

MUSEUM
OF
BRISBANE



2016
-
17

Annual Report



Lord Mayor's message	3
Chairman's introduction	4
Director's review	6
Strategic priorities	8
2016-17 Highlights	9
Audience	10
Exhibitions	12
Publications & Awards	17
Retail	17
Engagement & Learning	19
Collection	23
Acquisitions	24
Exhibition loans	26
Conservation	26
Support	29
Sponsors & Partners	30
Corporate Members	31
Philanthropy	32
Financial Summary 2016-17	35
Board of Directors & Staff	38

The Easton Pearson
Archive
Image: David Kelly

LORD MAYOR'S MESSAGE



Lord Mayor
Graham Quirk

Brisbane is a great place to live, work, and relax — it's a safe, vibrant, green and prosperous city, valued for its friendly and optimistic character and enjoyable lifestyle. As Australia's New World City, Brisbane boasts a dynamic, contemporary culture that enthusiastically embraces the energy of its people, unique landscape, Indigenous heritage and ties to the Asia-Pacific.

As the city's museum, Museum of Brisbane both reflects and influences that culture, bringing our history, stories, people and places to life through its award-winning exhibitions and extensive education and public programs.

The past 12 months have been particularly eventful for the Museum: welcoming a new Director; celebrating significant audience growth and taking home numerous awards for the landmark exhibition *100% Brisbane*.

Brisbane City Council is the founding partner of the Museum, supporting its transition to independence in 2012, and we remain its most significant sponsor.

Museum of Brisbane plays a key role introducing our city's heritage, architecture and modern culture to visitors and is well established as a tourism favourite. More importantly the Museum provides our own residents with endless opportunities to discover more about their home and its people.

Whether your family has lived in Brisbane for many generations or has more recently arrived, Museum of Brisbane offers an insight into our city's many stories through artworks, artefacts, historical documents, personal anecdotes and images. I never leave the Museum without having discovered something new about Brisbane.

The Museum is also the keeper of City Hall's heritage and I am delighted to see another year of outstanding numbers for the Clock Tower, City Hall and Auditorium and Organ Tours. The Museum's guides are famous for their 'insider' tours of the People's Place and play a key role in maintaining the iconic profile of City Hall with residents and visitors alike.

I was also pleased to see the new emphasis on children's programming at the Museum this year. Introducing younger generations to their city's heritage and its artists in a fun, engaging, yet educational way, is to be celebrated and I look forward to seeing more children's programming in the future.

My congratulations go to the Board of Directors, headed by Sallyanne Atkinson AO, and to the entire team at Museum of Brisbane. I also thank the many partners, sponsors and donors who so generously support Museum of Brisbane and contribute to its ongoing success.

Graham Quirk
Lord Mayor

CHAIRMAN'S INTRODUCTION



Sallyanne Atkinson AO
Chairman
Image: Justine Walpole

As Chairman of the Board I am proud to present the Museum of Brisbane Annual Report for 2016-17. A city museum is important because it celebrates the culture and history of the city, where people live and how they live.

We have much to celebrate from the past 12 months. The Museum achieved its second highest visitation since re-opening in 2013, with more than 290,000 people enjoying the eight exhibitions and 11,500 events and tours that formed our annual program.

As significant was the growth in first-time visitors who were Brisbane residents. The Museum is committed to telling the stories of our city, its places and people; and ensuring these stories are shared with both guests to our city and those who call Brisbane home.

We are dedicated to growing awareness and loyalty with our local

audience and 2016-17 was a watershed year for family programming and engagement. The Museum successfully reached a diversity of new audience segments through dedicated holiday activities, extended hours and craft workshops among other events.

The Museum continues to attract strong and committed supporters as evidenced by an increase in sponsorship and philanthropic support. The generosity of Dr Paul Eliadis and his gift of the Easton Pearson Archive and Tim Fairfax AC's support for our Artist-in-Residence program, should be particularly celebrated. Both gifts have truly transformed the Museum's program and collection.

This year the Museum also continued to partner with Brisbane Airport Corporation for *100% Brisbane*, our inaugural Museum Partner. Gadens Brisbane supported Robert Andrew's exhibition and Hutchinson Builders

generously supported *Sit. Pose. Snap*. Special thanks also goes to Hilton Brisbane, Wine & Dine'm, Folio Books, ABC Radio Brisbane, ABS and goa.

Museum of Brisbane also began a new chapter this year with the departure of long-term Director Peter Denham and Deputy Director Christopher Salter. I want to thank Peter and Christopher for the roles they played in establishing the Museum as a part of the city's cultural fabric.

We are delighted to welcome Renai Grace as the new Director. Renai has already launched an exciting new era for the Museum with our first ticketed exhibition, *Mao's Last Dancer: A Portrait of Li Cunxin*, set to open on 1 December.

The Museum will also present its first public art installation in King George Square during the upcoming Commonwealth Games cultural festival, with Renai and her team



winning the very competitive tender to deliver the 'One Million Stars to End Violence' art installation.

Of course, the Museum could not deliver its exhibitions and programs without the support of Brisbane City Council and I would like to extend my particular thanks to Lord Mayor Graham Quirk and Councillor Matthew Bourke as Chair of Council's Lifestyle and Community Services Committee for their continued support as founding partner and principal supporter.

I would also like to thank my fellow Directors: Andrew Harper, Jeff Humphreys, Alison Kubler, Chris Tyquin and Company Secretary David Askern for their support. Museum of Brisbane continues to lead the way in providing unique experiences for our visitors while showcasing the rich history, artwork and stories of our great city.

It is my ongoing pleasure and privilege to be Chairman of this wonderful Museum. I congratulate all the staff and look forward to supporting you to create another 12 months of world-class exhibitions and programs for our visitors.

Sallyanne Atkinson AO
Chairman

DIRECTOR'S REVIEW



Renai Grace,
Director
Image: Russell
Shakespeare

The 2016-17 year was an exceptional one for Museum of Brisbane.

The Museum received professional awards for our program and public recognition for our commitment to the preservation of Brisbane's cultural heritage with Dr Paul Eliadis' donation of the Easton Pearson Archive. The Archive is the most significant gift in the Museum's history and the largest textile donation received by an Australian museum. This transformational gift has expanded our collection by 60% and will provide a strategic focus to our future program, collection management and digital strategy

The success of *100% Brisbane* saw the Museum win a major Museum's Australia award and Queensland Museum and Galleries awards. These awards are testament to our commitment to telling the city's stories and meaningful engagement with our community.

As an active participant in the life of our city, we have successfully integrated diversity into our program to ensure all aspects of the Museum reflect our society. In 2016-17, the Museum launched an 'Indigenous

Cultural Learning Program'. While initially aimed at schools, the program's success has led to demand from the corporate sector and general visitors. We also partnered with the Multicultural Development Association to deliver a professional development program for our team and presented our first bi-lingual, touring exhibition *Ink Remix* from Canberra Museum and Gallery. We will continue to identify ways to authentically engage with our community and expand access to our collection.

The launch of 'Brisbane DNA' as part of *100% Brisbane* has enhanced our ability to engage in a continuous dialogue with visitors through participatory digital content.

Other exhibitions over the course of the year included: *Our mutable histories*, a major installation of commissioned works by urban Indigenous artist Robert Andrew; *Sit. Pose. Snap.* an insight into 1850-1950 Brisbane portrait photography from the collection of Marcel Safier; and *Scenes of our City*, presented in partnership with the Asia Pacific Architecture Forum and Gadens Brisbane. All contributed to strong

visitation of more than 290,000 people. Together with visitors to the website, this represents a total of 473,752 visitors engaging with the Museum and its programs during 2016-17.

Museum of Brisbane's commitment to supporting local artists is reflected in our program of exhibitions and events, as well as our collection. In May 2017, we launched our first Artist-in-Residence program to provide local artists with opportunities to create new work in the Museum, reflect upon the city of Brisbane and draw inspiration from our collection and surrounds. The Artist-in-Residence program has been generously supported by Tim Fairfax AC and other donors and will enable the Museum to offer regular residencies over the next two years.

Since my appointment, raising awareness of Museum of Brisbane has been a key strategic focus. This has seen a dramatic expansion in the number of engagement and learning programs. More than 6155 students from schools and tertiary institutions have taken part in 78 education programs linked to the Australian



Visitors loved sharing Robert Andrew's work, *Data Stratification* on social media.
Image: Joanne Thies

National Curriculum over the past 12 months. This is the highest schools attendance on record. Family visitation has also increased with our free MoB Kids activations over school holidays.

Working closely with the Board, we have developed the new strategic plan for 2017-2020. The centrepiece of this plan is our ambition to be recognised as a nationally significant institution that preserves Brisbane's cultural legacy and identity by inspiring curiosity, celebrating creativity and fostering belonging.

None of the Museum's achievements over the past year would have been possible without the commitment of our team. The Museum continues to invest in our people through professional development programs. We have introduced People and Culture Workplace Planning to build a skilled management team and improve internal communications to prepare for future changes.

In a challenging environment, we have exceeded our alternative income generation targets by securing funding from Arts Queensland's matched funding initiative, the Arts

Leverage Fund, and Queensland Arts Showcase Fund, as well as the Federal Government's Department of Communications and the Arts' Indigenous Languages and Arts Program and Catalyst fund.

The generous support of our corporate sponsors: Brisbane Airport Corporation; Gadens Brisbane; and Hutchinson Builders; and our long term partners Hilton Brisbane; Wine & Dine'm; and ABC Radio Brisbane enable us to realise our program.

Brisbane City Council, as our founding partner, continues to champion and support the Museum. I would also like to thank and acknowledge Lord Mayor Graham Quirk and Councillor Matthew Bourke, as well as our Chairman Sallyanne Atkinson AO and the Board for their continued guidance and advocacy.

We farewelled both Director Peter Denham, who left the Museum in September 2016 to take up the position as Director, Curatorial, Collections & Exhibitions at Museum of Applied Arts & Sciences, Sydney, and Deputy Director, Christopher Salter. Both made enduring

contributions to the Museum during their tenure.

2016-17 has been a period of rapid and significant transformation for the Museum, and we look forward to realising our vision, engagement and audience strategies in the new year. However, we are most excited about welcoming new visitors and sharing all that is Brisbane with local, interstate and international guests through a dynamic program of exhibitions and events.

Renai Grace
Director

STRATEGIC PRIORITIES

In early 2017, the Museum undertook a three-year strategic planning process which revealed our three key strategic priorities:

- **Explore the life of our evolving city and Brisbane's identity through a diverse and stimulating high-quality program of exhibitions, events and experiences. Develop, care for, and present our collection to safeguard the future of Brisbane's cultural heritage and provide a forum for discussions about our city's past, present and future beyond the walls of the Museum.**
- **Raise awareness and strengthen the impact of the Museum by enhancing our reputation and brand as a leading, 'must-see' destination, as well as celebrate our successes to attract new audiences and increase visitor satisfaction. Expand our digital reach and participatory program to share our expertise and collection, and engender learning and engagement.**
- **As a dynamic and sustainable organisation, well governed and financially robust, we will increase and diversify our revenue and partnerships, demonstrate good governance principles and continuously improve our operational efficiencies and effectiveness to create an engaged and diverse workplace.**

The Museum's overarching strategic focuses have also been informed by the Easton Pearson Archive and an Indigenous Reconciliation Statement of Intent. The importance of these strategies will influence all areas of the Museum, as well as all aspects of our future planning.

2016-17 HIGHLIGHTS

290,538 visitors to the Museum

63,567 visitors up the Clock Tower

10,871 tours conducted

12,924 visitors toured City Hall

15 exhibitions and displays

93 artworks added to the Collection

Acquired the Easton Pearson Archive

6155 students participated in learning programs

148 engagement events with **13,323** participants

4.5/5 star rating and **#15** of 342 things to do in Brisbane Trip Advisor

14,942 enews subscribers

183,214 sessions on the official Museum website

Significant increase of engagement on social media including **100.1%** increase on Instagram, **20%** increase on Facebook, **14%** increase on Twitter

AUDIENCE

OVERVIEW



Interactive experiences, celebrations of diversity and engaging visual arts inspired audiences to the Museum this financial year, attracting the second highest footfall since reopening on level three of City Hall in 2013.

There were 290,538 visits to the Museum over the 12 months. This represents a daily average of 825 people visiting exhibitions, joining guided tours, attending public programs, experiencing education events and taking part in hands-on workshops.

The launch of semi-permanent exhibition *100% Brisbane* in July 2016 invited visitors to see a snapshot of Brisbane. Consistent daily surveying by Museum staff and in-depth analysis by Morris Hargreaves McIntyre revealed a marked increase in representation in the “expression” culture segment. Nearly 50% of survey respondents fit this category which is characterised by a focus on community and family – a focus paralleled in the themes of *100% Brisbane*.

Demographically, audiences have become younger than last year,

a trend consistent with other Brisbane-based arts venues. The Museum’s focus on interactive technology, dynamic, contemporary content and deeper engagement across social media platforms have all contributed to a lowering of the median age of local visitors to 31.

A growth in first-time attendance from Brisbane visitors also reveals the success of *100% Brisbane* in generating interest in the DNA of Brisbane as a city. These first-time visitors represent a great opportunity to build loyalty and repeat visitation from the local audience, encouraging them to own Museum of Brisbane as their city museum.

The local audience is also becoming increasingly diverse, and in turn more representative of the demographic makeup of the city. A significant increase in representation from local Chinese visits was identified in the 2015-16 period and this has continued in 2016-17, likely due to the compelling visual arts exhibition, *Ink Remix*.

Museum of Brisbane continues to deliver deeper engagement, with visits still significantly more likely to result

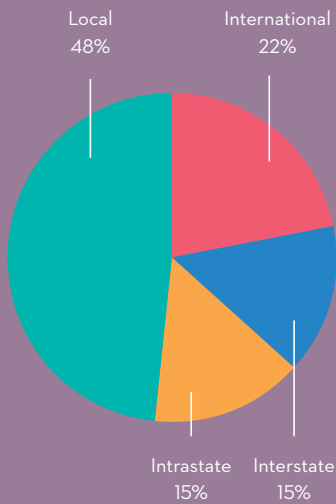
in emotional outcomes than expected. Expectations of quality and brand profile have strengthened and stabilised in this financial year with visitation more consistent throughout the year showing less noticeable peaks and troughs than previous years.

Highly positive recommendations also increased this year with almost 90% of respondents likely to recommend a visit to others. Strategies to bolster awareness of the Museum’s home in City Hall were successful with Museum staff taking 63,567 visitors on tours of the iconic Clock Tower, the highest number since 2014. A time-honoured tradition for Brisbane families and a must-do for tourists, the Clock Tower tour continues to be a great start to a Museum of Brisbane visit.

Winter school holiday activities for families in the Dome Lounge.
Image: Lauren Panrucker

DATA

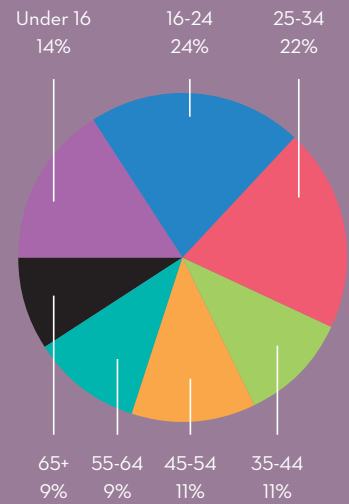
Visitor origins



International audiences



Age

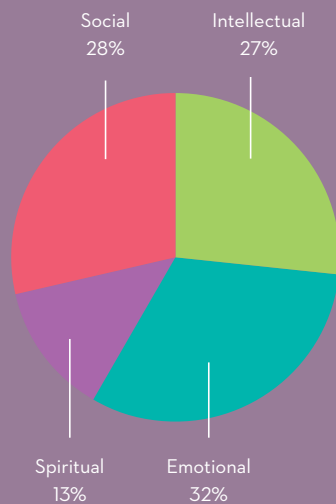


Delivering deeper engagement

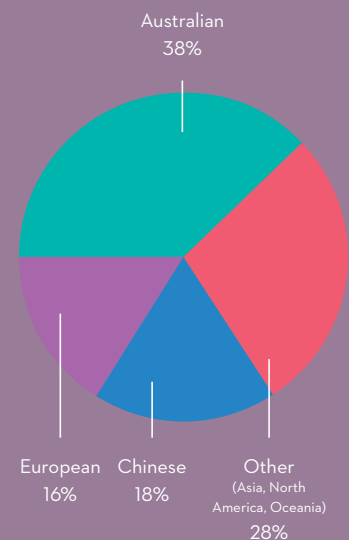
Main motivation



Main outcome



Diverse local audiences



EXHIBITIONS

An introduction to Brisbane

Permanent

Situated in the Museum foyer behind the Clock Tower lift, the installation gives visitors a unique perspective of Brisbane through the people, moments and surroundings that set us apart.

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, over 150 signatures of Second World War soldiers 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.

The River: A history of Brisbane

Semi-permanent – now closed

6 April 2013 – 14 August 2016

The River: A history of Brisbane explored our ever-changing relationship with the river. From its importance to the land's Traditional Owners and the industry that was born along its shores, the river has played a critical role in the growth of our city and charts a compelling journey from Brisbane's earliest settlement through to the modern city we call home.

Revealing how the river is entwined in the lives of Brisbane's inhabitants, the exhibition also showcased artworks and objects from the City of Brisbane Collection.

100% Brisbane

Semi-permanent

Opened 15 July 2016

100% Brisbane puts 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.

In a world-first, Museum of Brisbane has collaborated with celebrated Berlin-based theatre company Rimini Protokoll to create a powerful interactive exhibition experience which brings together 100 residents who currently call Brisbane home. Fascinating and deeply moving, their personal stories are revealed alongside beliefs and attitudes that shape who we are, creating a real-time snapshot of our city. Visitors are also invited to have their say and contribute to this changing self-portrait of the city through a suite of interactive experiences.

Members of Brisbane's Aboriginal community reveal thoughts on what

Country means to them and how it remains an important element of a contemporary city. Acclaimed author and actor William McInnes wrote and presents a journey from the city's past to the present day in the short film, 'A Brisbane Story'.

100% Brisbane won the 2017 Museums and Galleries National Award (MAGNA) for best major exhibition and the 2016 Gallery and Museum Achievement Awards (GAMAA), recognising the "multi-disciplinarian approach ... that creates an excellent platform for further connection to audience ... great use of statistics, contemporary art to bring life to the people of Brisbane ... a live approach to museums, bringing them into the future – a great way to make relevant museum holdings/info for future generations ..." (judges' comments).

Facing World War One:

Stories of loyalty, loss and love

22 April - 28 August 2016

Facing World War One: Stories of loyalty, loss and love marked the 100th anniversary of the city's first Anzac Day Parade, exploring the human impact of war through intimate and untold stories. At the heart of the exhibition were letters written by the loved ones of men enlisted in Brisbane to the Australian Imperial Force (AIF) Base Records in Melbourne. Base Records was the records office of the AIF and



Dorothy Coleman
interactive in
St. Pose. Snap.
Image: Joanne Thies

Visitors engaging
with artworks from
Ink Remix.
Image: Joanne Thies



acted as the link between those on active service, the authorities and those at home. During October 1914 to December 1921, it sent out nearly 1.5 million letters, 163,840 telegrams, 4,809 cable messages and 31,608 parcels.

Facing World War One presented the deeply moving stories through a filmic and multi-sensory journey, alongside studio portraits of nurses and soldiers in uniform and a showcase of original objects such as letters, postcards and journals. The filmic presentation by Facing Australia (Karen Donnelly, Raimond de Weerd and Tony Nott) explored the impact of war on those who enlisted and those who awaited their return.

Our Collection: Story Bridge

20 August 2016 – 19 February 2017
Our Collection: Story Bridge was the inaugural presentation of the 'Our Collection' series, a showcase of artworks from the Museum of Brisbane Collection and the City of Brisbane Collection.

Story Bridge focused on the much-loved Brisbane icon. Photographs from the 1930–40s examining the

construction of the bridge were shown alongside works from the likes of Euan MacLeod, Charles Page, Ron McBurnie and Louise Forthun. *Story Bridge* was inspired by a donated series of works, *I will support you forever and ever*, by Brisbane-based photographic artist, Carl Warner.

Ink Remix: Contemporary art from mainland China, Taiwan and Hong Kong

16 September 2016 – 19 February 2017
Ink Remix, a touring exhibition organised by Canberra Museum and Gallery is the first exhibition in Australia to explore the exciting new developments in ink art, which has emerged as one of the most important artistic trends from Asia in recent years. While the art form is commonly associated with traditional Chinese painting and calligraphy, this ancient practice is experiencing a resurgence as young artists rediscover their voice and the art of ink.

Ink Remix explored how these artists are thinking about ink as a contemporary, dynamic and diverse form of visual expression, and what it means to contemporary society.

The exhibition featured the work of 14 established and emerging artists from the region, who are pushing the boundaries of this practice. The exhibition provided a multilingual experience, with artworks across a wide range of media including painting, photography, video and animation, as well as unexpected materials such as Coca-Cola, tea and biro.

Our Collection: Scenes of our city 3 March – 16 July 2017

Scenes of our city presented urban scenes of Brisbane's architectural history by 21 artists including Vida Lahey, Noel McKenna and Margaret Olley. These artists have observed the life of the city with fascination and inadvertently captured its physical changes. This selection of artworks revealed the emergence of Brisbane as a confident new world city and honours the buildings and settings that have shaped it.

The exhibition also profiled selected works from Gadens Brisbane Collection (Museum of Brisbane's inaugural Partner). Gadens Brisbane Collection forms part of the law firm's



Interactive Stats Wall
in 100% Brisbane.
Image: Bryan Crawford

identity and provides a historical insight into Brisbane's art history from the 1980s to the present. *Scenes of our city* was presented as part of the Asia Pacific Architecture Forum.

Robert Andrew: Our mutable histories
3 March – 16 July 2017

Robert Andrew: Our mutable histories gave voice and form to the disconnection between Anglo-European and Australian Indigenous history, and the complexity of belonging to two cultures. Robert Andrew is a Brisbane-based Indigenous artist and descendant of the Yawuru people of the Broome area in the Kimberley, Western Australia. Through his art practice and cultural duality, Robert Andrew uncovers, reveals and re-presents aspects of Australian Indigenous history and his own family history which have previously been denied or hidden.

The three commissioned works exhibited in *Our mutable histories* unravelled the complexity and the erasure of Andrew's mixed-heritage with the desire to unearth what lies beneath. Using technology as a tool with which to speak, the exhibition

explored issues of identity, the effect of language and forgotten histories. Playful kinetic machines allowed water and ochre to create ever-changing textural landscapes, while reclaimed materials were beautifully transformed. The exhibition received critical acclaim and acknowledgement at a national and international level resulting in individual works touring to Experimenta, Melbourne and ARS Electronica, Linz, Austria with support from the Australia Council for the Arts.

Sit. Pose. Snap. Brisbane Portrait Photography 1850 – 1950

24 March – 30 July 2017
Sit. Pose. Snap. Brisbane Portrait Photography 1850 – 1950 explored the phenomenon of studio portrait photography in Brisbane, showing how the process of capturing and sharing a portrait evolved from the formal studio sittings of the 19th century through to candid and relaxed photographs in the mid-20th century.

With the introduction of commercial photography in the mid-1850s, dozens of photographic studios popped up in and around Brisbane capitalising on this popular new technology. Interest in this

novel sensation was high, and profitable – with photographers becoming increasingly savvy when it came to selling their service and products.

The exhibition featured hundreds of Brisbane residents captured in original photographs from local studios between 1850-1950, drawn from the extensive private collection of local doctor, Marcel Safier – one of Australia's most significant collectors of portrait photography.

From personal portraits capturing life's significant milestones, to the curious and often humorous ways in which people presented themselves, *Sit. Pose. Snap.* was a charming and nostalgic glimpse into 19th century photographic studios.

DISPLAYS

Maiwar 2016

1 – 31 July 2016
Maiwar is a Brisbane-wide Aboriginal and Torres Strait Islander contemporary art lightbox display, curated by the BlakLash Collective and funded by Brisbane City Council. Museum of Brisbane participated in

Elysha Rei, the Museum's inaugural Artist-in-Residence, working in the Studio.



the program, displaying a detail of Judy Watson's *water dragon*, 2011.

Robert Brownhall: Brisbane Airport Corporation Artist-in-Residence
1 – 28 August 2016

Robert Brownhall was Brisbane Airport's first Artist-in-Residence. Brownhall was given a rare access-all-areas pass to create a body of work that captured moments in time at one of Australia's busiest airports. The residency allowed the intimate interaction between artist and corporation, resulting in artworks about the everyday events, people and places of this dynamic environment. Six artworks and a selection of Brownhall's working drawings from his residency were exhibited.

Maiwar 2017

1 – 31 May 2017

Maiwar is a Brisbane-wide Aboriginal and Torres Strait Islander

contemporary art lightbox display, curated by the BlakLash Collective and funded by Brisbane City Council. Museum of Brisbane participated in the program, displaying Tony Albert's, *Get Rhythm When You Get the Blues*, 2014. The Museum also hosted artist talks and panel discussions throughout the month.

Elysha Rei: Crafted Contemplations

18 June - 18 Aug 2017

This year, Museum of Brisbane welcomed Elysha Rei, a Brisbane-based visual artist, as our first Artist-in-Residence. Inspired by the patterns and architectural features of Brisbane City Hall, Rei created a new site-specific installation, showcasing her art practice of paper-cutting — a practice which is inspired by her mixed Japanese-Australian heritage.

The Artist-in-Residence program is supported by Tim Fairfax AC and Museum of Brisbane donors.

EXTERNAL

The River: Library Tour

In 2017, Museum of Brisbane repackaged its award-winning exhibition, *The River: A history of Brisbane* for touring to Brisbane City Council libraries. Commencing in April 2017, *The River* display has toured to Chermside and Indooroopilly libraries. As part of the tour, the Museum also delivered a curator's talk at each venue.

PUBLICATIONS



100% Brisbane

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Size: 272 pages

Authors: Peter Denham, Phillip

Manning, Christopher Salter

Designed by Chris Starr, Makework

Printed by Australian Book Company,

Hong Kong

Accompanied the exhibition *100% Brisbane*, from 15 July 2016

AWARDS



2016: Gallery and Museum Achievement Awards (GAMAA)

Joint Winner, Projects: Organisations with Paid Staff for *100% Brisbane*

2017: Museum and Galleries National Awards (MAGNA)

Winner, Permanent Exhibition or Gallery Fit out for *100% Brisbane*

2017: Museums Australasia Multimedia and Publication Design Awards (MAPDA)

Winner, Exhibition Branding Package (Level A) for *100% Brisbane*
Designer: GPY&R and Museum of Brisbane

2017: Museums Australasia Multimedia and Publication Design Awards (MAPDA)

Winner, Multimedia (Level A) for *Kenji Uranishi: Momentary*
Designer: Simon Woods

2017: Museums Australasia Multimedia and Publication Design Awards (MAPDA)

Highly Commended, Poster (Level A) for *100% Brisbane* poster suite
Designer: David Whipps

RETAIL



MoB Shop supports local artists, designers and artisans. During 2016-17, the shop stocked several new suppliers from Queensland (predominately Brisbane):

- Jewellery/Accessories: 7 new suppliers
- Homewares: 10 new suppliers
- Food: 4 new suppliers
- Stationery: 4 new suppliers

The Museum has also developed new product for MoB Shop utilising images of City Hall and artworks from the Museum of Brisbane and City of Brisbane Collections.



Embroidery
workshop with
Jenny Gao
Image: Joanne Thies

ENGAGEMENT & LEARNING

ENGAGEMENT

The 2016–17 year was an exciting period for public programs and engagement at Museum of Brisbane. Throughout the year, new ideas were tested and the scope of the program expanded beyond exhibition-related events and beyond Museum walls. Exciting new partnerships were formed and the Museum was activated in innovative and exciting ways, responding to demand from our audiences for enriching and meaningful experiences. These new initiatives were very successful with the overall number of events more than doubling in comparison to the 2015–16 year and revenue from the program increasing by more than 110%.

A huge variety of exhibition-related talks and tours were offered throughout the year with artists, curators, collectors, history experts and fashionistas presenting a range of tours, talks and workshops. *100% Brisbane* was launched with a suite of panel discussions, tours and talks, while *Ink Remix* provided an opportunity to partner with local groups including the Chung Tsian temple who facilitated meditation sessions and master embroiderer Jenny Gao hosting a hands-on workshop. Our meditation sessions were so successful with long waiting lists that a new program was offered to meet the demand, 'Mindfulness in the Museum' with Jon Unal from Conscious Beginnings.

The program for *Sit. Pose. Snap* featured collector Marcel Safier running an impressive 'Antique Photographs Roadshow' as well as a range of other collectors and vintage personalities. Robert Andrew invited lucky audience members to a tour of his studio and weekday lunchtime curator tours deepened the stories in *100% Brisbane*. Taking the Museum into the community, guests at Brisbane International Airport were treated to a special appearance by the Museum's 'Treasure Trolley' and participation in the 'Brisbane Now & Then' program which activated the departures hall for a week.

In May, the Museum partnered with the Anywhere Festival and Folly Games to present *The Farce Awakens*, an interactive performance held within the Museum. The performance was a great success with the company winning an audience choice award in the festival. Another new event was also piloted in May with a Mother's Day morning tea event featuring Chrissy Keepence from the Lindy Charm School presenting her vintage fashion collection in response to the styles in *Sit. Pose. Snap*. The event was a sell-out and demonstrated the demand for interesting, bespoke events at the Museum.

Late openings on Friday Nights were also trialled from March with after-dark Clock Tower tours, live acoustic

music and refreshments. Museum of Brisbane also became a Star Weave Community for the 'One Million Stars' project with a kiosk and self-instructed weave station positioned in the Dome Lounge. Friday weave jams, the permanent kiosk and community contributions resulted in over 10,000 stars being made.

School holiday periods form a significant part of the Museum's annual schedule and the newly created 'MoB Kids' has brought focus and huge increases in participation from family audiences. With extended free daily activities and a new full-day intensive program, 'Young Creatives-in-Residence', young people and their families now have dependable expectations for visiting the Museum in school holiday periods. Ensuring a variety of free, low cost and premium offerings for this market has resulted in great uptake and substantial increases in participation and revenue.



Assistant Curator
Melinda Gagen
delivering a tour
of *Ink Remix*.



Primary school students uncovering and investigating objects from the past in our 'Brisbane in a Suitcase' program.
Image: Simon Woods

LEARNING



Museum of Brisbane's education program expanded significantly in the 2016-17 year with new program offerings, formation of strong industry partnerships. We welcomed 6155 students from 213 groups stretching from prep to year 12, tertiary, ESL, international schools, and even corporate learning groups. In comparison to previous years, the past 12 months revealed a major shift in the ratio of paid to unpaid groups. In 2015-16 the ratio was 1:9 and in 2016-17 the ratio shifted dramatically to 1:2. This shift can be attributed to new programming, better profiling and high-quality staff facilitating the paid experiences. Due to this shift the total income for the program in the past 12 months represented a near 300% increase from the previous financial year. While this revenue result is extremely positive, it is more meaningful that increased and deeper engagement has been experienced by groups choosing a facilitated, tailored education experience as opposed to a self-guided tour.

New programs offered include the 'Indigenous Culture Learning Program', 'Brisbane in a Suitcase', tailored experiences including 'World

War II white gloves', '100% Brisbane Immigration Focus' as well as philosophy and history immersions. Repeat business from schools, the popularity of 'Brisbane Now & Then' and a series of professional development sessions for educators also contributed to a very successful year.

The 'Indigenous Culture Learning Program' was launched in January 2017 proving extremely popular. It has enabled us to partner with local Aboriginal group Nunukul Yugerra to offer an unmissable experience for students to engage in interactive storytelling and deeper engagement with the Aboriginal history of Brisbane in the exhibition, *100% Brisbane*. MDA (Multicultural Development Australia) became another important partner to co-present an immigration focus for the Islamic School of Brisbane, welcoming over 100 students for a talk and tour experience. Tertiary networking events have also been trialled for the first time with Griffith Mates (Griffith University International student body) having booked Friday night sessions in two of their trimesters to welcome their intake of international students to Brisbane.

Pushing out beyond the walls of the Museum, our incursion program was launched with 'Brisbane in a Suitcase', a touring, classroom version of the popular in-house program 'Brisbane Now & Then'. For schools who are unable to visit the Museum, our incursion program now brings the Museum into their classroom with an exciting hands-on workshop.

A series of educator professional development workshops were also offered for the first time this year including an art therapy workshop to help teachers facilitate better mental health among students and 'Hidden Histories Crossing Culture', which brought to light the complex issues surrounding Aboriginal history and how to promote better cultural understanding in the education system.

Indigenous Culture
Learning Program
with Shannon Ruska
Image: Joanne Thies



The Easton Pearson
Archive (detail)
Image: David Kelly

COLLECTION



Conservator reviewing garments from The Easton Pearson Archive. Image: David Kelly

The City of Brisbane 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 new Museum of Brisbane Collection was established that complements the City of Brisbane Collection.

In 2017, the Museum of Brisbane Collection grew in an extraordinary way. In addition to 93 artworks and objects, the Museum was gifted an exceptional textile archive – The Easton Pearson Archive. This 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. The Archive was donated through the Australian Government's Cultural Gifts Program.

The Easton Pearson Archive is a comprehensive textile archive, from the Brisbane-based design partnership Easton Pearson (Pamela Easton and Lydia Pearson), that comprises 3,345 signature garments. The Easton Pearson fashion label operated from 1989 to 2016 and was known for its eclectic, boldly patterned and embellished garments which graced catwalks and showrooms across Europe, the Middle East, Asia, America and Australia.

The Archive provides an array of opportunities for the Museum, high amongst these are educational opportunities for students and

researchers. For the present, the Museum plans to focus on cataloguing and digitising the Archive and addressing its storage and conservation requirements in preparation for a major exhibition over the 2018–19 summer period.

ACQUISITIONS

GIFTS, BEQUESTS AND PURCHASES

The Easton Pearson
Archive storage rooms.
Image: David Kelly



ARTWORKS

Alf Ashley
Flinders Parade, Sandgate, 1932
Watercolour on paper
Purchased 2016

Henry Bartlett
b. 1916 d. 2014
Untitled (boats on the Brisbane River), c. 1980
Acrylic on canvas
Gift of the Estate of the late Henry Bartlett 2017

Henry Bartlett
b. 1916 d. 2014
Untitled (raising of a 'Queenslander' - under construction), c. 1980
Acrylic on canvas
Gift of the Estate of the late Henry Bartlett 2017

Henry Bartlett
b. 1916 d. 2014
Untitled (rear view of 'Queenslanders' in a row featuring the back steps, stove alcoves and rotary clothes line), c. 1980
Acrylic on canvas board
Gift of the Estate of the late Henry Bartlett 2017

Henry Bartlett
b. 1916 d. 2014
Untitled (tree lined street with ducks), c. 1980
Acrylic on canvas board
Gift of the Estate of the late Henry Bartlett 2017

Henry Bartlett
b. 1916 d. 2014
Untitled (view from artist's studio window, Bowen Terrace, New Farm), c. 1980
Acrylic on canvas board
Gift of the Estate of the late Henry Bartlett 2017

Richard Bell
b. 1953
Still..., 2017
Synthetic polymer on canvas
Purchased 2017

J.G Brown
Brisbane River, Hamilton Reach, QLD, c. 1900
Watercolour on paper
Purchased 2016

Vincent Brown
b. 1901, d. 2001
Valley Warehouses, 1940
Oil on board
Purchased 2016

Robert Brownhall
b. 1968
Ekka figures 1, 2016
Oil in linen
Purchased 2017

Wal Dickson
The Old Shipyards (Kangaroo Point), n.d.
Pastels
Gift of John Brown 2016

Easton Pearson Archive
3,345 garments including prototypes, one off works, commissioned pieces and designs, c. 1998 - 2014
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. Donated through the Australian Government's Cultural Gifts Program.

Facing Australia; Karen Donnelly, Tony Nott and Raimond de Weerd
Face of the Australian Army Nursing Service (AANS), 2016
Giclee print on Photo Rag
Gift of Facing Australia 2016

Facing Australia; Karen Donnelly, Tony Nott and Raimond de Weerd
Face of the Australian Imperial Force (AIF), 2016
Giclee print on Photo Rag
Gift of Facing Australia 2016

David Fowler
b. 1924 d. 1971
(East Brisbane), n.d.
Oil on board
Donated through the Australian Government's Cultural Gifts Program by John Brown 2016

Flora Hosking
Dorothy Coleman Studio Still Life, n.d.
Oil on canvas board
Purchased 2016

Joyce Hyam
b. 1923
Spring Hill, c. 1965
Oil on board
Purchased 2016

Kenneth Jack
b. 1924 d. 2006
Glasshouse Mountains No.2, n.d.
Lithograph
Donated through the Australian Government's Cultural Gifts Program by John Brown 2016

Hubert Jarvis
b. 1882 d. 1964
Afternoon Light, Scotts Point, n.d.
Watercolour
Donated through the Australian Government's Cultural Gifts Program by John Brown 2016

Hubert Jarvis
b. 1882 d. 1964
Untitled (Sandgate, QLD), 1920
Oil on board
Donated through the Australian Government's Cultural Gifts Program by John Brown 2016

Charles Lancaster
b. 1886 d. 1959
Bush Road Kenmore, 1924
Oil on cardboard
Donated through the Australian Government's Cultural Gifts Program by John Brown 2016

Charles Lancaster
b. 1886 d. 1959
The Old Quarry (Albion), c. 1948
Oil on canvas
Gift of John Brown 2016

Charles Lancaster
b. 1886 d. 1959
The Poultry Farm, Ashgrove, 1935
Oil on cardboard
Donated through the Australian Government's Cultural Gifts Program by John Brown 2016

Charles Lancaster
b. 1886 d. 1959
Untitled (Nocturnal landscape), 1918
Oil on cardboard
Donated through the Australian Government's Cultural Gifts Program by John Brown 2016

George and Vera Leichney
(Bush scene), n.d.
Hand coloured photograph
Donated through the Australian Government's Cultural Gifts Program by John Brown 2016



Nickolaus Seffrin
Tumblers III, 2009
 Chrome coated mild steel
 with applied bronze
 Image: Carl Warner

Carl McConnell
 b. 1926 d. 2003
Vases x 2 & Jug, n.d.
 Stoneware, various
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 John Brown 2016

Noel McKenna
 b. 1956
Crematorium Bus, 2014
 Enamel on glass
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 the Artist 2016

Noel McKenna
 b. 1956
The Condamine, 2014
 Enamel on glass
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 the Artist 2016

Noel McKenna
 b. 1956
Words from Johnno, 2014
 Enamel on glass
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 the Artist 2016

Harry Memmott
 b. 1921 d. 1991
Brookfield, n.d.
 Oil on cardboard
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 John Brown 2016

Harry Memmott
 b. 1921 d. 1991
Pots x 2, n.d.
 Glazed earthenware
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 John Brown 2016

Stephen Nothing
 b. 1962
*Jewel of Highgate Hill 1
 and 3*
 Oil on canvas on board
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 the Artist 2016

Stephen Nothing
 b. 1962
Jewel of Highgate Hill 2
 Oil on canvas on board
 Purchased February 2016
 (not previously
 acknowledged)

Ryan Presley
 b. 1987
*Blood Money - 10 Dollar
 Note - Oodegeroo
 Commemorative*, 2014
 Adhesive reproduction
 Purchased 2016

Ryan Presley
 b. 1987
*Blood Money - Infinite
 Note - Dundalli
 Commemorative*, 2016
 Synthetic polymer paint
 and gold leaf on hoop pine
 Commissioned by
 Museum of Brisbane 2016

Nickolaus Seffrin
 b. 1931
Tumblers III, 2009
 Chrome coated mild steel
 with applied bronze
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 the Artist 2016

Vincent Sheldon
 b. 1985 d. 1945
St John's Cathedral, n.d.
 Etching
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 John Brown 2016

Frank de Silva
 b. 1913 d. 1981
Woolloowin Station, n.d.
 Oil on board
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 John Brown 2016

P.S Templeton
 b. 1875 d. 1971
The Brisbane River, n.d.
 Watercolour
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 John Brown 2016

Carl Warner
 b. 1965
*I will support you forever
 and ever #1- #12*, 2012
 Lambda prints
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 the Artist 2016

E.S Watson
*Old Observatory,
 Brisbane*, n.d.
 Etching
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 John Brown 2016

Unknown Artist
Brisbane 29 March 1919,
 1919
 Watercolour
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 John Brown 2016

**OBJECTS &
 MEMORIBILIA**

*120 Photo Views Brisbane,
 Queensland by J.H
 Thompson*, c. 1899
 Tourist publication
 Purchased 2016

*A Souvenir of beautiful Mt
 Coot-tha Brisbane*, c. 1950
 Fold-out souvenir
 postcard booklet
 Gift of Judith Iles 2016

*Bicycle: poem by David
 Malouf, illustrated by Noel
 McKenna*, 1993
 8-page book x 2
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 the Artist 2016

*Brisbane and The Gold
 Coast: in natural colour by
 Frank Hurley*, c. 1960
 22-page coloured booklet
 Gift of Paul Schirmer 2016

Cane Toad Times,
 c. 1984 - 1990
 Magazines, 16 copies
 Gift of Julie Guy 2017

*Ceramics bearing
 representations
 associated with Moreton
 Bay*, c. 1930s-1950s
 Earthenware dishes x 3
 Gift of Bruce and Kathryn
 Heiser 2016

*Brisbane: 8 postcards of
 Brisbane as it was in the
 early 1900s*, n.d.
 Packet of 8 Postcards x 2
 Gift of Kathryn Vychelle
 Golinski in memory of
 Peggy Robbin Golinski
 (nee Fulton) 2017

*Plaques with depiction of
 Brisbane City Hall*, c. 1940
 Oil painting on
 Beechwood plaque x 2
 Purchased 2016

*The Album of Brisbane
 Views*, c. 1890
 Booklet
 Purchased 2016

Indooroopilly Toll Bridge,
 c. 1936-1965
 Paper ticket booklets x 3
 Gift 2017

*Queensland Centenary
 commemorative bowl with
 Brisbane City Council
 Crest*, c. 1959
 Ceramic bowl made by
 Wembley Ware
 Gift of Julie Ann Oakes in
 memory of Shirley Mabel
 Oakes (nee Grenfell) 2017

EXHIBITION LOANS

OUTGOING LOANS

Douglas Annand

b. 1903 d. 1976

***Path through trees*, 1944**

Pen and ink, watercolour

Gift of Jim and Ronnie

McGillivray 1983

City of Brisbane

Collection, Museum of Brisbane

To Toowoomba Regional

Art Gallery, 1 September

2015 – 30 September 2016

Caroline Barker

b. 1894 d. 1988

***Untitled [life class model]*,**

c. 1925

Oil on canvas

Gift of the artist, 1982

City of Brisbane

Collection, Museum of

Brisbane

To S H Ervin Gallery,

7 January – 26 March

2017

Caroline Barker

b. 1894 d. 1988

***Poinsettias*, c. 1940**

Oil on canvas on card

Gift of Ken & Narelle

Peters 2012

City of Brisbane

Collection, Museum of

Brisbane

To S H Ervin Gallery,

7 January – 26 March

2017

Elisabeth Cummings

b. 1934

***Studio*, 2000**

Oil on canvas

Gift of Mr Peter Jackson

2008

City of Brisbane

Collection, Museum of

Brisbane

To Drill Hall Gallery,

16 February – 2 April 2017

Followed by S H Ervin

Gallery, 9 May – 26 July

2017

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 until 1 March

2020

Ink Remix: Contemporary art from mainland China, Taiwan and Hong Kong

16 September 2016 – 19

February 2017

14 lenders, 42 items

Robert Andrew: Our mutable histories

3 March – 16 July 2017

1 lender, 3 items

Sit. Pose. Snap. Brisbane Portrait Photography 1850-1950

24 March – 30 July 2017

6 lenders, 434 items

CONSERVATION

***Letters Patent granting the Coat of Arms for the City Brisbane*, 1947**

Pen and ink and gouache

on vellum

City of Brisbane

Collection, Museum of

Brisbane

Marian Drew

b. 1960

***Passionate Longing*,**

c. 1997

Type C photograph

Purchased 1997

City of Brisbane

Collection, Museum of

Brisbane

INCOMING LOANS

The River: A history of Brisbane

April 2013 – 21 August

2016

3 lenders, 12 items

100% Brisbane

15 July 2016 – present

11 lenders, 25 items

Facing World War One: Stories of loyalty, loss and love

22 April – 28 August 2016

5 lenders, 14 items

Robert Brownhall:

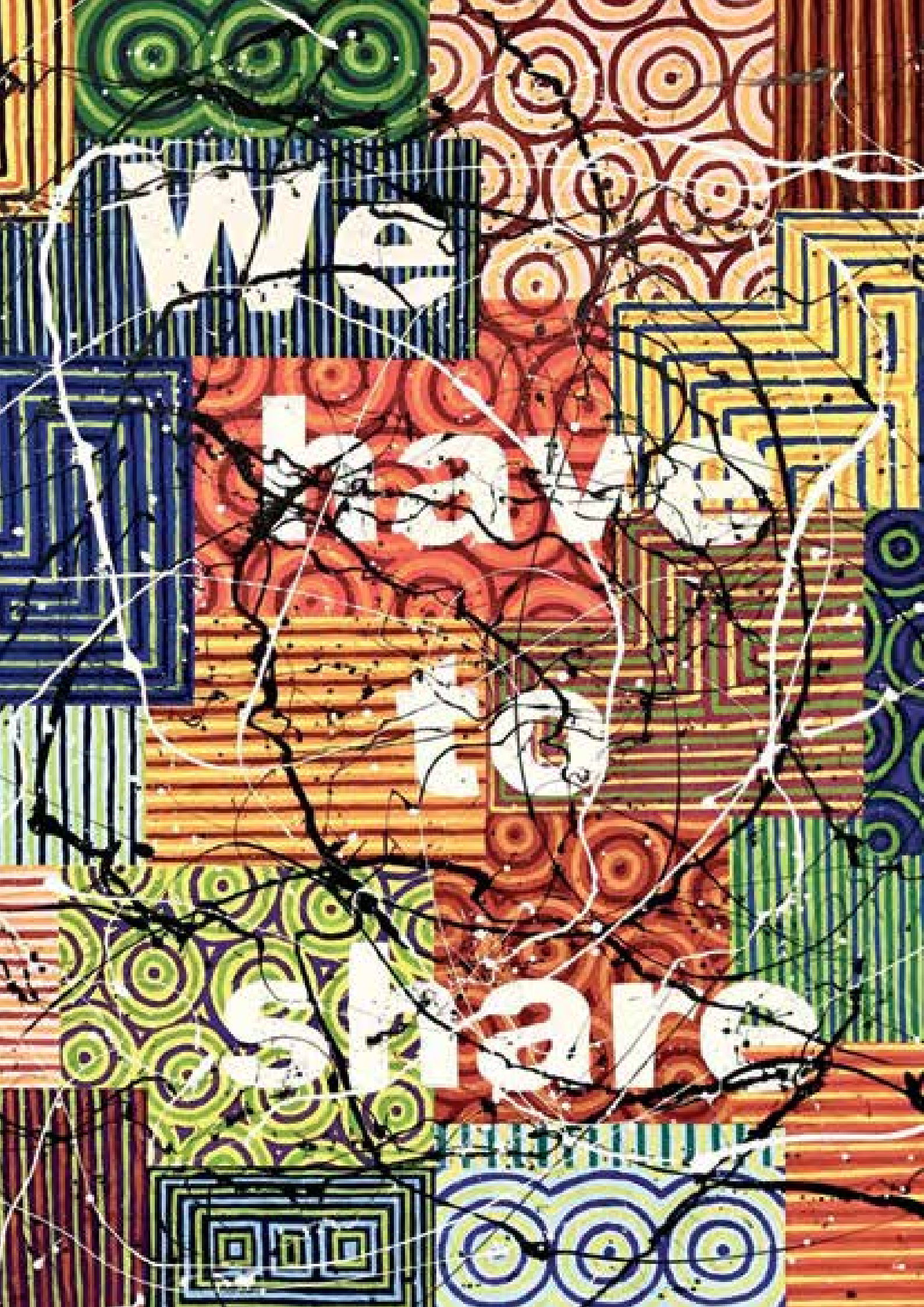
Brisbane Airport

Artist-in-Residence

1 August – 28 August 2016

1 lender, 31 items

Richard Bell
***Still...*, 2017 (detail)**
Synthetic polymer
on canvas





Visitors enjoying
Brisbane DNA
questions in 100%
Brisbane.
Image: Bryan
Crawford

SUPPORT



Paul Spiro, Robert Andrew and Renai Grace at the launch of Robert Andrew's *Our mutable histories*.
Image: Joanne Thies

The generous support the Museum receives from the community and corporate sector makes a difference to the hundreds of thousands of people who visit each year. It provides a place for them to enjoy rich cultural experiences that inform, educate and entertain.

The preservation of Brisbane's social and cultural heritage does not come without significant cost. Whilst the Museum is very fortunate to receive recurrent funding from Brisbane City Council, the realisation of its mission also requires strong philanthropic and corporate sector support.

The contributions of donors, partners, corporate members and funding bodies in 2016-17 has been invaluable

to the Museum's growth as a leading cultural institution in Brisbane, and the organisation's financial sustainability.

Growing community support comes at a critical milestone in the Museum's history. Under the leadership of new Director, Renai Grace, the Museum is enacting an ambitious three-year strategic plan to realise its mission to be recognised as a museum of national significance, integral to preserving Brisbane's cultural legacy and identity by inspiring curiosity, celebrating creativity and fostering belonging.

Over the next three years there will be increased efforts toward collaborations with artists, collectors, writers, curators and the community; the acquisition of new artworks; and

broadening community access to the Museum's offerings via touring programs and the digitisation of content. The Museum will look to the community to help it achieve these goals.

SPONSORS & PARTNERS

“Gadens Brisbane has a long and proud history of supporting the arts community and we would have to go a long way to find a better platform for showcasing Brisbane’s artistic and cultural heritage than Museum of Brisbane.”

Mitchell Murphy, Commercial and Marketing Manager, Gadens Brisbane

The Museum continued to seek partnerships with like-minded organisations who share its love for Brisbane. In 2016–17 the Museum welcomed new corporate partners and deepened relationships with founding partners.

Demonstrating their commitment to the community, the Museum continued to benefit from the generous support of partners **Audi Centre Brisbane** and **Gadens Brisbane**; Media Partner, **ABC Radio Brisbane**; Accommodation Partner, **Hilton Brisbane**; Merchandise Partner **Folio Books** and Event Partner, **Wine & Dine’m**.

In July 2016, the Museum celebrated the opening of the award-winning *100% Brisbane* exhibition with Presenting Partner, **Brisbane Airport Corporation**; Technology Partner, **Hitachi**; and Exhibition Supporters, **Liquid Interactive**, **Queensland Rail**, **JCDecaux** and **goa**.

YFG Shopping Centres and **The Confucius Institute at QUT** partnered with the Museum to bring to life *Ink Remix: Contemporary art from mainland China, Taiwan and Hong Kong*.

In 2016–17 the Museum also welcomed first time corporate partner, **Hutchinson Builders**, a 105 year-old Brisbane family business, which was the Presenting Partner for the popular exhibition *Sit. Pose. Snap: Brisbane Portrait Photography 1850–1950* which opened in March 2017.

The Museum’s ability to market and promote its programs was advanced with the support of **Avant Card**, **Bambrick Media**, **Entwined Solutions** and **Google**.

A review of the Museum’s corporate membership program in 2017 to make it more accessible and with exclusive venue hire privileges saw **Clayton Utz**, **Conrad Gargett**, the **Icon Group**, **International Education Services**, **NAB Private** and the **RACQ** join the membership ranks for 2017–18.

SPONSORS AND PARTNERS

100% BRISBANE

Founding Partner



Dedicated to a better Brisbane

Presenting Partner



Exhibition Supporters



Queensland Rail

JCDecaux

Technology Partner

HITACHI
Inspire the Next



This project is supported by the Australian Government through the Ministry for the Arts’ Catalyst — *Australian Arts and Cultural Fund*

creative
partnerships
australia

100% Brisbane is supported by Creative Partnerships Australia through *Plus!*

SIT. POSE. SNAP: BRISBANE
PORTRAIT PHOTOGRAPHY
1850-1950

Presenting Partner



INK REMIX: CONTEMPORARY ART
FROM MAINLAND CHINA, TAIWAN
AND HONG KONG

Exhibition Sponsors



A Canberra Museum and Gallery
touring exhibition



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

ROBERT ANDREW:
OUR MUTABLE HISTORIES

Museum Partner



MUSEUM PROGRAM PARTNERS

Museum Partner



Media Partner



Accommodation Partner



Event Partner



Merchandise Partner



CORPORATE MEMBERS

Brisbane Airport Corporation
Clayton Utz
Conrad Gargett
Icon Group
International Education Services
NAB Private
RACQ

PHILANTHROPY

“By giving to Museum of Brisbane, we are encouraging our city to look inward so that we are able to take a broader view of the world. More funding will increase our ability to tell our story, to reach out to others, and to seek a greater knowledge of who we are.”

Bruce Wolfe, Supporter,
Museum of Brisbane and
Managing Director,
Conrad Gargett

In 2016–17 the Museum was very fortunate to receive support from a growing number of donors including first-time donors, as well as loyal supporters whose invaluable year-on-year support provides for longer-term planning.

Highlights included the community's response to the call for support for the new Artist-in-Residence program, most notably a major gift from Tim Fairfax AC, the impact of which was the broadening of the program to offer four artist residencies each year.

The impact of Dr Paul Eliadis' magnificent gifting of the Easton Pearson Archive was transformative when coupled with his major gift towards the conservation of the more than 3,300 garments.

DONORS

Thaima Agnew
Anne Ambrose
Rona Arndt
Sallyanne Atkinson AO
Sally Birch
Cornerstone Properties
Keri Craig-Lee
Cr Peter Cumming
Frank & Ailbhe Cunningham
Katrina Devery
Dr Paul Eliadis
Eugene & Jennifer Esmonde
Tim Fairfax AC
Trevor Findlay
Marie Fisher
Renai Grace & Simon Koger
goa
Andrew Harper
Melanie Heley
David & Sue Henry
Jeff Humphreys
Vivienne Johnson
Alison Kubler
Doug Larsen
Gemma Larsen
Michelle Lee
Liquid Interactive

The Hon. Justice J A Logan RFD
Trevor Love
Jill Martin & Heath Murray
Tess Maunder
Alix Perry & Nick McCallum
Morgans Foundation
David & Veronica Muir
John & Frances Munro
Betty Newell
Amanda Nutt
Kathleen Parer
Ray Pini
Plate Marketing
Vanessa Pye
Eileen Reilly
Rosie Russell
Lubi Thomas
Penelope Thorpe
Russell Turner
Andrew Tynan
Jane & Michael Tynan
Bruce Wallis
Rodney Wetherell
Margaret Williams
Warwick Williams

TRUSTS AND FOUNDATIONS



Opening event for
Scenes of our city.
Image: Joanne Thies

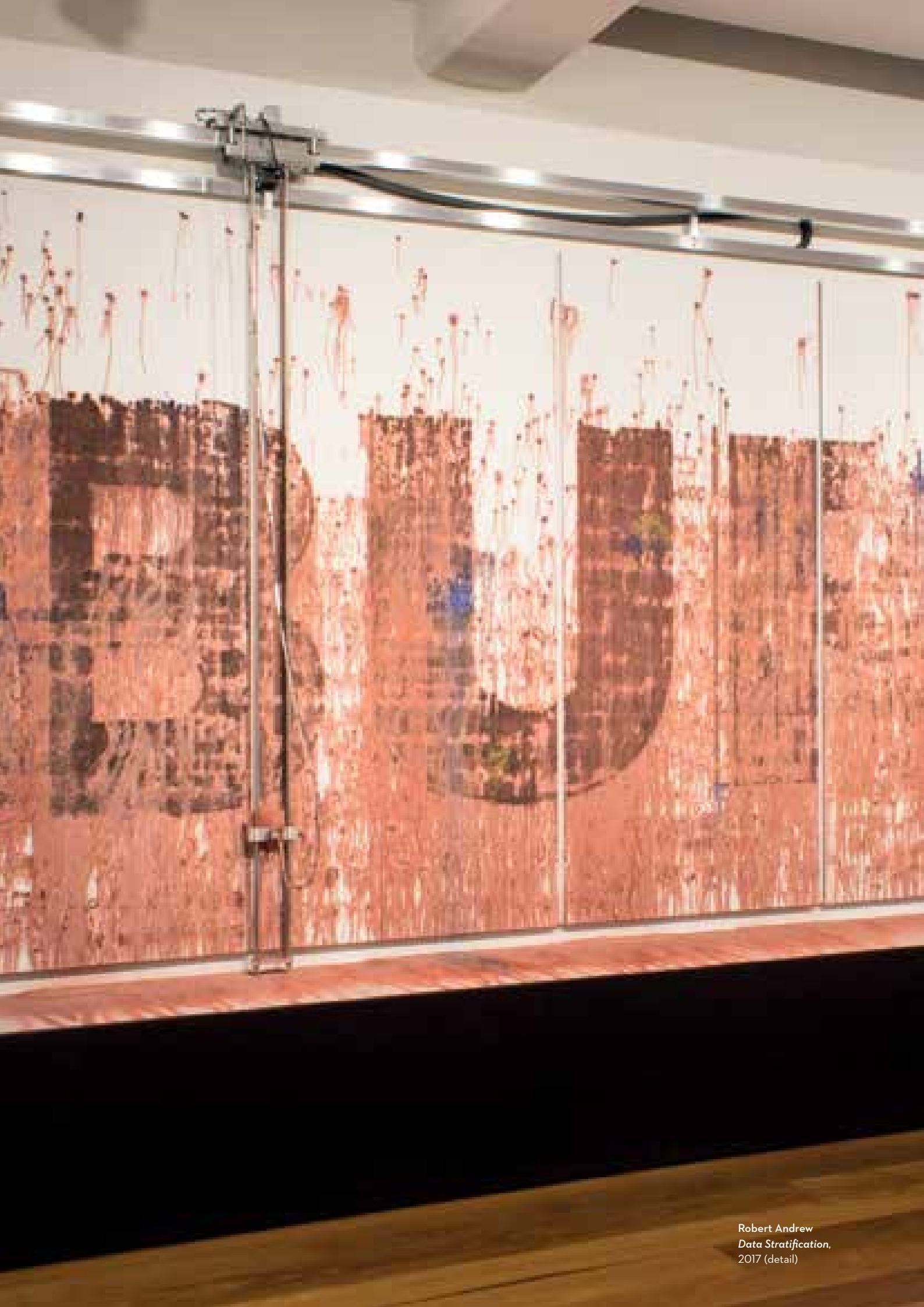
Funding in the form of grants from government as well as philanthropic trusts and foundations remains an important source of revenue.

In 2016–17 the Museum successfully applied for funding from the Australian Government’s Department of Communications and the Arts. A grant from the Indigenous Languages and Arts program supported the Museum’s very popular ‘Indigenous Culture Learning Program’, whilst a Catalyst grant contributed to *100% Brisbane*.

The Queensland Government supported *Ink Remix: Contemporary art from mainland China, Taiwan and Hong Kong* through Arts Queensland’s Queensland Arts Showcase Program whilst the Arts Leverage Program

provided matched funding for private sector sponsorship and donations.

The Museum was also grateful for the grant received from the Gambling Community Benefit Fund which will support the purchase of a humidifier to provide improved environment control.



Robert Andrew
Data Stratification,
2017 (detail)

FINANCIAL SUMMARY

The consolidated results of the consolidated entity recorded a surplus for the year amounting to \$2,923,553 (2016: deficit of \$63,858).

The Museum of Brisbane Trust is set up for the receipt of gifts and bequests and this significant surplus is a result of a single non-cash donation valued at \$2,610,772. The Company also recorded a surplus to enable reserves in anticipation of expenditure commitments during the 2017-18 financial year, including refurbishment of the Museum entry area, maintenance of the collection and leave entitlements.

The consolidated financial result for the year is as expected by the Board of Directors. During this period, Museum of Brisbane also exceeded its generated income targets and increased its return on income generating activities through sponsorship, cash donations and education programs.

MUSEUM OF BRISBANE TRUST

ABN 70 514 947 142

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2017

	2017	2016
	\$	\$
REVENUE		
Artwork Donations	2,775,015	560,610
Philanthropy	147,575	39,118
Donations	9,667	8,051
Interest	321	1,426
Total Revenue	2,932,578	609,205
Less: expenses		
Acquisition Costs	40,163	1,150
Accounting and bookkeeping fees	5,500	-
Bank & Credit Card Charge/Fees	61	313
Museum of Brisbane Service	-	10,000
Philanthropy Expenses	810	-
Other expenses	2,995	91
Total Expenses	49,529	11,554
Other comprehensive income:		
Increase in asset revaluation surplus	21,732	-
Total comprehensive income	2,904,781	597,651

STATEMENT OF FINANCIAL POSITION

As at 30 June 2017

	2017	2016
	\$	\$
ASSETS		
Current Assets		
Cash and cash equivalents	121,950	41,116
GST receivable	982	8,093
Total current assets	122,932	49,209
Non-current Assets		
Artwork and collectibles	3,461,804	630,746
Total non-current assets	3,461,804	630,746
Total Assets	3,584,736	679,955
Unitholders' Equity		
Units	10	10
Retained surplus	3,562,994	679,945
Asset revaluation surplus	21,732	-
Total equity	3,584,736	679,955

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 2017

	2017	2016
	\$	\$
REVENUE	8,756,298	5,708,103
Less: expenses		
Employee benefits expense	2,778,734	2,548,839
Audience development expenses	1,141,273	1,211,001
Program (exhibition) expenses	473,895	757,246
Lease expense	679,985	738,514
Minor equipment	74,282	23,249
Collection management	30,824	26,538
Depreciation and amortisation expenses	103,196	104,938
Internet webhosting expenses	82,181	113,621
Other expenses	468,375	248,015
Total Expenses	5,832,745	5,771,961
Total comprehensive income	2,923,533	(63,858)
Other comprehensive income:		
Increase in asset revaluation surplus	21,732	-
Total comprehensive income for the year	2,945,285	(63,858)

CONSOLIDATED STATEMENT OF FINANCIAL POSITION

For the year ended 30 June 2017

	2017	2016
	\$	\$
ASSETS		
Current Assets		
Cash and cash equivalents	871,715	943,242
Receivables	9,630	191,434
Other assets	70,281	54,943
GST receivable	23,411	8,093
Total current assets	975,037	1,197,712
Non-current Assets		
Property, plant and equipment	4,086,439	1,354,546
Total non-current assets	4,086,439	1,354,546
Total Assets	5,061,476	2,552,258
LIABILITIES		
Current Liabilities		
Payables	336,228	700,607
Provisions	92,350	144,385
Other liabilities	90,000	109,653
Total Current Liabilities	518,578	954,645
Total Liabilities	518,578	954,645
Net Assets	4,542,898	1,597,613
EQUITY		
Share capital	1	1
Unitholder's capital	10	10
Asset revaluation surplus	21,732	-
Retained earnings	4,521,155	1,597,602
Total Equity	4,542,898	1,597,613

BOARD OF DIRECTORS AND STAFF

MUSEUM OF BRISBANE BOARD

The 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 and Museum of Brisbane Trust. The Board is also responsible for ensuring compliance under the *Corporations Act 2001 (Cth)* and that all other applicable laws are met.

The Board met nine times during the year.

NAME	ROLE	MEETINGS ATTENDED
Sallyanne Atkinson AO	Chairman	9
Andrew Harper	Member	9
Jeff Humphreys	Member	8
Alison Kubler	Member	6
Chris Tyquin	Member	6
David Askern	Company Secretary	7



Museum of Brisbane Board
Image: Simon Woods

FINANCE, GOVERNANCE AND 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 six times during the year

NAME	ROLE	MEETINGS ATTENDED
Andrew Harper	Chairman	6
Sallyanne Atkinson AO	Member	5
Chris Tyquin	Member	5
David Askern	Company Secretary	4

STAFF

(As at 30 June 2017)

Director Renai Grace	Marketing and Communications Manager Jill Martin	Digital UX & Technology Coordinator Frank Casablanca	Customer Service and Retail Officers Dominique Baines Melissa Bockelmann Stephanie Bonel Katrina Chambers Anna Deuble Domenica Hoare Natalie Jackson Zoe de Plevitz Brian Odgen Erola Prat Ibanez Greg Sikich Laura Tabrett Katharine Vacca Megan Wolthers
Executive Coordinator Alix Perry	Marketing Coordinator Brianna Mackey	Audio Visual Technician Juan Lu Perez Lopez	
Finance, HR & Retail Manager Melanie Heley	Media Coordinator Jaala Alex	Design & Production Coordinator Jamie Spiers	
Product Development Coordinator Lucy-Belle Rayner	Audience Manager Melissa Western	Exhibition Casuals Sam Bailye Tony Eichmann Jad Laraway Daniel Sala David Shackleton Ben Werner	Education and Events Officers Lisa Fuller Suzie O'Neill Nadine Schmolli Renata Buziak
Admin Support Assistant Jane Grais	Engagement & Learning Manager Georgie Sedgwick	Operations Manager Amanda Nutt	
Collection Manager Kathryn King	Public Programs Coordinator Hilary Coulter (Maternity Leave)	Visitor Experience Operations Supervisor David West	
Collection Assistant Sharyn Watson Rebekah Manning	Learning Coordinator Phoebe Connor		
Curator Phillip Manning	Development Manager Vivienne Johnson		
Assistant Curator Melinda Gagen	Development Coordinator Gemma Larsen		
Assistant Curator Madeleine Johns			



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