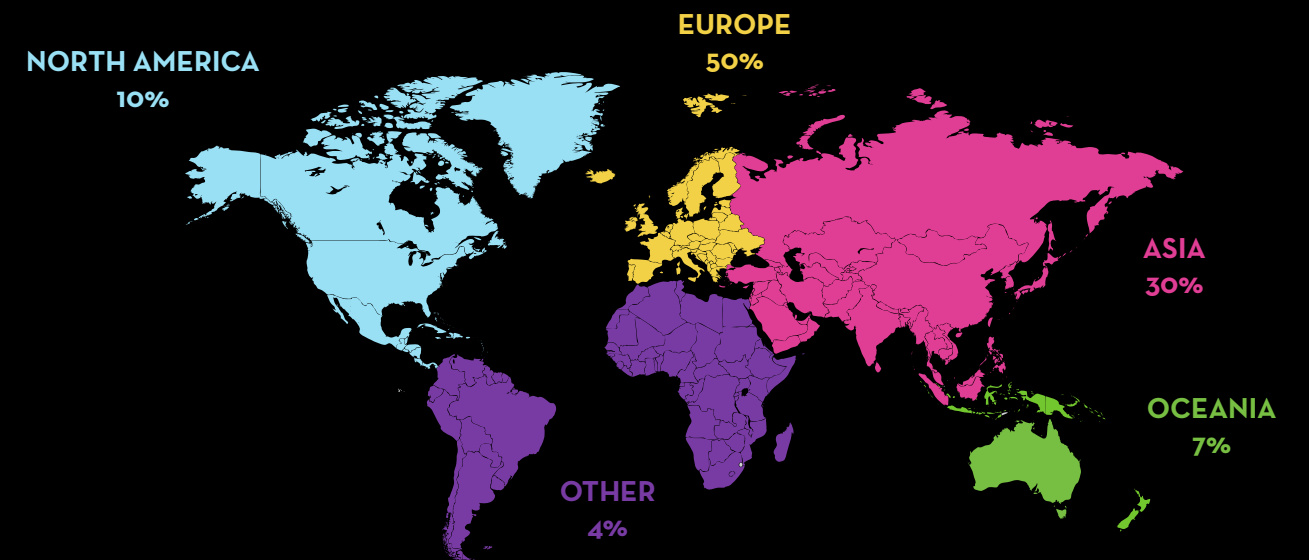
## VISITOR ORIGINS



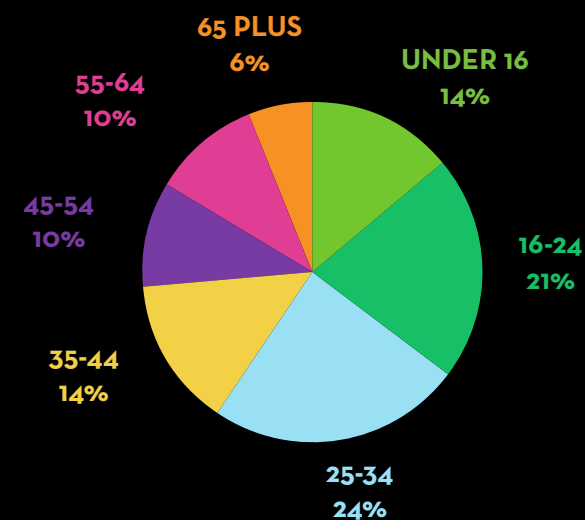
## DIVERSE LOCAL AUDIENCES



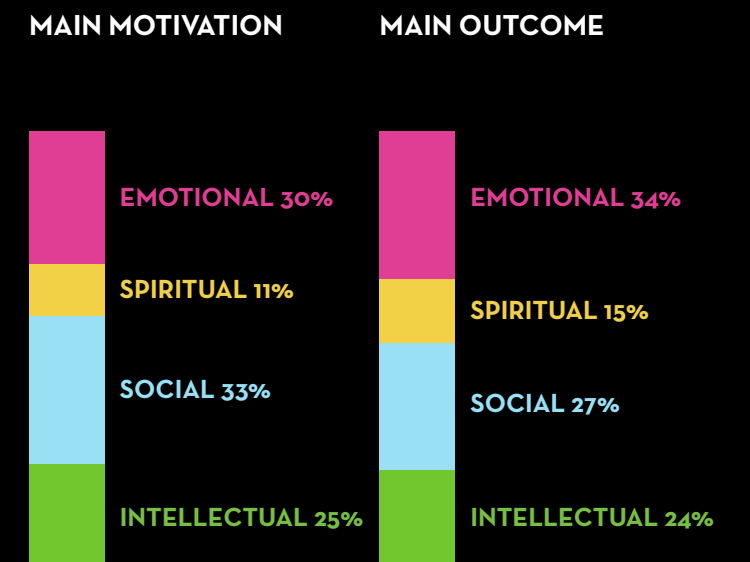
## INTERNATIONAL AUDIENCES



## AGE



## DELIVERING DEEPER ENGAGEMENT





# EXHIBITIONS

## 100% Brisbane

15 July 2016 – 28 October 2018

100% Brisbane put our city under the microscope, exploring the question 'who are we?' Everyone who has lived here has a story, and together they tell the story of Brisbane. People create cities and give cities shape and meaning, from the enduring culture of our Aboriginal community to the modern metropolis which continues to grow and change.

## Our Collection: Voice in Action

28 March – 7 October 2018

Drawing on the Museum of Brisbane Collection, *Voice in Action* explored the city's unique socio-political climate during the 1980s and its impact on the rise of strong new artistic voices. Visual artists began creating work which reclaimed both Aboriginal and western imagery as a means of asserting their identities and experiences, confronting stereotypes and challenging the status quo.

Strong cross-cultural influences ran throughout this movement, with artists from Indigenous and non-Indigenous backgrounds coming together socially and artistically. These collaborations helped dissolve perceived boundaries and amplify the widespread call for social change.

While artists from this period forged a global conversation which continues today, they also played an active role in defining Brisbane. Their artwork continues to prompt the re-evaluation of local histories,

perceptions of identities, and how we see ourselves and each other.

Artists featured included Vernon Ah Kee, Christopher Bassi, Richard Bell, Megan Cope, Leah King Smith, Vincent Serico and Judy Watson.

## BRISTOPIA

27 April – 14 October 2018

As Brisbane grows, we reflect upon the elements of our city that nurture and connect us. *BRISTOPIA* invited visitors to contribute their voice to this conversation by exploring the values they hold in relation to community, the environment and wellbeing.

Blending interactive technology with whimsical illustrations by Megan McKean, this playful installation placed community at the heart of our city and sought to inspire the dreamer in us all. Visitors could immerse themselves in an animated Brisbane cityscape and learn about some of our most loved landmarks, create their own *BRISTOPIA* and email it to friends and family, as well as add their voice to the collaborative sticker wall.

## Life in Irons: Brisbane's Convict Stories

18 May – 28 October 2018

Life in convict Brisbane was unrelentingly harsh for the 3,000 men and women imprisoned here from its founding in 1824 to the penal colony's closure in 1839. It also irrevocably changed the life of the Aboriginal peoples on whose

Country the colony was built.

*Life in Irons* offered a rare chance to view some of the few remaining official documents from the Moreton Bay Penal Colony. These historically significant documents are listed on the UNESCO Australian Memory of the World register.

Presented in partnership with Queensland State Archives, these priceless pieces comprised: five handwritten registers from 1824-1842 that detail rations and harvests, illnesses and death, employment and transgressions; the original architectural plans and maps, many prepared by convict George Browne, that show the footprint of the penal settlement prior to the reopening of Brisbane Town as a free settlement in 1842; and the Book of Trials which logs the crimes and punishments meted out within the settlement.

Accompanied by contemporary artwork from Queensland Aboriginal artist Danie Mellor and sound artist Lawrence English as well as interactive technologies and immersive experiences, *Life in Irons* transported visitors to the Moreton Bay Penal Colony, where they could uncover the personal stories of those who lived and worked in convict Brisbane.

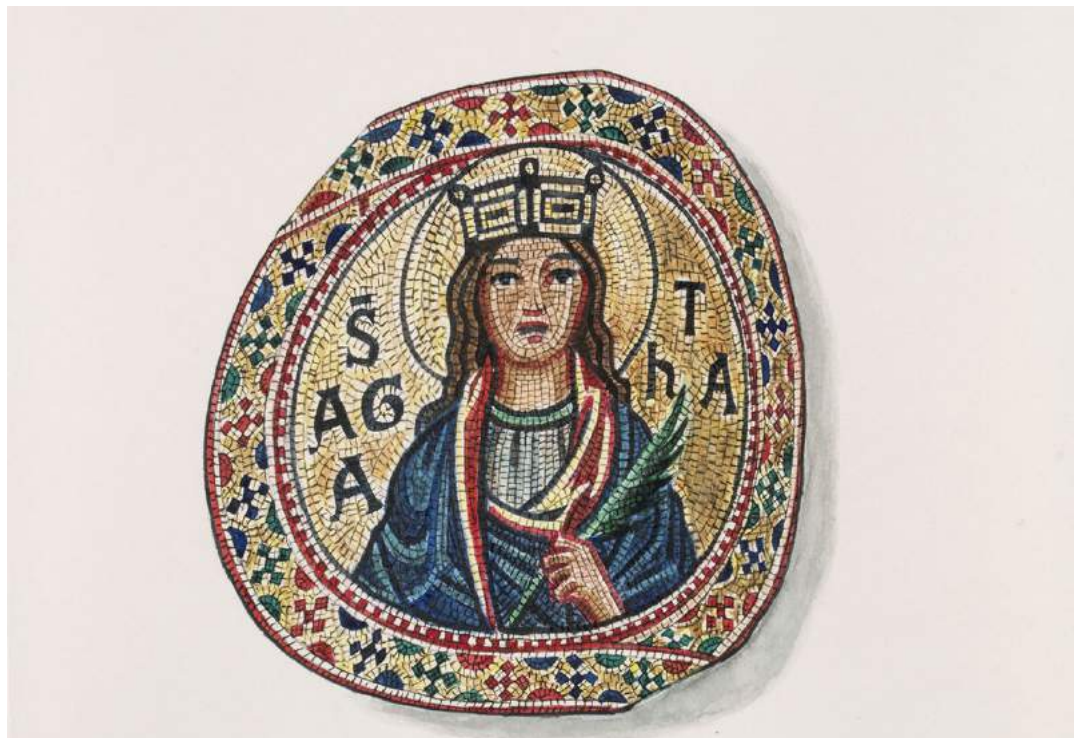
## Sam Cranstoun: Impossible Conversations

12 October 2018 – 31 March 2019

In *Impossible Conversations*, Brisbane artist Sam Cranstoun examined cultural identity across centuries and continents.







Sam Cranstoun: *Impossible Conversations* exhibition. Photo: Carl Warner

Inspired by Vanity Fair's biting satirical 1930s series 'Impossible Interviews', Brisbane residents shared the conversations they would like to have with a chosen figure from Italian history. Sam interpreted these conversations through watercolour paintings that hover in the space between question and answer. The exhibition offered glimpses of the conversations through imagery and text and invited us to weave our own narratives.

To produce *Impossible Conversations*, Museum of Brisbane partnered with Queensland Performing Arts Centre (QPAC) to celebrate their 2018 QPAC International Series featuring Italy's iconic Teatro alla Scala Ballet Company.

#### Perspectives of Brisbane

Semi-permanent (extended and revised)

From 26 October 2018

*Perspectives of Brisbane* is a fascinating snapshot of Brisbane's history, the milestone moments

and unique characteristics that have shaped and define our city as the modern, new world capital we know today.

#### Dress Code

3 November 2018 – 28 January 2019

Spanning centuries and cultures, adornment is a material embodiment of individual and collective identity. *Dress Code* presented five artists who position systems of dress as complex and coded.

Working in dialogue, Emily McGuire, Hannah Gartside, Gerwyn Davies, Lisa Hilli and Grace Lillian Lee each presented a perspective on the faceted nature of fashion and adornment. These creatives have emerged from the fields of photography, visual art and fashion practice and theory, challenging the boundaries of contemporary fashion, art, craft and design.

While bolstered by a deep respect for traditional processes of making, the works in *Dress Code* also engaged with the realities

of fashion as reliant on systems of labour, mass production and consumer culture. Nonetheless, the artists in the exhibition demonstrated to us the power of dress to express whimsy, sexuality, gender and cultural identity.

#### The Designers' Guide: Easton Pearson Archive

23 November 2018 – 22 April 2019

Brisbane fashion house Easton Pearson was at the avant-garde of international fashion between 1989 and 2016. Its success hinged on the creative relationship between Pamela Easton and Lydia Pearson, whose unique ways of working fostered inventive designs, lasting collaborations and supported ethical manufacturing.

*The Designers' Guide: Easton Pearson Archive* provided a behind-the-scenes glimpse into Easton Pearson's practice. Hand-picked with Pamela and Lydia, each garment in the exhibition showcased the techniques and stories embedded in Easton Pearson's creation process.

The Easton Pearson Archive gift to Museum of Brisbane was made possible by the generous support of Dr Paul Eliadis, a Brisbane-based philanthropist and patron of contemporary art and design.

#### Micro Histories

7 February – 28 April 2019

*Micro Histories* explored the shared narratives of people and place in Brisbane through six themes: structure, memory, gathering, collage, abstraction and composition. Artworks and artefacts from the Museum of Brisbane and City of Brisbane Collections were paired with contemporary architecture to emphasise the relationships between creativity, history, society and the built environment in Brisbane. Each theme explored a set of inter-relationships and described a shared language for art, artefacts and architecture.

Presenting recent and upcoming work by Brisbane-based architects, *Micro Histories* celebrated the inspiration they find in the shared stories and

traditions of place. Exhibiting architects include Marc&Co., Baber Studio, PHAB, Bureau Proberts, Anna O'Gorman Architects, M3 Architecture and Kevin O'Brien Architects as well as artworks by Carl Warner, Simon Degroot, Bruce Reynolds, Gwyn Hanssen Pigott, William Bustard, Jane Grealy, Sonja Carmichael and Gordon Bennett.

The exhibition was co-curated with Cameron Bruhn, Head of Architecture at The University of Queensland and presented as part of the Asia Pacific Architecture Forum 2019.

#### BRISBANE ART DESIGN

10 May – 11 August 2019

BRISBANE ART DESIGN (BAD) at Museum of Brisbane celebrated the open source ethos distinct to Brisbane's creative communities.

Shared and adaptive approaches within Brisbane's ecosystems of making are generating a wave of innovations. Discipline boundaries are collapsing with this shared attitude, as creators from all

fields collaborate on projects. This openness also extends to a transparency in the sourcing of materials and the integrity of production processes. BAD captured these current modes of practice through the merging of design, craft, technology and art across multiple mediums.

While Brisbane is a nucleus for creative activity, its practitioners are also firmly embedded in a global network of makers. BAD recognised practitioners who have left Brisbane and now work interstate or overseas, those who have chosen Brisbane as their new home, and those who have maintained a practice in this city. Regardless of where they live, each retains a strong sense of what it means to be a Brisbane creator.

The exhibition was the heart of the BAD festival that showcased practitioners across the city through open studios, tours, panels and satellite exhibitions between 10 – 26 May.



BRISBANE ART DESIGN exhibition. Photo: Brad Kanaris.



# DISPLAYS

## INTERNAL

### Times Square, 2018

From 1st July 2018

World Expo 88 was a defining moment in Brisbane's history, with the city welcoming more than 15 million visitors and performers from across the world. This commemorative stone features elements from Jon Barlow Hudson's sculpture Morning Star II, which was installed in the centre of the World Expo 88 site, known as 'Times Square'. The complete sculpture is now residing in the City Botanic Gardens. Times Square was gifted to the City of Brisbane Collection by Peter Rasey.

### Easton Pearson Runway

16 May - 4 November 2018

In the lead up to the launch of *The Designers' Guide: Easton Pearson Archive* exhibition, the Museum showcased archival runway footage and a selection of objects including look books, a range plan and raffia hip belt.

### Euan Macleod: Moreton Island

22 May - 13 September 2018

Coastal and island communities contribute strongly to Brisbane's identity. In this series Euan Macleod depicts Moreton Island, located just off the coast of Brisbane. Painted en plein air, the paintings capture moments of human interaction with the environment, depicting activities like four-wheel driving, fishing and snorkelling around the Tangalooma Wrecks.

### Gadens Art Challenge: Sam Cranstoun

6 November 2018 - 4 February 2019

The Museum displayed the Gadens Art Challenge 2017 commission of artist and finalist for the Archibald Prize, Sam Cranstoun. The two works on paper were inspired by the story of Greek architect and town planner Dr C.A Doxiadis' brief residence in Brisbane.

### Kenneth Jack

7 December 2018 - 29 April 2019

Showcasing nine works by Kenneth Jack from the City of Brisbane Collection, Museum of Brisbane, these works are part of a series created at a time of strident, community-led campaigns to preserve old buildings. The movement to preserve our nation's cultural heritage - like the landmark buildings Kenneth captured - was formalised in this period through the establishment of independent National Trust offices across Australia, with the National Trust of Queensland Bill introduced into Queensland's parliament in 1963.

### Brisbane City Council's Indigenous Art Program: Shared Connections

1 May - 31 July 2019

Brisbane City Council's Indigenous Art Program: Shared Connections presents a series of outdoor installations, projections, guided tours, workshops and engaging public discussions.

As part of the 2019 program, Museum of Brisbane displayed Michael Cook's *Broken Dreams*

#3, 2010, generously gifted to the Museum of Brisbane Collection by the artist and program curators, Blaklash Projects.

### Signature Wall

Semi-permanent

This is a reproduction of the original Signature Wall featured in the basement of City Hall. During preliminary work for the City Hall restoration in October 2008, more than 150 signatures from World War II soldiers of different nationalities stationed in Brisbane were uncovered in the basement in what was originally the men's toilets. The Signature Wall is evidence of the important role the building played.

## EXTERNAL

### Mao's Last Dancer the Exhibition: A Portrait of Li Cunxin

16 June - 7 October 2018  
Immigration Museum, Melbourne VIC

Due to the success of *Mao's Last Dancer the exhibition* at Museum of Brisbane, the exhibition undertook its first tour to Melbourne. It included objects from world famous dancer, author and Artistic Director of Queensland Ballet Li Cunxin's personal collection as well as items from The Australian Ballet, Queensland Ballet and other private collectors in Brisbane. This tour was the first interstate tour by Museum of Brisbane.

# ARTIST-IN-RESIDENCE



Mark du Potiers, *Chinese Takeaway*, 2019. Photo: Thomas Oliver

### Camerata: Queensland's Chamber Orchestra: A place in time

15 June - 31 August 2018

In an innovative residency where Camerata's players inhabited the gallery, Camerata musicians responded through music to Museum of Brisbane exhibition *Life in Irons: Brisbane's Convict Stories*. The residency culminated in a performance where Museum visitors had the opportunity to hear the ensemble perform the outcomes of their research amongst the objects that inspired them. It was the first time they had brought motion and sound to otherwise inanimate objects, imbuing the history-laden objects in *Life in Irons* - so full of emotion, drama and story - with an aural narrative.

### Michelle Eskola: Quasi Things

13 August - 7 September 2018

Under the watchful and curious eyes of our visitors, Michelle created a new series of works, *Quasi Things*. The artist described *Quasi Things* as a series of paintings that consciously attempt to resist definition. The works respond to the architecture of the Museum without representing it, attempting instead to articulate its atmosphere. *Quasi Things* delved into ideas of duality such as light and depth, structure and silence as a metaphor for representing the mind as a kind of space that also has architecture.

### Gerwyn Davies

30 October - 23 November 2018

Artist-in-Residence Gerwyn Davies reimagines the body as a platform for reinvention by combining constructed photography and costume making to create provocative self-portraits. Gerwyn's work is an ever-expanding inventory of characters that are assembled, worn and staged for the camera. During his residency, Gerwyn created a new series of self-portraits that examine iconic representations of the city and its citizens and aspects of its colourful history and culture that may warrant a revision or playful reversal.

### Dr Janet Lee

18 February - 2 March 2019

Dr Janet Lee is a local writer who uses a phenomenological approach to examine objects and explore their ability to





Opposite Page:  
Gerwyn Davies self-portrait workshop.

evoke emotion. In her writing practice, Janet often responds to 'things' – objects, places, buildings, clothes, letters, documents, photographs and artworks. During her residency, Janet created a series of short stories that imagine characters and plots inspired by the artworks and objects in the exhibition, *Micro Histories*.

**people+artist+place**  
13 – 27 May 2019

Brisbane has many nicknames – the River City, the New World City, the Sunshine State capital – and is known as the home of the Queenslander house. But what makes Brisbane special as a city? And what do locals really think? During their residency, people+artist+place Co-Directors Jenna Green and Marisa Georgiou collected and collated creative, anecdotal research from invited guest facilitators and the general public as a way to discuss the principles that underpin the look and feel of Brisbane. The residency resulted in a panel discussion to share their findings.

**Mark du Potiers**  
4 – 27 June 2019

Mark du Potiers' practice examines cultural identity, drawing from his experiences of growing up in Brisbane as an Australian with Chinese

heritage. Mark employs a wide range of materials and methods to explore notions of power and privilege, assumption, stereotyping and ideals of value and beauty. His work also references queerness and its additional complexities when viewed through a multicultural lens. For his residency, Mark created a series of large textile works about guardian Deities in Chinese religion and their associated mysterious topographies.

**Alethea Beetson**  
May – June 2019

Alethea Beetson is a kabi kabi/ gubbi gubbi + wiradjuri artist and producer who has worked extensively with Indigenous communities across multiple art forms to inspire new works responding to societal issues, cultural heritage and colonisation. Alethea joined the Artist-in-Residence program throughout May and June 2019, researching MoB's collections and exhibitions for her new theatre work, *NarrATIVES* that responds to social and art history museum collections, narratives and issues around absence.

**The Artist-in-Residence program is generously supported by Tim Fairfax AC.**



# BRISBANE ART DESIGN FESTIVAL 2019



Craig & Karl installation for BRISBANE ART DESIGN exhibition. Photo: Carl Warner.

**32 Program Partners**  
**105 Events/Public Programs**  
**129 Artists/Designers**

An initiative of Museum of Brisbane, the inaugural BRISBANE ART DESIGN (BAD) festival 2019 saw art, design and the city of Brisbane collide over a 17-day period of dynamic exhibitions, performances, talks, art tours, workshops and open studios. Held from 10 – 26 May 2019, the BAD festival showcased more than 129 Brisbane creatives, from emerging talents who are carving their mark locally, to trailblazers who are redefining creativity on the international stage.

With the Museum as the official BAD hub, the festival spread across 26 venues throughout the CBD, West End, Fortitude Valley, Highgate Hill, South Brisbane, Woolloongabba and Bowen Hills. Flagship events included Botanica, Brisbane City Council's Indigenous Art Program: Shared Connections and Brisbane Street Art Festival. Placed at the heart of the program was a signature exhibition at the Museum, profiling our city's brightest names in art and design.

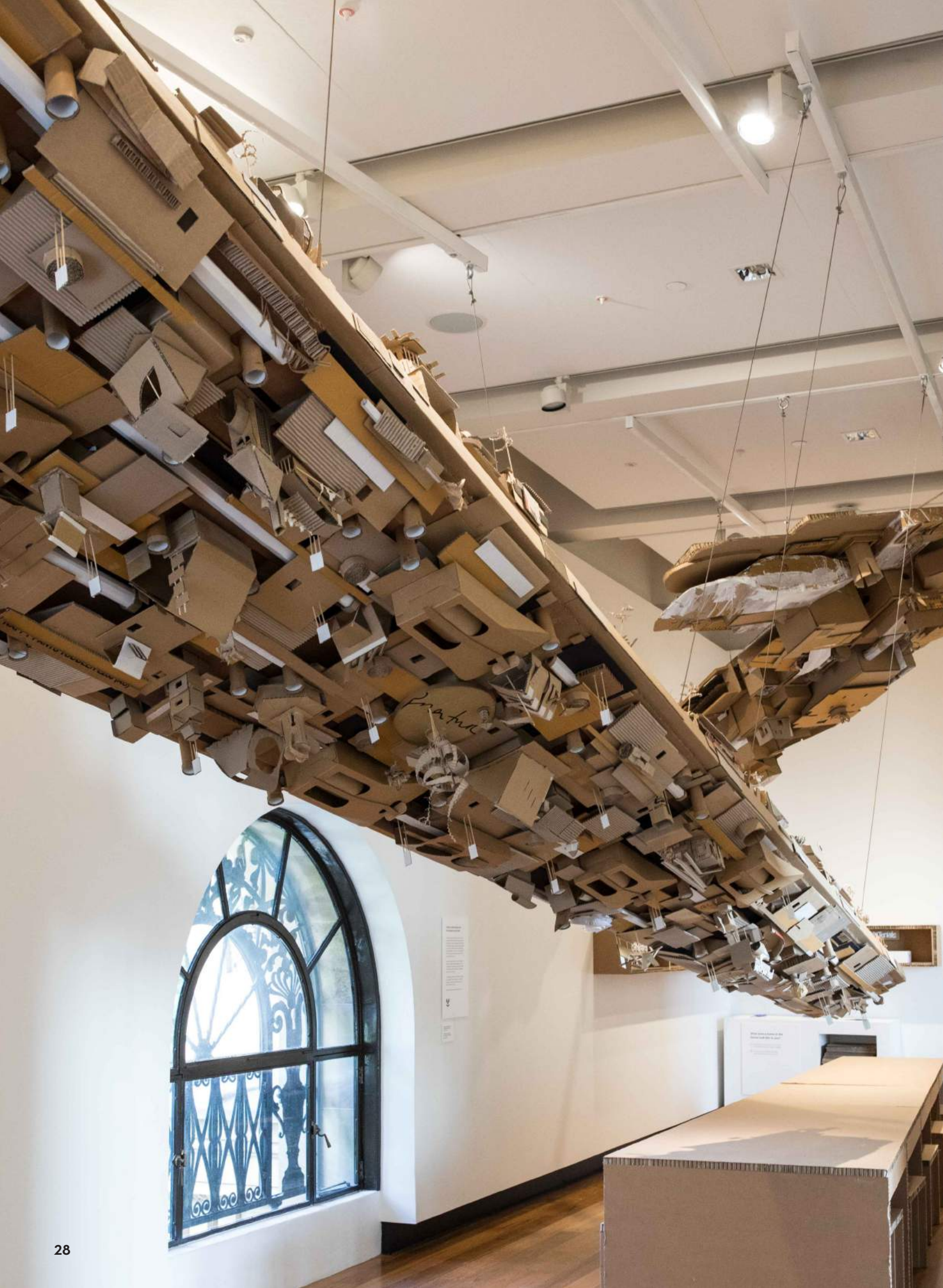
The BAD Open Studio Weekend was very successful in offering a behind the scenes experience of the art and

design community, activating studios across sculpture, furniture design, ceramics, printmaking, visual arts, robotics, jewellery-making, textiles and photography. Visitors were given insight into process and made aware of the depth and breadth of Brisbane's creative communities including internationally renowned studios Luxxbox and Urban Art Projects (UAP).

*"It was a great way to introduce Brisbane to the many artisans and studios in the city, and we were thrilled to be a part of it. It can only get better"*  
 – program partner feedback.







Previous Page:  
Alfredo and Isabel Aquiliza installation for  
BRISBANE ART DESIGN. Photo: David Kelly.

Opposite Page:  
UAP Open Studio for BRISBANE ART DESIGN  
festival. Photo: Cian Sanders.

Other highlights included curated public art and food tours of Brisbane, an energetic program of exhibitions presented by galleries, artist-run spaces and learning institutions across the city, as well as a series of hands-on and interactive workshops and performances. The BADideas program brought together some of the brightest people in the creative sector for a series of inspiring talks that sought to unpack and define the future of Brisbane's creative identity.

*"It is an exciting and relevant concept to profile Brisbane-based artists, designers, organisations and spaces and reach new audiences, and all the programs listed looked fantastic"* – program partner feedback.

BAD presented a unique opportunity for the creative sector to raise awareness of their venues and organisations, with 86% reporting that the festival resulted in new audiences. Visitor numbers across all events were recorded at 753,167. BAD at Museum of Brisbane resulted in a strengthening of our visual arts and early and mid-career art and design industry audiences, as well as an increase in both new and younger audiences. Of those visitors coming into the Museum with the intention of seeing BAD, 50% of those were

first-time visitors, with 80% of those being under the age of 35. During the festival period MoB recorded the busiest May on record with 28,632 visitors.

*"The BAD Festival is a great opportunity to bring attention to the art and design activities happening around town and contribute to Brisbane's growing image as a city home to excellent art and design. In its first year, I think the festival did well to establish demand for this kind of programming and marketing"* – program partner feedback.

BAD digital partner Liquid Interactive took on design and development of the digital hub and digital marketing for the festival, centred around an iconic logo developed by famed design and illustration duo, Craig & Karl. Being the inaugural year of the festival, the goal was to land with an impact, establish an identity and attract a broad audience to the festival, fulfilling all the needs of itinerary planning, discovery, curation and wayfinding. The website was designed for visitor needs first, from timely purpose-driven planning to encouraging discovery.

*"I came in based on the signage for BAD around town, it was great promotion, hard to miss. I had never been to*

*the Museum before"* – survey respondent.

The marketing campaign for BAD was the Museum's largest spend to date on social media and search advertising. Across the campaign on social media there were 524,654 people reached, with a total of 2,644,326 impressions. Throughout the campaign period, Museum of Brisbane's Facebook page grew by 857 new followers and BAD's Instagram grew organically by 450 followers. During the campaign period, there was a significant increase in the 25-34 year olds demographic visiting the BAD website.

BAD was a generator of new possibilities and ideas helping to shape the future of Brisbane's art and design sector. It was made possible by the hard work of many creative individuals and organisations, all with the common goal of championing the city's local artists and designers.

*"We wanted to push the boundaries of people's understanding of art and design, challenge their perceptions and directly engage them in conversations about the role of art and design in society, and sometimes in the making itself"* – MoB Director Renai Grace.



## MoB SHOP



MoB Shop has continued to expand their range, showcasing products from more than 130 Queensland based artists, designers and authors. Profiling artists, designers, authors and jewellers as well as supporting contemporary practitioners exposing their products to new audiences, and providing an opportunity for audiences to discover and purchase bespoke pieces. In 2018-19, MoB Shop exceeded its revenue budget with a growth of 55% making it the most successful year to date.

In June 2019, an online store was launched to expand the geographical reach within Australia and internationally. In conjunction an Instagram and Facebook page were launched increasing awareness and

engagement online, as well as providing customers with the ability to shop directly from the Instagram app.

Connecting community, artisans and MoB Shop, BNE DESIGN was presented during BAD festival. BNE DESIGN celebrates the best of local design, showcasing an impressive array of homewares, fashion, ceramics, stationery and accessories by designers and artisans from across the greater Brisbane region. The market provides an opportunity for locals and visitors to shop an array of products and proved popular amongst attendees and stallholders.

Throughout the financial year, MoB Shop collaborated with local authors to host book

launches and book signings. As well as engaging with local artists and designers to create exclusive products for sale within the MoB Shop.

For each exhibition, product ranges are developed tailored towards anticipated audiences. As part of *The Designers' Guide: Easton Pearson Archive*, MoB Shop worked with Pamela Easton and Lydia Pearson to design an exclusive merchandise range.

## AWARDS & PUBLICATIONS



*The Designer's Guide: Easton Pearson Archive* exhibition. Photo: Jono Searle.

### AWARDS

#### **2019: Australian Museums and Galleries National Awards (MAGNA)**

WINNER, Interpretation, Learning and Audience Engagement: Organisations with Paid Staff for *Life in Irons: Brisbane's Convict Stories*.

#### **2019: Museums Australasia Multimedia and Publication Design Awards (MAPDA)**

WINNER, Invitation (Level A) for *The Designers' Guide: Easton Pearson Archive* Highly Commended Finalist, Exhibition Branding Package (Level A) for *The Designers' Guide: Easton Pearson Archive*.

### PUBLICATIONS

#### **The Designers' Guide: Easton Pearson Archive**

Published date: November 2018  
ISBN: 978-0-9923682-8-9

Size: 127 pages  
Authors: Renai Grace, Madeleine Johns, Dr Alice Payne, Pamela Easton, Lydia Pearson

Design by Goldi Design  
Printed by 1010 Printing International Ltd, Hong Kong  
Accompanied the exhibition *The Designers' Guide: Easton Pearson Archive*, from 23 November 2018 – 22 April 2019  
Publication Sponsor: Gordon Darling Foundation.

#### **BRISBANE ART DESIGN**

Published date: May 2019  
ISBN: 978-0-9923682-9-6  
Size: 88 pages

Authors: Lord Mayor Adrian Schrinner, Sallyanne Atkinson AO, Renai Grace, Christine Morrow, Miranda Hine and Mariam Arcilla

Design by Michael Phillips  
Printed by Cornerstone Press, Brisbane.

This catalogue has been produced to accompany the exhibition BRISBANE ART DESIGN (BAD) 2019 at Museum of Brisbane 10 May-11 August 2019



Opposite Page:  
Visual Arts students from Bracken Ridge  
State High School enjoying an *Unpacking  
the Archive: The Designers' Guide*  
experience. Photo: Jono Searle

	2017-18	2018-19
Number of groups (paid)	116	161
Number of groups (unpaid)	135	278
Total students	6,834	11,488

During the 2018-19 period there was significant increase in engagement with MoB Learn program offerings. Bookings increased by 68% compared to last financial year, seeing the Museum welcome many new learning groups spanning early learning centres, out of school hours care groups as well as tertiary and corporate groups. MoB Learn also saw an increase in loyalty, with proportionally more schools (61%) returning on an annual basis than the previous year. These trends demonstrate a growing awareness of the Learn program and point to the high quality experience MoB offers in the education sector.

*“I just want to congratulate you for the amazing experiences you have given our Year 1 students today during our excursion at City Hall and Museum of Brisbane. I have been teaching for many years and I can truly say that this excursion was one of the best ones I have attended. The program is polished,*

*professional, entertaining and well organised. Thank you so much for having us. We are looking forward to visiting you again next year” – Cecile Archer, Grade 1 Teacher.*

This growth in participation has been the result of strategic planning implemented by the MoB Learn team over the past year which has seen us focus on: seeking new sector partnerships to develop sector knowledge, awareness of our programs and networks; increasing teacher professional development opportunities; and securing funding from government and philanthropic bodies to increase opportunities for access to programs by subsidising program participation.

In 2018, MoB received funding through the Federal Government’s Indigenous Languages and Arts Program to continue our Indigenous Culture Learning program, renamed Living Cultures: Sharing First Nations Stories.

This expanded two-year program features First Nations musicians, visual artists and storytellers from the Brisbane region including Carol McGregor, Digi Youth Arts and a continued partnership with Nunukul Yuggera Aboriginal Dance Troupe. Since the program rollout at the start of 2019, MoB Learn has facilitated workshops for corporate groups, early learning centres, primary and secondary students, international groups and our school holiday audiences at a subsidised rate. The program is a crucial platform, providing much needed support for teachers for in-class teaching about Aboriginal and Torres Strait Islander cultures and histories as well as opportunities for the broader public to engage in a dialogue with First Nations artists.

The school subsidy, MoB Learn Assist, made possible through a philanthropic grant, has seen us welcome new schools to the Museum, with 668 students







Students from Our Lady of Assumption School during a *Life in Irons: Brisbane's Convict Stories* program. Photo: Jono Searle.

and teachers accessing the travel subsidy from Brisbane as well as Ipswich, Logan and the Scenic Rim, Moreton Bay and Inner Regional Queensland in 2018-19. This subsidy has allowed us to expand our audience reach by providing opportunities to access our services to schools who may not have otherwise had the means.

*"Thank you for the opportunity to bring our students to MoB using the subsidy program. The tyranny of distance is often a deterrent to organising excursions due to costs of transport so to have that removed has meant that more students have been able to access this wonderful resource"* – MoB Learn Assist Teacher.

Based on the success of Folly Games' *A Convict's Hope*, an immersive theatre work commissioned for *Life in Irons:*

*Brisbane's Convict Stories*, Learn have developed a new ongoing convict history program to meet demand in the sector for engaging content about this period in Brisbane's history. This entailed collaborating with Humanities and Social Sciences curriculum expert Christine Blaikie to develop a learning resource for in-classroom use and continued collaboration with Folly Games to commission role-play activities and puzzles to enhance learning.

*"Absolutely fantastic class excursion! The students loved the show and the exhibition, they were so engaged and are already demonstrating a better understanding of Australia's convict past. From a teaching perspective, the content of the show, the structure of the puzzles and the engaging nature of the performers was brilliant"* – Grade 4 Teacher.

*The Designers' Guide: Easton Pearson Archive* exhibition provided exceptional opportunities for engagement with the tertiary sector and beyond. A total of 76 students from TAFE Queensland, the Archive's Education Partner, were engaged in object handling sessions that included behind the scenes, curatorial insight of the Archive at its storage facility in Moorooka. The object handling sessions are now a permanent Learn program with flexible delivery in-house and offsite, ensuring the legacy of the Easton Pearson Archive as an educational resource. Throughout the exhibition there were 116 tertiary students and staff from the School of Design (Queensland University of Technology) who undertook tours of the exhibition. MoB Learn also provided the opportunity for professional development in



Students visiting *The Designers' Guide: Easton Pearson* exhibition.

object handling and curatorial insight to 40 gallery volunteers from Redland Art Gallery.

The 2018-19 Professional Development suite for teachers saw Learn partner with industry experts and artists to design a series of high-quality interactive workshops focusing on technology and visual art processes for classroom implementation. The Z-ACCESS workshop presented by multimedia artist Georgie Pinn (featured in BAD) developed individuals' digital technology skills in interactive art mediums for classroom integration. Fusing Art and Technology, delivered in partnership with Museum of Brisbane Learn Curator Nadine Schmoll and CREATE ED director Leighann Ness-Wilson, provided an interactive workshop for primary and middle school educators to develop STEAM

principles for the Design and Technologies and Visual Arts curriculum. For fashion, visual art and design teachers, Sam Parsons of Studio Sam presented professional development workshops on Embellished Textile Collage, where participants explored a range of artisan-inspired 'slow' techniques, colour theory and composition. These high calibre workshops have increased our reputation as an important educational resource for the sector.

In 2019, MoB Learn continued its partnership with the Queensland History Teachers Association (QHTA) by showcasing the Learn program at their annual conference, engaging with an audience of 250 history teachers from Queensland. In addition, MoB Learn participated in the Queensland Art Teachers Association Conference

(QATA) and for the first time attended the Design and Technology Teachers Association Conference (DATTA); partnering with DATTA to present BRISBANE ART DESIGN exhibition tours to design teachers. Through these important industry partnerships, the Museum continues to raise its profile, engage in formal and informal mentoring and skills sharing, as well as staying up to date with educational trends and issues affecting the sector.





# ENGAGEMENT

Opposite Page:  
In-Habit Project by Alfredo and Isabel Aquilizan:  
Installation Workshop.

	2017-18	2018-19
Number of events	179	239
Total participants	13,549	17,163

This year there was unprecedentedly high engagement with the Museum’s public program offerings with more people attending more events, more frequently than ever before. This increase can be attributed to a number of factors including, an increase in the diversity of content on offer; the development of new, and strengthening of existing industry and community partnerships; and an increase in artist and expert-led program offerings.

The Museum saw a 26% increase in participation in MoB programs from 13,549 people last financial year to 17,163 this year. Over the year, MoB engaged a total of 83 individual artists, designers, historians, writers, performers and industry professionals to deliver 239 public programs - a 33% increase on the previous year. Broadening program offerings beyond traditional visual arts and social history audiences to include theatre, performance, music, fashion

and film-focused content. MoB also significantly increased the number of artist-led workshops, engaging 11 artists to deliver 25 workshops - a 150% increase on the previous year.

Post-event surveys revealed an average of 4.5/5 stars quality rating across public programs. With this has come an increased demand for similar high-quality experiences resulting in an increase in sold-out or repeated programs as well as an increase in the number of repeat bookings, with 250 participants booking two or more programs within a year - a 55% increase on the previous year.

In 2018-19, MoB committed to increasing the diversity of speakers and workshop facilitators to represent gender, culturally diverse and First Nations perspectives and the LGBT+ community. MoB partnered with Multicultural Development Australia (MDA) to deliver Voices & Voyages, an event which gave voice

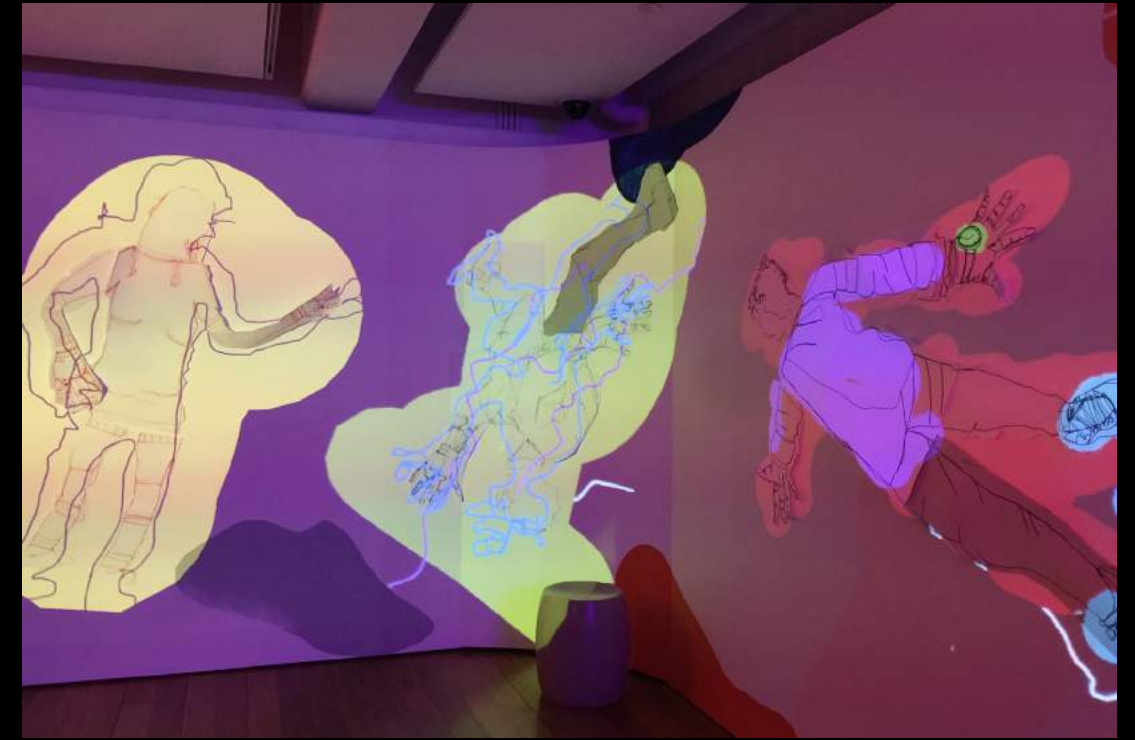
to the refugee and migrant community in Brisbane through music, dance and spoken word performance. Partnering with NAVA and Blaklash Projects to facilitate a curatorial mentorship program for emerging Aboriginal and Torres Strait Islander curators. 2018-19 also saw the Museum strengthen existing partnerships with BrisAsia Festival, Blaklash Projects, Digi Youth Arts, Blackcard, First Nations artists and LGBT+ identifying artists through a variety of public program offerings.

Across 2018-19 program partners included: Queensland State Archives, Camerata: Queensland’s Chamber Orchestra, Folly Games, NAVA, Blaklash Projects, Brisbane Open House, Australian Institute of Architects, BrisAsia Festival, Digi Youth Arts, Asia Pacific Screen Awards, The University of Queensland, MDA, Asia Pacific Architecture Forum, Architecture and Art Week, Queensland Performing Arts Centre, The Stitchery





Artist Talk: Literally 'Impossible Conversations'.



Multimedia Drawing Workshop with Kellie O'Dempsey.

Collective, TAFE Queensland, Brisbane Greeters, Creative Mornings, Gilimbaa, Liquid Interactive, Luxxbox, Artisan, Urban Art Projects (UAP), Mt Coot-tha Botanic Gardens, Aboriginal Centre for Performing Arts, Brisbane City Council's Indigenous Art Program: Shared Connections and ABC Radio Brisbane.

*Life in Irons: Brisbane's Convict Stories* presented a unique opportunity to engage new audiences with the exhibition's content. It aimed to bring the original documents to life by working with historians, artists, lenders and community groups to interpret these objects in a variety of mediums, providing a rich and well balanced experience. Programs spanned visual art workshops and talks, creative writing and music and theatre performances, expanding on a more traditional social history audience by

offering alternative entry points to experience the exhibition. The exhibition, public program and Learn program resulted in the Museum winning a 2019 Museum and Galleries National Award (MAGNA) for Interpretation, Learning and Audience Engagement.

Highlights included a partnership with Folly Games on an interactive theatre performance, *A Convict's Hope*. This program ran for 14 weeks and saw 23 public performances, along with those delivered as part of the Learn Program. Our Artist-in-Residence, Camerata: Queensland's Chamber Orchestra also delivered an intimate musical performance in response to the exhibition.

**"A very well conceived event, brilliantly and evocatively executed" – survey respondent.**

*The Designer's Guide: Easton Pearson Archive* provided a unique opportunity to engage new fashion-focused audiences and promote the work and achievements of the local and national fashion industry. This was achieved through the delivery of expert-led programming, engaging four local designers to deliver exhibition tours, 10 designers and fashion industry experts to speak at the Finding Fashion Forum and 16 designers, stylists and artists to deliver the Slow Fashion Weekend. The program was presented in partnership with local fashion design collective The Stitchery Collective.

During the exhibition, the Museum delivered 73 public programs, including 32 tours, nine talks and special events, 14 workshops and 22 school holiday programs, engaging with 5,283 people targeting a broad

range of audiences. A total of 28 paid offerings were sold out and six additional workshops and events were repeated to meet this high demand.

The Finding Fashion Forum was a key event for *The Designer's Guide: Easton Pearson Archive*, bringing together Australian fashion designers, makers and academics to explore fashion's role in shaping a distinctly Australian culture. The seminar included three panel discussions focusing on the fashion industry in Brisbane featuring internationally acclaimed designer Akira Isogawa with Pamela Easton and Lydia Pearson. The keynote session was sold out within 24 hours of release - an unprecedented response.

This was a really strong initiative which told little-known stories about the fashion industry and presented positive and

empowering alternatives and passionate speakers – Finding Fashion Forum attendee

The school holiday program, MoB Kids, has gone from strength to strength over the past two years. In January the program sold out and additional sessions were scheduled to accommodate demand - an unprecedented trend that continued into the next school holiday period with an increase of 156% on the previous year. Due to the success and popularity of these programs, we were invited to present our workshops externally at Visible Ink, a creative space for Brisbane's youth in Gaythorne as part of Brisbane City Council's Design Brisbane events.

In response to exhibition content and trends in the children's program sector, MoB Kids has varied its

program from previous years to incorporate more STEAM offerings in the holiday programming, partnering with various experts to present this program. Australian Institute of Architects presented Micro Architects Lego workshop in response to the *Micro Histories* exhibition while artist Carol McGregor delivered a possum skin armband workshop to teach the significance of possum skin cloaks as an art form, and as a means to strengthen community and individual identities. MoB Kids has most recently introduced programming to appeal to teenage audiences and developed more complex offerings for these participants across visual arts and design.





# COLLECTION

The City of Brisbane Collection is made up of social history and visual art objects. The Collection is owned by the people of Brisbane through Brisbane City Council and is managed by Museum of Brisbane. As the custodian of the City of Brisbane Collection, the Museum is responsible for the care of the collection, including display and access, documentation and storage, maintenance and conservation. The City of Brisbane Collection is featured in exhibitions locally and nationally, and is displayed throughout Brisbane City Hall and Council offices.

With the formation of Museum of Brisbane Pty Ltd and Museum of Brisbane Trust in 2012, a Museum of Brisbane Collection was established that complements the City of Brisbane Collection.

The Museum of Brisbane Collection comprises artworks and objects that reflect the stories and people of Brisbane, and includes the extraordinary Easton Pearson Archive, made up of more than 3,300 garments and 5,000 items of supporting material.

In 2018-19 the Museum of Brisbane Collection has grown through donations, the Cultural Gifts Program, commissioned works for exhibitions, the Gadens Acquisition Appeal and purchases. With the commencement of the Museum's Artist-in-Residence program in 2017, and the ongoing support of Tim Fairfax AC, the collection continues to grow, showcasing the diversity and capacity of Brisbane's dynamic creatives.

Opposite Page:  
Lindy Lee, *horizons growing beyond the visible*, 2017, flung bronze, purchased 2019 with donations from Gadens Art Challenge, 2018, Museum of Brisbane Collection.



ACQUISITIONS



Jun Chen, *Poinciana 1*, 2018, Oil on canvas, Museum of Brisbane Collection.

ARTWORKS

**Vernon Ah Kee**  
b. 1967  
*Profile 1*, 2006  
Charcoal on canvas  
Donated through the Australian Government’s Cultural Gifts Program by Gadens Brisbane, 2018

**Robert Brownhall**  
b. 1968  
*Late Night Utility*, 2003  
Oil on linen  
Donated through the Australian Government’s Cultural Gifts Program by Betty Newell, 2019

**Sonja Carmichael**  
b.1958  
*Goompi Bangil (Dunwich Grass)*, 2018  
Goompi grass, natural raffia, fishing line and synthetic rope

Commission for exhibition  
*Micro Histories*, 2019

**Jun Chen**  
b. 1960  
*Poinciana 1*, 2018  
Oil on canvas  
Purchased, 2019

**Margaret Cilento**  
b. 1923, d. 2006  
*Bathers*, c.1948  
Mixed media and etching on paper  
Purchased 2019

**Michael Cook**  
b. 1968  
*Broken Dreams #3*, 2010  
Inkjet print  
Gift of Blaklash Projects, as part of Brisbane City Council’s Indigenous Art Program: Shared Connections, 2019

**Courtney Coombs**  
b. 1981  
*Everything and Nothing*, 2019  
Neon  
Purchased 2019

**Sam Cranstoun**  
b. 1987  
*Untitled (Doxiadis in Rochedale)*, 2018  
Pencil on paper  
Purchased 2018 with donations from Gadens Art Challenge, 2017

**Sam Cranstoun**  
b. 1987  
*Untitled (Vexillogical abstract for Greece and Australia)*, 2018  
Watercolour on paper  
Purchased 2018 with donations from Gadens Art Challenge, 2017

**Barbara Davidson**  
b. 1928  
*Expo ’88*, 1989  
Lithograph  
Purchased, 2019

**Gerwyn Davies**  
b. 1985  
*Flamingo*, 2018  
Archival inkjet print  
Commission from Artist-in-Residence Program, 2018

**Michelle Eskola**  
b. 1987  
*Untitled (From Quasi things)*, 2018  
Pigment on paper  
Commission from Artist-in-Residence Program, 2018

**Fiona Foley**  
b. 1964  
*Protector’s Camp*, 2017  
Fujiflex digital print  
Purchased 2019

**Nicolette Johnson**  
b. 1990  
*Crucible I*, 2018  
Glazed stoneware  
Purchased 2018

**Nicolette Johnson**  
b. 1990  
*Spire*, 2018  
Glazed stoneware  
Purchased 2018

**Nicolette Johnson**  
b. London 1990  
*Two-Pronged Vase (Ore)*, 2018  
Glazed stoneware  
Purchased 2018

**Dana Lawrie**  
b. 1986  
*Mountain out of a molehill*, 2016  
Oil on unstretched canvas  
Purchased 2019

**Lindy Lee**  
b. 1954  
*Horizons growing beyond the visible*, 2017  
Flung bronze  
Purchased 2019 with donations from Gadens Art Challenge, 2018

**Emily McGuire**  
b. 1991  
*CHANEL again*, 2018  
Embroidery thread, second-hand garment, interfacing, adhesive  
Commission for exhibition  
*Dress Code*, 2018

**Danie Mellor**  
b. 1971  
*Natura Pacifica (balan mulgal)*, 2018  
Lambda print on metallic photographic paper  
Gift of the artist, 2018

**Danie Mellor**  
b. 1971  
*Natura Pacifica (yugubarra: a land story)*, 2018  
Lambda print on metallic photographic paper  
Purchased 2018

**Laura Patterson**  
b. 1990  
*Aperture House*, 2018  
Ink on paper  
Commissioned for exhibition  
*Gentle Northerly*, 2018

**Laura Patterson**  
b. 1990  
*Auchenflower House*, 2018  
Ink on paper  
Commissioned for exhibition  
*Gentle Northerly*, 2018

**Laura Patterson**  
b. 1990  
*Gibbon Street House*, 2018  
Ink on paper  
Commissioned for exhibition  
*Gentle Northerly*, 2018

**Laura Patterson**  
b. 1990  
*Shutter House*, 2018  
Ink on paper  
Commissioned for exhibition  
*Gentle Northerly*, 2018

**John Rigby**  
b. 1922, d. 2012  
*Depression 4/12*, 1974  
Linocut on paper  
Purchased 2018

**John Rigby**  
b. 1922, d. 2012  
*Loss 7/9*, 1974  
Linocut on paper  
Purchased 2018

**John Rigby**  
b. 1922, d. 2012  
*Mother and Child 2/9*, 1974  
Linocut on paper  
Purchased 2018

**Sancintya Mohini Simpson**  
b. 1991  
*Natal #1-4*, 2018  
Watercolour & Gouache on Handmade Wasli Paper  
Purchased 2018

**Judy Watson**  
b. 1959  
*Water body*, 2017  
3 Channel video  
Purchased 2018

**Bill Yaxley**  
b. 1943  
*Flower Farm, Lamb Island*, 2017  
Oil on canvas  
Purchased 2019

**Elizabeth Willing**  
b. 1988  
*Passed down: an (un) familiar landscape (citrus)*, 2017  
Collage of images from cookbooks and glue  
Gift of Elizabeth Willing, 2018

**Elizabeth Willing**  
b. 1988  
*Passed down: an (un) familiar landscape (pineapple)*, 2017  
Collage of images from cookbooks and glue  
Gift of Elizabeth Willing, 2018

**Elizabeth Willing**  
b. 1988  
*Passed down: an (un) familiar landscape (strawberry)*, 2017  
Collage of images from cookbooks and glue

Gift of Elizabeth Willing, 2018

OBJECTS AND MEMORABILIA

*Black and white photograph*, 1924  
Evers Motor Co, Petrie Bight  
Gift of Keith Greenwood, 2019

*Brisbane City Council Transport memorabilia*  
c.1900s  
Gift of Kate Hallen, 2018

*Collection of accessories, specification sheets, range plans, look books, photographs and other supporting archival materials relating to the fashion label Easton Pearson*, which operated between 1989 – 2016  
Gift of Pamela Easton and Lydia Pearson, 2018

*Gospel Books of Matthew and Mark that belonged to Sir Thomas Brisbane*, c.1850  
Gift of Lisa Bruce, 2018

**Sarah Bott**  
b. 1871 d. 1943  
*Tea and coffee set*, 1921  
Ceramic  
Purchased 2018

*Souvenir Program*, 1934  
His Royal Highness the Duke of Gloucester, Royal Visit to Brisbane  
Gift of Ian and Elsie Brodie, Bathgate, Scotland by hand of Bruce Kerr Brisbane, 2019



# EXHIBITION LOANS



John Honeywill, *Jug and washboard*, 2007, City of Brisbane Collection, Museum of Brisbane.

## OUTGOING LOANS

**John Honeywill**  
b. 1952  
*Jug and washboard*, 2007  
Oil on linen  
Purchased 2010  
City of Brisbane Collection, Museum of Brisbane  
To Artspace Mackay, 30 April 2018 – 13 August 2018

**Jon Barlow Hudson**  
b. 1945  
*Paradigm maquette*, 1988  
Stainless steel  
Gift of the Artist, 2014  
Museum of Brisbane Collection  
To the State Library of Queensland, 12 January 2015 – 27 March 2020

**Richard Randall**  
b. 1869, d. 1906  
*Untitled [A track to the ocean]*, 1902  
Oil on panel  
Randall Collection, 1925  
City of Brisbane Collection, Museum of Brisbane  
To Redland Museum, 8 August 2017 – 7 August 2019

**Richard Randall**  
b. 1869, d. 1906  
*Untitled [Farmyard]*, 1902  
Oil on canvas on masonite  
Randall Collection, 1925  
City of Brisbane Collection, Museum of Brisbane  
To Redland Museum, 8 August 2017 – 7 August 2019

**Richard Randall**  
b. 1869, d. 1906  
*Untitled [View across the bay to Stradbroke Island]*, 1902  
Oil on canvas  
Randall Collection, 1925  
City of Brisbane Collection, Museum of Brisbane  
To Redland Museum, 8 August 2017 – 7 August 2019

**Easton Pearson**  
Active 1989-2016  
*Easton Pearson Cimi Dress, Spring Summer 2008*  
Silk, digitally printed with lurex and plastic sequin appliqué and cotton embroidery  
Easton Pearson Archive, Museum of Brisbane Collection  
To Brisbane Powerhouse,

31 October – 2 November 2018  
**Shirley Archer**  
*Rose bowl with frog*, c.1935  
Earthenware  
City of Brisbane Collection, Museum of Brisbane. Gift of the City Hall Historical & Arts Committee, 1979  
To Griffith University Art Museum, 4 September – 16 November 2018

**Shirley Archer**  
*Vase with grapes*, c.1930  
Earthenware  
City of Brisbane Collection, Museum of Brisbane. Purchased 1983  
To Griffith University Art Museum, 4 September – 16 November 2018

**Nell Bott**  
b.1871, d.1943  
*Bowl with frog and dragon*, 1937  
Earthenware  
City of Brisbane Collection, Museum of Brisbane. Gift of the City Hall Historical & Arts Committee, 1979  
To Griffith University Art Museum, 4 September – 16 November 2018

**Helen Campbell**  
b.1888, d. c.1977  
*Bamboo vase*, 1940  
Earthenware  
City of Brisbane Collection, Museum of Brisbane. Purchased 1979  
To Griffith University Art Museum, 4 September – 16 November 2018

**Margaret McLean**  
b.1907, d.1978  
*Slab vase*, c.1930  
Earthenware  
City of Brisbane Collection, Museum of Brisbane. Gift of Miss M McMahon, 1986  
To Griffith University Art Museum, 4 September – 16 November 2018

**Margaret McLean**  
b.1907, d.1978  
*Lidded canister*, c.1930  
Earthenware  
City of Brisbane Collection, Museum of Brisbane. Gift of Miss M McMahon, 1986  
To Griffith University Art Museum,

4 September – 16 November 2018  
**Frances Stewart**  
b.1876, d.1959  
*Jug*, 1926  
Earthenware  
City of Brisbane Collection, Museum of Brisbane. Purchased 1982  
To Griffith University Art Museum, 4 September – 16 November 2018

**Frances Stewart**  
b.1876, d.1959  
*Jug*, 1926  
Earthenware  
City of Brisbane Collection, Museum of Brisbane. Purchased 1982  
To Griffith University Art Museum, 4 September – 16 November 2018

**Nell Watkins**  
*Pierced footed bowl*, n.d.  
Earthenware  
City of Brisbane Collection, Museum of Brisbane. Gift of Mrs Helen Starke, 1991  
To Griffith University Art Museum, 4 September – 16 November 2018

**Nell Watkins**  
*Inlaid exercise*, n.d.  
Earthenware  
City of Brisbane Collection, Museum of Brisbane. Gift of Mrs Helen Starke, 1991  
To Griffith University Art Museum,

4 September – 16 November 2018  
**Margaret Olley**  
*Breakfast Creek Hotel*, 1948  
Oil on canvas  
Gift of the artist, 1990  
City of Brisbane Collection, Museum of Brisbane  
To Queensland Art Gallery | Gallery of Modern Art, 27 May – 28 October 2019

**Margaret Olley**  
*The Treasury Building*, 1947  
Oil on panel  
Gift of the artist, 1997  
City of Brisbane Collection, Museum of Brisbane  
To Queensland Art Gallery | Gallery of Modern Art, 27 May – 28 October 2019

**INCOMING LOANS**  
**100% Brisbane**  
15 July 2016 – 28 October 2018  
11 lenders, 25 items  
**Life in Irons: Brisbane's Convict Stories**  
18 May – 28 October 2018  
7 lenders, 67 items

**Dress Code**  
3 November 2018 – 28 January 2019  
5 lenders, 18 items

**Sam Cranstoun: Impossible Conversation**

12 October 2018 – 31 March 2019  
1 lender, 41 items  
**Perspectives of Brisbane**  
11 November 2017 – present  
3 lenders, 3 items  
**The Designers' Guide: Easton Pearson Archive**  
23 November 2018 – 22 April 2019  
1 lender, 11 items

**Micro Histories**  
7 February – 28 April 2019  
9 lenders, 17 items

**BRISBANE ART DESIGN (BAD)**  
5 April – 1 September 2019  
14 lenders, 40 items

**CONSERVATION**  
**Robert Brownhall**  
b.1968  
*Late night utility*, 2003  
Oil on linen  
Museum of Brisbane Collection  
Donated through the Australian Government's Cultural Gifts Program by Betty Newell, 2019

**Easton Pearson Archive**  
Conservation work on the Easton Pearson Archive has been ongoing for the last 12 months with more than a dozen items





The Museum is indebted to its many supporters and partners who have supported us over the past 12 months. The partnerships with the corporate sector, education, tertiary institutions, media, philanthropic and tourism have enabled the Museum to deliver high quality programs, events and content extending our reach domestically and internationally. Many of our partners share our vision to provide fulfilling and enriching experiences.

The Museum acknowledges the continued support of **Brisbane Airport Corporation**, and their on-going efforts to profile Brisbane as a wonderful city to visit. The strong relationship that has been built over the years was key to assist in promoting BRISBANE ART DESIGN to residents and visitors.

Building upon an existing relationship following 100% *Brisbane* and *Life in Irons*, **Liquid Interactive**, designed and developed the BRISBANE ART DESIGN website as well as the digital marketing for the BAD Festival. In partnering with the Museum, Liquid Interactive not only provided invaluable advice and expertise across the digital space, but also proved their commitment to Brisbane's art

and design community, including retaining great talent in the city.

The Museum would also like to acknowledge **Brisbane Marketing** for their support of BRISBANE ART DESIGN through an interstate and local marketing campaign.

The past 12 months saw continued support from **Gadens**, one of Australia's top law firms. Gadens' generously matched dollar-for-dollar in the Museum's annual acquisition fundraising appeal, allowing the Museum to acquire Lindy Lee's *Horizons growing beyond the visible* 2017, which was exhibited as part of BRISBANE ART DESIGN.

The Museum was honoured to partner once again with **St Baker Energy Innovation Fund** through their support of *The Designers' Guide: Easton Pearson Archive*.

Through their on-going support, **TAFE Queensland** is the Education Partner for the Easton Pearson Archive. Building upon the partnership following *The Designers' Guide: Easton Pearson Archive* exhibition, Museum of Brisbane is thrilled to offer ongoing access, and professional development opportunities for TAFE Queensland through the

partnership.

The Museum would like to sincerely thank **Hutchinson Builders**. The Museum is honoured to partner with them once again for *High Rotation*.

The Museum is thankful for the continued support of **Maxell** and **Hitachi**. As well as the support of **Nightlife Music** and **HASSEL** in the development of *High Rotation*.

The Museum continues to benefit from partnerships including Accommodation Partner, **Hilton Brisbane**, Event Partner **Wine & Dine'm**, **BDO**, **Five Star Cinemas**, **Google**, Media Partners **ABC Radio Brisbane**, **Bambrick Media**, **JCDecaux**, **goa**, **The Weekend Edition** as well as a new partnership with **Quest Newspapers** and **Brisbane News**.

Opposite page:  
*Micro Histories* exhibition, Museum of Brisbane.  
Image: David Kelly.



# SPONSORS & PARTNERS



## MUSEUM PROGRAM PARTNERS

Museum Partners



Media Partners



Accommodation Partner



Event Partner



Entertainment Partner



100% BRISBANE

Presenting Partner



Exhibition Supporter



Technology Partner



Supporting Partners



## LIFE IN IRONS: BRISBANE'S CONVICT STORIES

Exhibition Partner  
Queensland State Archives

Supporting Partner



*Life in Irons: Brisbane's convict stories* is supported by the Queensland Government through Arts Queensland.

## INDIGENOUS LANUGUAGES AND ARTS PROGRAM

Supporting Partner



Museum of Brisbane's Living Cultures program is supported through the Australian Government's Indigenous Languages and Arts program.

## THE DESIGNERS' GUIDE: EASTON PEARSON ARCHIVE

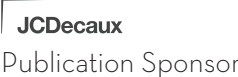
Archive Partner



Exhibition Partner



Supporting Partner



## BRISBANE ART DESIGN

Digital Partner



Destination Partner



Tourism Partner



Supporting Partner



Museum of Brisbane has received financial assistance from the Queensland Government through the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments.

## CORPORATE MEMBERS 2018-19

Arrow Energy  
Clayton Utz  
Conrad Gargett  
COCOM Communications  
Hyne Timber  
Icon Group  
International Education Services  
Macquarie University  
NAB Private

## PHILANTHROPY

The breadth of support the Museum receives was demonstrated by the incredible generosity of loyal supporters and people donating for the first time in 2018-19.

Thanks to our supporters, MoB was able to grow its collection with the acquisition of artworks and commissioning of new artwork. Donors responded enthusiastically to the opportunity to double the impact of their gift through the Gadens Art Challenge thanks to Gadens' offer to dollar match gifts. Resulting in the Museum acquiring Lindy Lee's *Horizons growing beyond the visible* 2017.

The sustainability of the Museum's successful Artist-in-Residence program launched in 2017 was ensured thanks to Museum benefactor Tim Fairfax AC. The incredible generosity and investment in this program will see the expansion of the program in 2019-20.

Curatorial management and conservation of the Easton Pearson Archive benefited from gifts from Dr Paul Eliadis and The Dress Circle, made up of

individuals who donated \$1,000 or more.

## DONORS 2018-19

Andrew Harper  
Angela Nicolaides  
Anne Ambrose  
Annie McNaughton  
Anthony Merucci  
Betty Newell  
Blaklash Projects  
BMD Constructions  
Bob Randle  
Bruce and Kathryn Heiser  
Bruce and Maureen Wallis  
Carolyn Solley  
Christine Dauber  
Conrad Gargett  
Cornerstone Properties  
Danie Mellor  
David and Veronica Muir  
David Henry  
David West  
Elizabeth Nunn  
Elizabeth Willing  
Erola Prat Ibanez  
Eugene Esmonde  
Frank and Ailbhe Cunningham  
Gadens  
George and Jan Psaltis  
Gisela Triesch  
goa billboards  
Ian and Cass George  
Ian and Elsie Brodie  
JA Logan RFD  
Jane and Michael Tynan  
Jane Paterson  
Jane-Frances O'Regan  
Janice Manton  
Jeff Humphreys  
John Hewson  
Kate Hallen  
Katharine Vacca  
Keith Greenwood  
Linda Moran  
Liquid Interactive  
Lisa Bruce  
Lydia Pearson  
Lyn Lunn  
Makework

Margaret Williams  
Megan Jenner and Ingrid Waters  
Megan Manser  
Melina Trochoulis  
Michelle Eskola  
Pamela Easton  
Paul Eliadis  
Peter Rasey  
Plate Marketing  
Rachel Leung  
Renai Grace  
Rosie Russell  
Sallyanne Atkinson AO  
Thaima Agnew  
Tim Fairfax AC  
Trevor Findlay

## THE DRESS CIRCLE

Alison Bruce  
Ann Mackie  
David and Sue Henry  
Deborah Fracaro  
Frank and Ailbhe Cunningham  
Georgia Seffrin  
Jane Grealy  
Judy Tynan  
Julie Evans  
Kylie Hunt  
Liquid Interactive  
Liz Pidgeon  
Peter Rasey  
Rebecca Bauer  
Sally Harper  
Sophie Michieletto  
Suzanne Brooks  
Teresa Keleher  
Trevor Love  
Vanessa Cribb  
Vas Eliadis





# TRUSTS AND FOUNDATIONS

Grants are a vital source of funding for the Museum. In 2018-19 the Museum received funding from local, state and federal government as well as philanthropic trusts and foundations.

Queensland Government provided support for BRISBANE ART DESIGN and *Life in Irons: Brisbane's convict stories* with grants from Arts Queensland's Queensland Arts Showcase Program. The grant for *Life in Irons* was used to commission artworks for the exhibition and for BRISBANE ART DESIGN to publish a catalogue and present a series of artist talks, workshops and tours associated with the exhibition.

The Museum also welcomed the support of the Gordon Darling Foundation to produce the accompanying catalogue for *The Designers' Guide: Easton Pearson Archive*. This catalogue will act as a valuable educational resource and addition to literature on the Decorative Arts, particularly Fashion.

Australian Government funding over the second of a two-year Indigenous Languages and Arts Program grant (Department of Communication and the Arts) saw MoB's Indigenous Culture Learning Program for school students continue to grow from strength to strength.

The Museum also welcomed the support of philanthropic trusts including Kingston Sedgfield Charitable Trust through Perpetual's 2018 IMPACT Philanthropy funding program. The grant is being used for MoB Learn Assist, a new initiative offering subsidised education program registration and transport costs for disadvantaged school children from schools in the Greater Brisbane region.

Opposite page:  
MoB Learn Living Cultures  
workshop with Jhindu Laurie.





# FINANCIAL SUMMARY

The results of the consolidated entity recorded a surplus for the year amounting to \$379,881 (2018: \$221,572).

Both the Company and the Trust recorded a positive result for the year, through careful management and the growth of non-government funded income generation initiatives including engagement and learning programs, a ticketed exhibition and merchandise sales.

Museum of Brisbane’s Trust was established to receive gifts, bequests and donations. There has been increased activity in philanthropic support, which will enable the Museum to expand its Artist-in-Residence and learn programs, grow our collection and maintain the Easton Pearson Archive.

## MUSEUM OF BRISBANE TRUST

ABN 70 514 947 142

### STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2019

REVENUE	2019 \$	2018 \$
Artwork Donations	125,377	37,560
Philanthropy	248,847	166,978
Grants	-	32,090
Donations	7,843	9,623
Interest	1,963	1,114
Other	20,000	-
<b>TOTAL REVENUE</b>	<b>404,030</b>	<b>247,365</b>
<b>LESS EXPENSES</b>		
Acquisition Costs	2,300	900
Accounting and bookkeeping fees	4,990	6,010
Bank and credit card fees	850	3
Philanthropy expenses	41,428	56,273
Other Expenses	163	-
<b>TOTAL EXPENSES</b>	<b>49,731</b>	<b>63,186</b>
<b>SURPLUS FOR THE YEAR</b>	<b>354,299</b>	<b>184,179</b>
Other comprehensive income	12,182	46,800
<b>TOTAL COMPREHENSIVE INCOME</b>	<b>366,481</b>	<b>230,979</b>

### STATEMENT OF FINANCIAL POSITION

As at 30 June 2019

ASSETS	2019 \$	2018 \$
<b>CURRENT ASSETS</b>		
Cash and cash equivalents	330,323	208,610
GST receivable	3,086	3,007
<b>TOTAL CURRENT ASSETS</b>	<b>333,409</b>	<b>211,617</b>
<b>NON-CURRENT ASSETS</b>		
Artwork and Collectibles	3,851,318	3,613,338
<b>TOTAL NON-CURRENT ASSETS</b>	<b>3,851,318</b>	<b>3,613,338</b>
<b>TOTAL ASSETS</b>	<b>4,184,727</b>	<b>3,824,955</b>
<b>CURRENT LIABILITIES</b>		
Trade and other payables	2,530	9,240
<b>TOTAL LIABILITIES</b>	<b>2,530</b>	<b>9,240</b>
<b>NET ASSETS</b>	<b>4,182,197</b>	<b>3,815,715</b>
<b>UNITHOLDER'S EQUITY</b>		
Units	10	10
Retained Surplus	4,101,472	3,747,173
Asset revaluation surplus	80,714	68,532
<b>TOTAL EQUITY</b>	<b>4,182,197</b>	<b>3,815,715</b>

## MUSEUM OF BRISBANE PTY LTD AND ITS CONTROLLED ENTITY

ABN 52 098 223 413

### CONSOLIDATED STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2019

	2019 \$	2018 \$
<b>REVENUE</b>	<b>7,212,067</b>	<b>6,424,392</b>
<b>LESS EXPENSES</b>		
Employee benefits	3,037,289	2,968,210
Audience development	1,666,673	1,162,709
Program (exhibition)	626,438	601,241
Lease	710,614	695,994
Minor equipment	75,259	22,439
Collection management	76,833	46,058
Depreciation and amortisation	104,796	101,803
Internet webhosting	100,558	99,248
Other	433,726	505,118
<b>TOTAL EXPENSES</b>	<b>6,832,186</b>	<b>6,202,820</b>
<b>OPERATING RESULTS FOR THE YEAR</b>	<b>379,881</b>	<b>221,572</b>
<b>OTHER COMPREHENSIVE INCOME</b>		
Increase in asset revaluation surplus	12,182	46,880
<b>TOTAL COMPREHENSIVE INCOME FOR THE YEAR</b>	<b>392,063</b>	<b>268,452</b>

### CONSOLIDATED STATEMENT OF FINANCIAL POSITION

For the year ended 30 June 2019

ASSETS	2019 \$	2018 \$
<b>CURRENT ASSETS</b>		
Cash and cash equivalents	1,130,959	887,645
Receivables	33,786	11,500
Other assets	160,660	131,027
GST Paid	39,343	21,930
<b>TOTAL CURRENT ASSETS</b>	<b>1,364,748</b>	<b>1,052,102</b>
<b>NON-CURRENT ASSETS</b>		
Property, plant and equipment	4,347,264	4,173,866
<b>TOTAL NON-CURRENT ASSETS</b>	<b>4,347,264</b>	<b>4,173,866</b>
<b>TOTAL ASSETS</b>	<b>5,712,012</b>	<b>5,225,968</b>
<b>CURRENT LIABILITIES</b>		
Payables	321,300	247,520
Provisions	167,797	145,678
Other liabilities	19,583	21,500
<b>TOTAL LIABILITIES</b>	<b>508,680</b>	<b>414,698</b>
<b>NET ASSETS</b>	<b>5,203,332</b>	<b>4,811,270</b>
<b>EQUITY</b>		
Share capital	1	1
Unitholder's capital	10	10
Asset revaluation surplus	80,714	68,532
Retained earnings	5,122,607	4,742,727
<b>TOTAL EQUITY</b>	<b>5,203,332</b>	<b>4,811,270</b>



# BOARD OF DIRECTORS



Museum of Brisbane Board at BAD launch. Image: Jono Searle.

## MUSEUM OF BRISBANE BOARD

Museum of Brisbane Board is appointed by the Lord Mayor of Brisbane and is responsible for corporate governance, and setting and monitoring the strategic direction of Museum of Brisbane Pty Ltd. The Board is also responsible for ensuring compliance under the Corporations Act 2001 (Cth) and all other applicable laws are met.

The Board met six times during the year.

NAME	ROLE	MEETINGS ATTENDED
Sallyanne Atkinson AO	Chairman	5
Chris Tyquin	Deputy Chair	5
Andrew Harper	Member	6
Jeff Humphreys	Member	6
Liana Heath (March 2019)	Member	2
Natasha Hood (March 2019)	Member	2
Alison Kubler (retired November 2018)	Member	2

## FINANCE, GOVERNANCE & REMUNERATION COMMITTEE

The Finance, Governance and Remuneration Committee assists the Board in fulfilling its oversight responsibilities and ensuring the achievement of Museum of Brisbane’s corporate goals within an appropriate framework of internal control and risk management. This is achieved by reviewing and reporting to the Board on specified aspects of corporate governance.

The Committee met four times during the year.

NAME	ROLE	MEETINGS ATTENDED
Andrew Harper	Chairman	4
Sallyanne Atkinson AO	Member	1
Chris Tyquin	Member	4
Natasha Hood (March 2019)	Member	1

# STAFF

(As at 30 June 2019)

Director  
**Renai Grace**

Executive Assistant  
**Roy Castorina**

Head of Business Services  
**Melanie Heley**

Finance Officer  
**Cara Hughes**

Operations Manager  
**David West**

Audio Visual Specialist  
**Juanlu Lopez Perez**

Creative Enterprise Lead  
**Lucy-Belle Rayner**

Retail Coordinator  
**Stephanie Bonel**

Head of Collections and Exhibitions  
**Kathryn King**

Exhibition Program Manager  
**Alix Perry**

Design and Production Lead  
**Jamie Spiers**

Curator  
**Madeleine Johns**

Curator  
**Miranda Hine**

Assistant Curator  
**Emma McLean**

Assistant Registrar  
**Liz Pullar**

Collections Assistant  
**Sharyn Watson**

Easton Pearson Archive Manager  
**Meg McKavanagh**

Collections and Exhibitions Assistant  
**Rebekah Manning**

Collections Support  
**Lynette Petrie**

Head of Engagement  
**Georgie Sedgwick**

Marketing and Communications Lead  
**Breanne Doyle**

Marketing Coordinator  
**Paulina Morales**

Digital Media  
**Mariam Arcilla**  
**Michelle Xen** (Maternity Leave)

Engagement Lead  
**Lisa Fuller**

Engagement Assistant  
**Annabelle Tonkin**

Learn Curator  
**Nadine Schmoll**

Learn Coordinator  
**Phoebe Connor**

Visitor Experience Team Supervisor  
**Erola Prat Ibanez**

Visitor Experience Operations Coordinator  
**Megan Wolthers**

Visitor Experience Team  
**Dominique Baines**  
**Melissa Bockelmann**  
**Janelle Byrne**  
**Katrina Chambers**

**Radha Das**  
**Anna Deuble**  
**Larissa Deack**  
**Isla Ertel**  
**Michelle Eskola**  
**Jane Grais**  
**Kate Hallen**  
**Revy Hamilton**  
**Domenica Hoare**  
**Annie Hodge**  
**Rachel Hoey**  
**Claudia Husband**  
**Natalie Jackson**  
**Brian Ogden**  
**Zoe de Plevitz**  
**Olivia Plunkett**  
**Leisa Pritchard**  
**Tara Slocombe**  
**Eomer Sweet**  
**Sharon Wright**

Cover:  
Danie Mellor, *Natura Pacifica* (detail), 2016, Lambda print on metallic photographic paper. Artwork courtesy of the artist and Jan Murphy Gallery Brisbane.





## MUSEUM OF BRISBANE

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PO Box 12162 George Street Brisbane Q 4003  
ABN 52 098 223 413

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E [info@museumofbrisbane.com.au](mailto:info@museumofbrisbane.com.au)  
W [museumofbrisbane.com.au](http://museumofbrisbane.com.au)

**MOB**  
MUSEUM OF BRISBANE

