

MUSEUM  
OF  
BRISBANE



2017  
18

Annual Report





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One Million Stars  
Image: Lauren Panrucker

## LORD MAYOR'S MESSAGE



Lord Mayor  
Graham Quirk

Regularly, as I go about my day at City Hall, I encounter groups of students or visitors on a Museum of Brisbane tour admiring the architecture and learning about the many personalities that have walked City Hall's corridors over the past 90 years.

These encounters are always a highlight of my day. Sharing and celebrating the history, stories, art and artists of the city is a passion the Museum and I share.

So, I am overjoyed visitation to the Museum grew by a phenomenal 25% over the past 12 months. The 362,150 visits is an audience record for the Museum and shows more and more people are discovering this cultural jewel on the third floor of City Hall.

As the past year's programming at the Museum has revealed, the Brisbane of today has been shaped by the rich cultural history of the Traditional Owners of this land, our short but influential period as one of the British Empire's most brutal penal settlements and the generations of individuals, families and organisations that have left enduring legacies.

Li Cunxin, Artistic Director of Queensland Ballet, is among those to have had a transformative impact on the city. *Mao's Last Dancer the Exhibition: A Portrait of Li Cunxin*, Museum of Brisbane's first ticketed exhibition, celebrated Li's inspirational story, but also revealed his influence in raising the city's cultural profile across Australia and the wider Asia-Pacific Region – helping transform Brisbane into Australia's New World City.

The exhibition received amazing feedback from visitors, many of whom returned multiple times. This success prompted a request from Melbourne's Immigration Museum to tour the exhibition to Victoria – the first interstate tour for Museum of Brisbane.

But perhaps my favourite project undertaken by the Museum this past year was the *One Million Stars* installation in King George Square for Festival 2018 during the Commonwealth Games. Featuring hand-woven stars created by thousands of people across the Commonwealth, the installation was a symbol of peace and hope in the civic heart of our city. More than 300,000 people viewed the

installation and it was one of the most photographed and shared images of the Commonwealth Games and supporting events.

My congratulations to the Board of Directors, chaired by Sallyanne Atkinson AO, Director Renai Grace and the entire team at Museum of Brisbane. I look forward to another year of bold, engaging exhibitions and events that inspire and celebrate our city and its people.

My sincere thanks to the Museum's many partners, sponsors and donors for their investment in the cultural life of our city through their support of Museum of Brisbane. This support adds to the vibrancy and expression of our community and is essential to the Museum's ongoing success.

The Right Honourable,  
Lord Mayor of Brisbane,  
**Councillor Graham Quirk**

# CHAIRMAN'S INTRODUCTION



Sallyanne Atkinson AO,  
Chairman  
Image: Justine Walpole



Kite Wishes activity held during *Mao's Last Dancer the Exhibition*.  
Image: Lauren Panrucker

It is with the greatest pleasure that I present this account of a milestone 12 months for the Museum.

Record visitation, our first touring exhibition, our first ticketed exhibition, our first major public art installation, an inaugural artwork appeal, and the doubling of the size of our school holiday audience....all happened this year.

Museum of Brisbane fulfilled its mission of telling the stories of the city with a bold vision, interactive content, rigorous research and a deep commitment to community engagement.

The independent research and online rating platforms that uniformly rated visitors' experience of the Museum as 'excellent' are evidence that our exhibitions, tours, public programs and events are exceeding the expectations of our ever-growing audience.

This past year was the first program delivered by Director Renai Grace. Renai has shown great leadership in repositioning the Museum as a contemporary, family-friendly space reflecting the open and optimistic nature of Brisbane itself.

The greater engagement of artists through the Artist-in-Residence program, generously supported by Tim Fairfax AC, and the commission of new works, as well as the strong presence of writers, musicians, historians, dancers and many other creatives through our varied public programs have injected an exciting energy into the Museum.

It has given me great satisfaction to see the Museum delivering such a diverse series of conversations and events for new and existing audiences.

As Brisbane undergoes major development and significant structural and demographic change over the

next five years, the role of the Museum has never been more important.

We play a central part in assisting the city's residents to understand their community and their history. We bring people together for shared experiences, improved understanding and to celebrate our diversity. The appointment this year of Aboriginal Elder Raelene Baker as an advisor to the Museum has been an invaluable addition, and we are grateful for the ongoing and generous support and guidance we receive from Brisbane's Traditional Custodians.

It was also a privilege for us to work closely with Li Cunxin during the curation and presentation of *Mao's Last Dancer the Exhibition: A Portrait of Li Cunxin* that told of his journey from Beijing to Brisbane. Li shared his most intimate stories and possessions with our curatorial team, quite literally taking pictures from the walls of his home, and this

close partnership resulted in a stunning exhibition.

Of course, none of this would be possible without the great support we receive from our founding, and most significant partner, Brisbane City Council. I am particularly grateful for the strong personal support we receive from Lord Mayor Graham Quirk, Councillor Peter Matic, current Chair of Council's Lifestyle and Community Services Committee, and former Chair Councillor Matthew Bourke.

The Museum is also fortunate to be generously supported by many sponsors and donors. Our major partners Brisbane Airport Corporation, Brisbane Markets and St Baker Energy Innovation supported the exhibitions *100% Brisbane*, *Tastes like Sunshine* and *Mao's Last Dancer the Exhibition* respectively, introducing thousands of visitors to the history, art and identities of the city.

We also greatly enjoyed our collaboration with Gadens Brisbane for the inaugural Gadens Artwork Challenge, an acquisition campaign that supported the purchase of Judy Watson's *water dragon* and the commission of a new work from Sam Cranstoun.

Special thanks also goes to JC Decaux, Hilton Brisbane, Wine & Dine'm, ABC Radio Brisbane, Weekend Edition and Folio Books.

My final thanks are for my fellow Directors: Chris Tyquin, Andrew Harper, Jeff Humphreys, Alison Kubler and Company Secretary Shannon Brandon for their valuable advice, support and guidance. I would also like to thank David Askern, who retired from his role as Company Secretary.

It is my pleasure and privilege to be Chairman of Museum of Brisbane. My congratulations to the entire Museum team, our many partners

and collaborators and I look forward to an equally successful year of exhibitions, tours and events in 2018-19.

**Sallyanne Atkinson AO**  
Chairman



'He could pirouette 10-12 times and stop on a dime, suspended as if held by a string. Perfect, calm and uninterrupted silence. You could feel the audience holding their breath.'

Elizabeth Bigelow (nee Mackey), 2017

Mao's Last Dancer  
the Exhibition.  
Image: Jono Searle

## DIRECTOR'S REVIEW



Renai Grace,  
Director  
Image: Russell  
Shakespeare

In 2017-18 Museum of Brisbane collaborated with artists, reflected upon our city's contemporary identity, and explored Brisbane's history. And most importantly, we inspired curiosity and creativity.

We delivered one of our largest and most dynamic programs yet, including 18 exhibitions, collaborative projects, studio residencies, public and education programs and tours.

The Museum partnered with over 100 individuals, businesses, arts organisations and lead agencies to research, curate and present this program. Our partnerships with Festival 2018, BrisAsia Festival, Anywhere Theatre Festival, Brisbane Open House, Asia Pacific Architecture Forum and Maiwar, demonstrate the Museum's capacity to deliver a successful and encompassing program that reflects the diversity of culture and arts practice in our city.

During the year, Museum of Brisbane appointed Raelene Baker as our Indigenous Advisor. We value Raelene's counsel as we continue to collaborate with Aboriginal and Torres Strait Islander artists and communities

in the development of our exhibitions and events.

The year saw a significant increase in visitor numbers with a record-breaking 362,150 up from 290,538 in 2016-17, surpassing all previous years. Visitors experienced a diverse program of exhibitions that referenced key historical moments and introduced new ways to interact and engage with art. We explored our city's food stories, convict histories, the urban Indigenous art movement of the 1980s, and celebrated the incredible life of Li Cunxin, Artistic Director of Queensland Ballet. Our exhibitions have re-evaluated local histories, perceptions of identities, and how we see ourselves and each other.

*Tastes like Sunshine* explored the city's relationship with food production and cultural influences through contemporary art. Local artist Elizabeth Willing was commissioned to create a site-specific installation inspired by native foods and early colonial food culture. This work was recently recreated for the 2018 Melbourne Art Fair. The exhibition extended to interviews with local chefs and a campfire inspired marshmallow wall. *Tastes like Sunshine* also included

a community project led by contemporary artist Carol McGregor. Carol collaborated with 25 Aboriginal artists to record their traditional gathering stories on a series of possum skin cloaks. This exhibition was generously supported by Brisbane Markets to celebrate their 100-year anniversary. In telling 'Brisbane's abundant food story', our program extended to include a long lunch in the Dome Lounge, market tours and farm visits in the greater Brisbane region. Continuing the theme across the Museum, the exhibition *Harvest to Hearth* included a selection of works from the Museum of Brisbane Collection that celebrated the domestic origins of Brisbane's food culture. We also engaged local designers Inkahoots to challenge our ideas through *Food Futures*, an interactive space that asked visitors to consider their relationship to food and the impacts of their choices.

*Mao's Last Dancer the Exhibition: A Portrait of Li Cunxin*, our first ticketed exhibition, was an ambitious project realised over a 12-month period and only made possible due to the incredible generosity of Li Cunxin, his family and friends. The Museum's



Artist Elizabeth Willing drawing in chocolate for the exhibition *Taste like Sunshine*. Image: David Kelly



*One Million Stars* installation, King George Square.

team were fortunate to be welcomed into his private life to curate an exhibition that explored his childhood through to today, recognising his significant contribution to Brisbane's cultural landscape. Our team worked closely with Queensland Ballet, Houston Ballet, Australian Ballet, Tulsa Ballet and local dance organisation Ausdance to secure object loans and design events that inspired new audiences. This exhibition was made possible by the support of the St Baker Energy Innovation Fund. Building upon the success of *Mao's Last Dancer the Exhibition*, we negotiated a touring exhibition to the Immigration Museum, Melbourne – a first for the Museum.

Continuing the themes of *Mao's Last Dancer the Exhibition*, the Museum commissioned contemporary artist Anne Scott Wilson to reflect upon her life as a ballet dancer in the exhibition *Every Day I Wait*. We also curated a selection of works from the Museum of Brisbane Collection in *Journeys into the Asia-Pacific* which shared local artists' connections to the Asia-Pacific region.

Our latest exhibitions – *Life in Irons: Brisbane's convict stories*, *Gentle*

*Northerly: The Reimagined Queenslander*, *Voice in Action* and *BRISTOPIA* – explore Brisbane's past and present. Cumulatively, they invite visitors to reflect on the past, share their values about our city and create their own future Brisbane identity.

*Life in Irons: Brisbane's convict stories* is a collaboration with Queensland State Archives, industry experts Dr Jennifer Harrison and Dr Ray Kerkhove and private collectors. The exhibition includes rare documents listed on the UNESCO Australian Memory of the World Register and provides insight into the parallel histories of Aboriginal people and the Moreton Bay penal colony. The Museum partnered with Liquid Interactive to bring to life the untold stories of 25 individuals from the colony. The exhibition includes a new photographic series by internationally renowned, contemporary Indigenous artist Danie Mellor and an immersive soundscape by Lawrence English. The soundscape was recorded in locations around Brisbane to emulate the haunting, dense and harsh environment of the time.

The Museum fulfilled our strategic goals to expand our reach beyond City Hall by partnering with the Queensland Government and Brisbane City Council to present *One Million Stars*, a major public art installation in King George Square and BNE DESIGN market for Festival 2018, as part of the Gold Coast 2018 Commonwealth Games. Over 300,000 visitors including her Royal Highness the Duchess of Cornwall experienced this moving public artwork.

One of our strategic priorities is to foster learning. In 2017, the Museum launched a new engagement and learning program. This program focused on learning for all ages and has been designed by our in-house educators to inspire creativity. Our family visitor numbers over the school holiday periods have also surpassed all previous years, and our education program has increased by 11%. Our focus over the next 12 months will be to increase the accessibility and reach of our education program to disadvantaged schools.

In supporting the ecology of our city's cultural identity, over 126 local artists

were engaged to deliver public programs in 2017–18 which is a 159% increase from 2016–17.

In 2017, the Museum launched an Artist-in-Residence program. Five artists: Elysha Rei, Yannick Blattner, Arryn Snowball, Lincoln Austin, and Camerata – Queensland's Chamber Orchestra, have each spent a month in residence creating a new body of work. The open-door studio invites visitors to engage with the artist and discuss their practice. Tim Fairfax AC and Museum donors generously supported this program which will continue throughout 2018–19.

With the recent transformational gift of the Easton Pearson Archive, the Museum's Collections Team has established policies and procedures to support the Archive and commenced work on the rehousing, conservation and digitisation of the 3,300 garments. They have also been busy preparing for our first major exhibition. Training and consultation with experts in the field of textile conservation have commenced with conservator, Louise McCullagh. The Museum's Curatorial and Collections Manager, Kathryn King, was also awarded a Gordon

Darling Professional Development travelling bursary to meet with textile collections teams at MAAS Sydney and NGV Melbourne to gain knowledge and learnings from their established processes.

The Easton Pearson Archive forms part of the Museum of Brisbane Collection. As an active collection, the Museum regularly includes objects and artworks in our exhibitions and loans items to other museums and galleries across Australia. The Collection acquires items through generous donations, purchases and special commissions for exhibitions.

The Museum reviews on an annual basis our policies and procedures. The Museum has recently embarked on the development of an organisational digital strategy, which places audiences at its centre. Further, an audit of infrastructure, resources, partners, programs and environment was completed, as well as a review of privacy and IT policies.

One of the goals of the Museum is to increase and diversify our revenue streams. This goal was achieved through the generous support of

individuals, businesses and foundations alongside an expanded retail offering, ticketed events and exhibitions. The Museum recognises the generous support from our founding partner Brisbane City Council, as well as project funding from the Queensland Government through Arts Queensland and Federal Government initiatives.

My thanks to the entire team at the Museum. They have all done an outstanding job and are energised by what is yet to come. Sincere thanks to the Board, partners and supporters in enabling the Museum to think and act boldly, share ideas and challenge perceptions to ensure memorable and insightful experiences for all our visitors.

**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

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

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

### 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.

### 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.

### 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.

## 2017-18 HIGHLIGHTS

**362,150** visitors to the Museum (25% increase from 2016-17)

**69,271** visitors up the Clock Tower

**11,555** tours conducted

**14,801** visitors toured City Hall (14.5% increase from 2016-17)

**18** exhibitions and **10** displays

**61** artworks and objects added to the Collection

**6834** students participated in learning programs

**179** engagement events totalling **13,549** participants

**300,000+** visitors to the *One Million Stars* installation

**4.5/ 5-star rating** and **#28 of 391** things to do in Brisbane on Trip Advisor

**19,443** enews subscribers

**298,321** sessions on the official Museum of Brisbane website

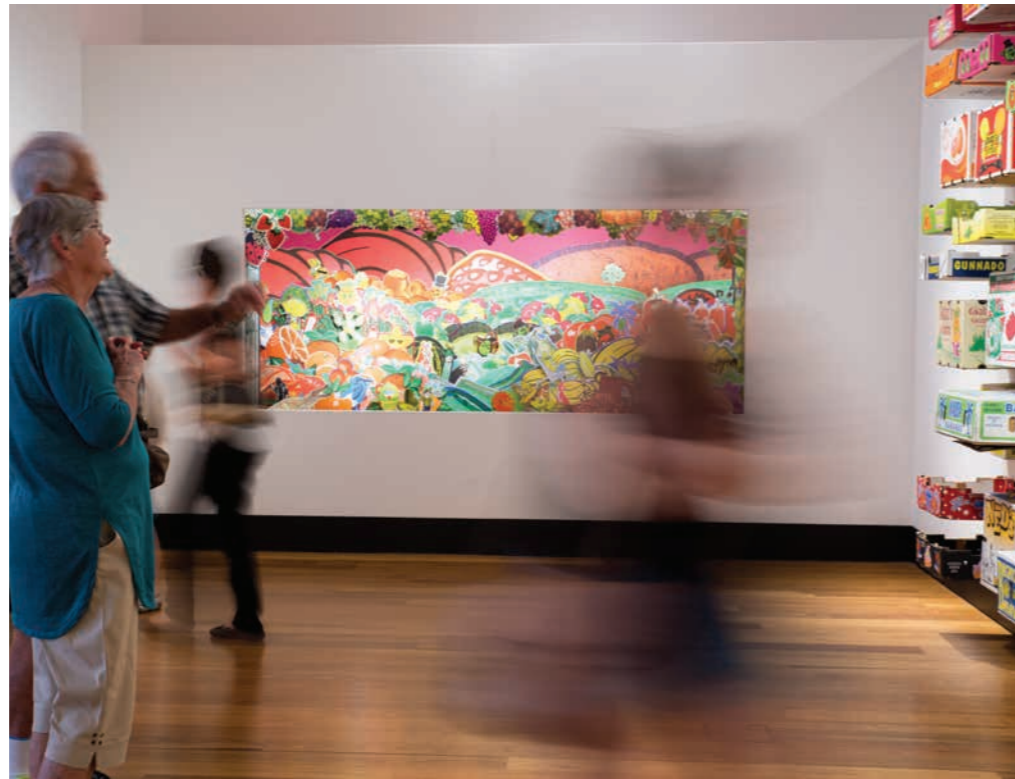
Significant increase in engagement on social media including **90%** increase on Instagram, **20%** increase on Facebook, **7%** increase on Twitter

Star string details from *One Million Stars*.  
Image: Michelle Xen

# AUDIENCE

## OVERVIEW

Sean Rafferty,  
*Market Place*, 2017  
from the exhibition  
*Tastes like Sunshine*.  
Image: Lauren  
Panrucker



2017-18 was an exceptional year for Museum of Brisbane. We welcomed a record 362,150 visitors through our doors, a 25% increase on the previous year and an 11% increase on 2014 when the popular *Costumes from the Golden Age of Hollywood* exhibition drew unprecedented crowds. A daily average of 1,003 people visited exhibitions, joined guided tours, attended public programs, and experienced education events with a record number of those visitors taking part in our Clock Tower tours.

2017 saw the Museum implement its first-ever ticketed exhibition with *Mao's Last Dancer the Exhibition: A Portrait of Li Cunxin*. The exhibition welcomed over 20,000 visitors and provided the Museum with an exceptional opportunity to contact, segment and analyse our audiences and their interest areas. Post-event surveys revealed that 86% of survey respondents would be very likely to recommend the exhibition to others. Comparatively, Morris Hargreaves McIntyre (MHM) research based on data from daily surveys of Museum visitors, revealed that there had been a 6% increase (58%) overall of visitors who 'definitely' plan to

recommend the Museum compared to 2016-17. We look forward to continue to galvanise this intent into action through targeted communications and the development of a loyalty program in the coming financial year.

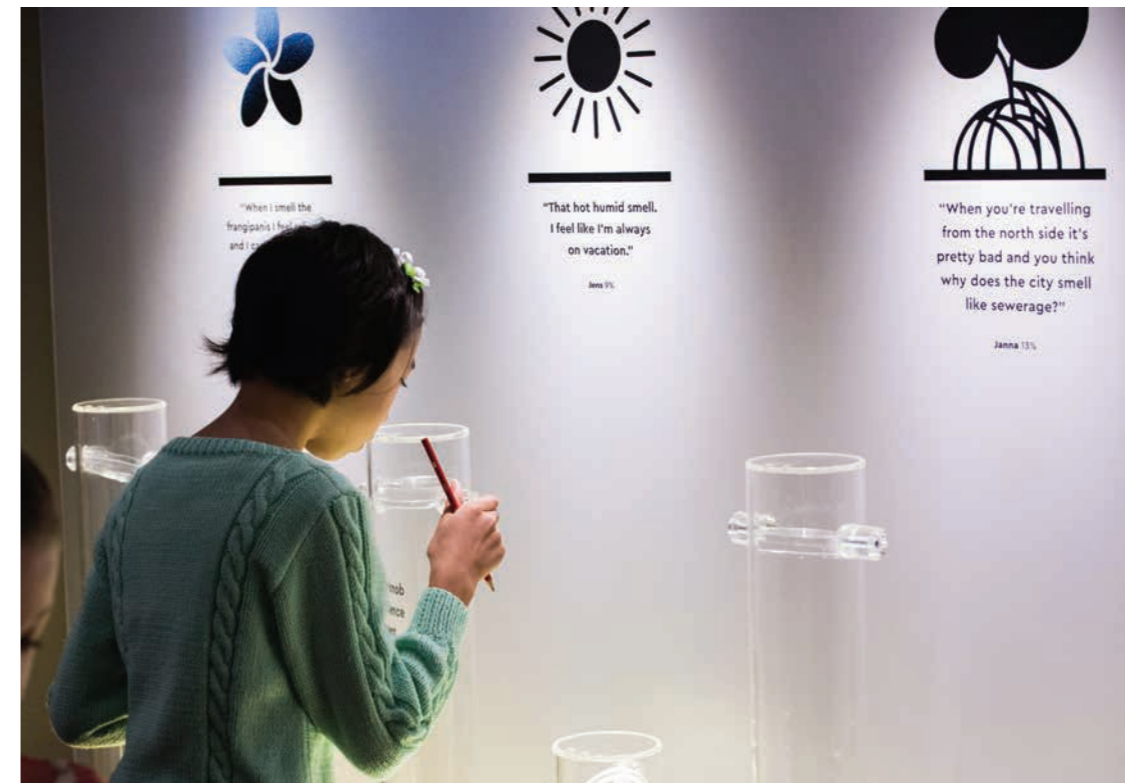
MHM surveys also revealed a sustained representation of the Expression culture segment which is characterised by a focus on community and family, sitting at 43% of our audience. The Essence segment saw the steepest growth rate with the number of visits in real figures rising by 83%. Essence is a particularly valuable audience, their arts and culture consumption is significant, as is their potential for advocacy and philanthropic support of the arts. The Essence segment is also the most likely to be a regular visitor, making a repeat visit within 12 months.

The number of overseas visits was at a record high in 2017-18, representing an estimated growth in real terms of 142%. Domestic visits from outside Brisbane also increased. Interstate visits were at a five-year high, following sustained growth that's seen the number of wider Australian visits more than double over the past

five years. The increase in tourism reflects the tourist economy environment, with domestic and inbound tourism levels both at a record high. It also reflects the Museum's marketing activity which has seen a focused effort in reaching international tourists over the past year.

In September 2017, we also undertook a review of our data collection methods in consultation with MHM, which resulted in a tailored training session for our Visitor Experience Team to ensure that survey collection is based on a randomised approach methodology. As a result, we have seen a decrease in reported levels of local visitation and a spike in international visits. We look forward to reviewing the 2018-19 results as this revised approach to data collection may more accurately reflect the breakdown of our visitors and audience.

Demographically, we have seen our family audience make-up remain at 19%. However, we have seen an estimated 30% increase in real terms as we continue to position the Museum as a provider of accessible and high-quality family offerings. *Mao's*



Scents of the City  
in 100% Brisbane.  
Image: Lauren  
Panrucker

*Last Dancer the Exhibition* appears to have influenced a reorienting towards a female skew (which has traditionally been more pronounced) with over 8 in 10 visits to this exhibition made by respondents identifying as female.

2017-18 delivered highly satisfying experiences to visitors with satisfaction levels remaining stable with 70% rating their experience as absolutely excellent. We are also seeing visitors increasingly surprised at how much they enjoyed their time at the Museum, with their experience outweighing their expectations. This finding coincides with many visitors being drawn into the content at a greater depth than they expected, initially coming for social or entertainment reasons and leaving having learnt something new and having had an emotional or spiritual response. We 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.

Signage outside the building has had a significant impact on driving visits this

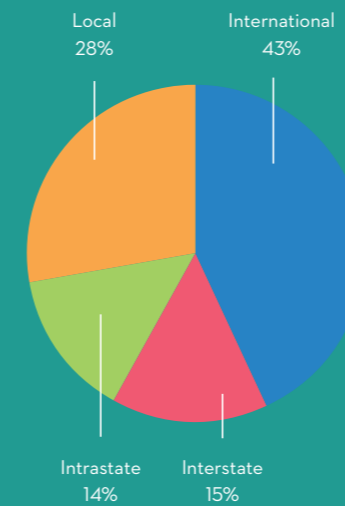
year with a 3% increase on 2016-17 across international, local, as well as local reactivated visits. Online sources increased from 31% to 39% on the previous year, indicating the Museum's online presence is growing in influence too. The Clock Tower continues to be the biggest attractor to the Museum but at a proportional decrease of 4% on the previous year highlights an increase in visitors coming to the Museum to see an exhibition or the Collection; revealing an encouraging trend towards an increase in profile for the Museum generally.



School holidays at the Museum.  
Image: Dylan Evans

## AUDIENCE DATA

### Visitor origins



### International audiences

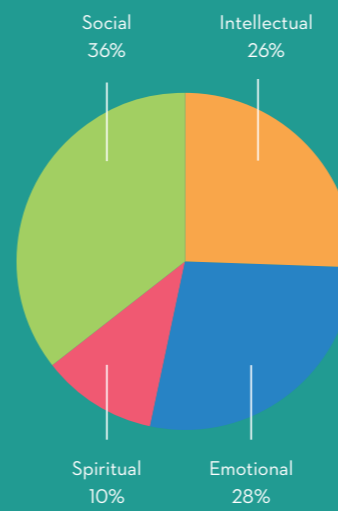


### Age

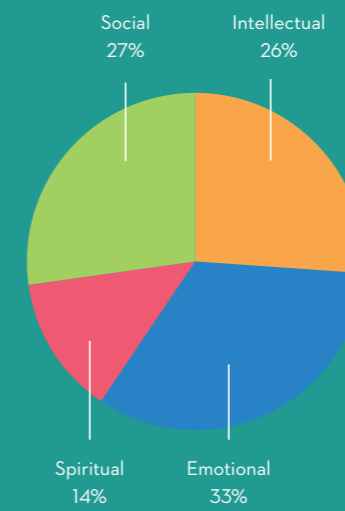


### Delivering deeper engagement

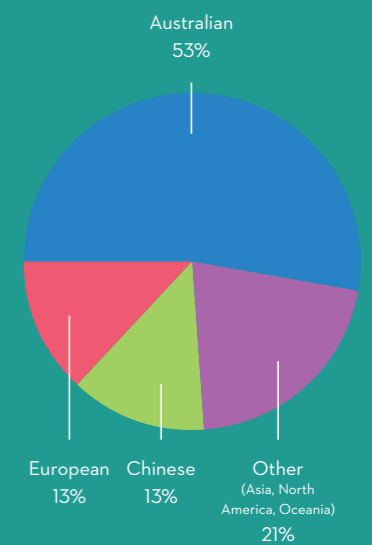
#### Main motivation



#### Main outcome



### Diverse local audiences





## EXHIBITIONS

### **100% Brisbane** 15 July 2016 – 28 October 2018

*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.

### **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. The exhibition also profiled selected works from Gadens Brisbane Collection.

*Scenes of our city* was presented as part of the Asia Pacific Architecture Forum.

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

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, and the

effect of language and forgotten histories.

### **Sit. Pose. Snap. Brisbane Portrait Photography 1850 – 1950** 24 March – 30 July 2017

Drawn from the private collection of Brisbane doctor, Marcel Safier, *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.

### **Our Collection: Harvest to Hearth** 21 July – 29 October 2017

Food and the domestic environment have long been a source of artistic inspiration for local artists from still life to detailed interior scenes. *Harvest to Hearth* featured a selection of works from the Museum of Brisbane Collection that celebrate the domestic origins of Brisbane's food culture. The featured artists were inspired by the production of food and its lifecycle including growing, harvesting, preparing and cooking.

### **Food Futures** 29 July – 29 October 2017

*Food Futures* featured interactive experiences that explored the impact of our food choices on us as individuals and the environment. Created by Brisbane

design innovators Inkahoots and featuring local designers Marc Harrison and KT Doyle, *Food Futures* took a light-hearted approach to a serious topic.

### **Tastes like Sunshine** 18 August – 12 November 2017

As a form of cultural expression, food has always inspired artists. *Tastes like Sunshine* challenged traditional still life and genre painting to awaken all the senses, conjuring up memories and revealing shared values through dynamic and large-scale art installations.

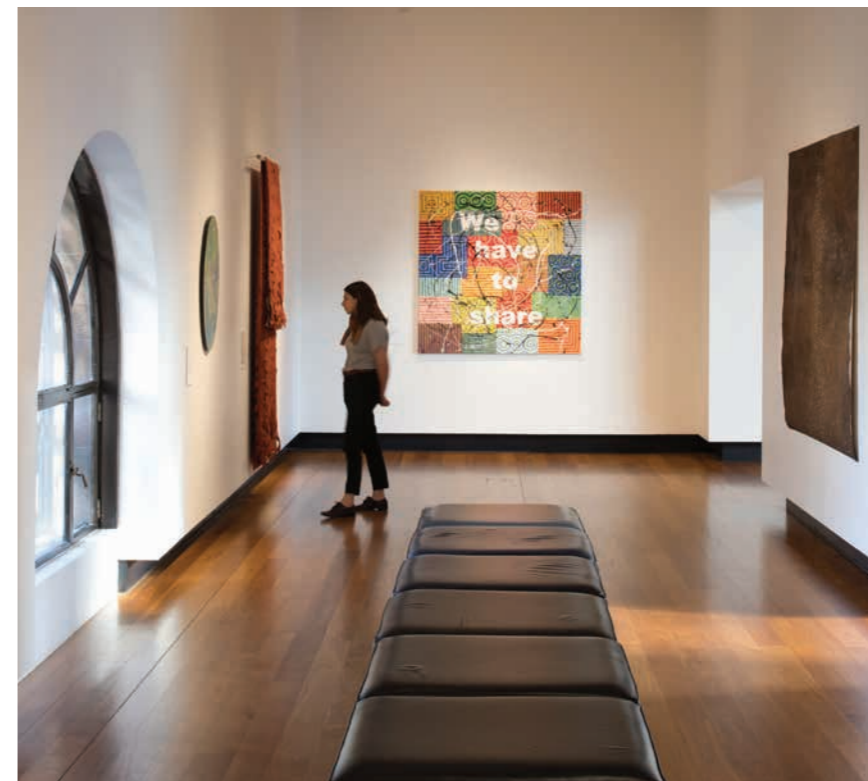
Featuring new artwork and installations by acclaimed artists Elizabeth Willing, Sean Rafferty and Carol McGregor, *Tastes like Sunshine* explored the concept of food as art, celebrated local produce and producers, and identified traditional food sources in and around the region.

### **Our Collection: Journeys into the Asia-Pacific** 3 November 2017 – 25 March 2018

Travel is a process of discovery as it brings to light different ways of seeing and experiencing life. Drawing on the Museum of Brisbane Collection, *Journeys into the Asia-Pacific* featured artists who have been inspired by the diverse and dynamic cultures and traditions of the Asia-Pacific. The artists were influenced by and spent extended periods of time in the Asia-Pacific, including China, Hong Kong, Japan, Korea, Vietnam, India, Indonesia, and the Solomon Islands.

Elizabeth Willing's works  
in *Tastes like Sunshine*.  
Image: Joanne Thies

*Mao's Last Dancer the Exhibition.*  
Image: Jono Searle



*Voice in Action*  
exhibition featuring  
works from the Museum  
of Brisbane Collection.  
Image: David Kelly

**Every Day I Wait: Anne Scott Wilson**  
11 November 2017 – 15 April 2018

Featuring two installation artworks by artist Anne Scott Wilson, *Every Day I Wait* explored both the agony and ecstasy of ballet – the momentary weightlessness in movement, underpinned by years of disciplined, elite athletic training.

The artwork *Every Day I Wait* featured internationally renowned dancer, Lisa Bolte who, like Wilson, studied ballet in Brisbane. Now based in Melbourne, Bolte was a distinguished soloist with the Australian Ballet. In this work, Anne reflected on the meaning of ballet, that for her, it triggered memories of the 'sheer exhilaration of training in the tropical heat. Endurance was not a chore but a passion'.

**Perspectives of Brisbane**  
**Semi-permanent**  
Opened 11 November 2017

Through stories, facts, photos and film, *Perspectives of Brisbane* offers an insight into the people, moments and

surroundings that set us apart from the rest. Brisbane's past is explored through seven themes relating to: Traditional Owners; convict history; European settlement; the People's Place; the river; the natural environment and Brisbane on the world stage.

*Perspectives of Brisbane* includes a new media work by internationally renowned, local Aboriginal artist Judy Watson, *water body*, exploring the ongoing connection of Traditional Owners to Country. It also features *Beauty*, a filmic journey from the source of the Brisbane River to Moreton Bay.

Accompanying this semi-permanent exhibition is a selection of panoramas from the Museum of Brisbane Collection. These sweeping views provide an intriguing overview of how Brisbane's skyline has grown since the early 1860s.

**Mao's Last Dancer the Exhibition:**  
**A Portrait of Li Cunxin**  
1 December 2017 – 29 April 2018

*Mao's Last Dancer the Exhibition: A Portrait of Li Cunxin*, was an

opportunity for audiences to intimately discover the moving personal narrative and artistic achievements of Li Cunxin, world-famous dancer, author and Artistic Director of Queensland Ballet. Building upon his best-selling novel and award-winning film, this exhibition brought audiences up to date with Li's life in Brisbane today and the extraordinary impact he continues to have on the lives of so many within and outside the dance community.

*Mao's Last Dancer the Exhibition* featured never before seen interviews of Li's family and colleagues from the ballet world, original objects and documents from Li's personal archives, and footage of Li at the height of his career.

**Gentle Northerly: The Reimagined Queenslander**  
9 March – 24 June 2018

*Gentle Northerly: The Reimagined Queenslander* presented four much-loved homes in the Brisbane suburbs of Auchenflower, West End and New Farm, which had been thoughtfully reimagined by award-winning architects. The interiors of the

original houses had been opened up and adapted to suit a contemporary lifestyle, resulting in bespoke dwellings that were intrinsically connected to the landscape.

Photographer Christopher Frederick Jones captured these four reimagined houses, documenting the contrast between the original street frontages and the new works at the back, celebrating the materials and textures that brought these architectural ideas to life. These photographs were accompanied by Laura Patterson's hand-drawn architectural plans, which rendered the ground plane in intricate detail, describing the way daily life in these homes was a seamless integration of inside and outside.

*Gentle Northerly* was presented as part of the Asia Pacific Architecture Forum.

**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 include 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 well-being.

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

*Life in Irons: Brisbane's convict stories.*  
Image: Jono Searle



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 comprise: 5 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 interactive technologies, contemporary artwork 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.

## ARTIST-IN-RESIDENCE

Artist-in-Residence, Arryn Snowball working in the Studio.  
Image: Monica Vasile



### **Elysha Rei: Crafted Contemplations** 18 June – 18 Aug 2017

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 site-specific installation, showcasing her art practice of paper-cutting – a practice inspired by her mixed Japanese-Australian heritage.

### **Yannick Blattner: Stay till the Sun Sets** 19 September – 3 December 2017

During his residency, Yannick Blattner explored the contradictions and paradoxes of Australian identity through the images and symbols of Brisbane's sub-tropical culture and conversations with visitors. *Stay till the Sun Sets* examined our climate that is simultaneously idyllic and unforgiving, focusing on the experiences and rituals of sub-tropical living.

### **Arryn Snowball: Mammoth** 5 December 2017 – 26 February 2018

While in residence, Arryn Snowball

drew on conversation fragments, many with long-time friend, Brisbane poet Nathan Shepherdson to create the latest piece of his continually growing artwork *Mammoth*.

*Mammoth* was new territory for Snowball and explored text as a subject and basis for his painting practice. The bold works of black paint on paper and canvas, featured text abstracted into a series of shapes, broken patterns and rhythms. It included phrases inspired by Snowball and Shepherdson's fascination with Australian fishing bible, *Grant's Guide to Fishes*, by Queensland Ern Grant.

### **Lincoln Austin: Topography – place writing** 28 February – 20 May 2018

During his residency, Lincoln Austin referenced spaces in Brisbane in which he had lived and visited, both real and imagined. In a series of sculptural and multi-media works, Austin playfully explored the poetics of geometry, pattern, optics and scale. Idiosyncratic elements of Brisbane's subtropical architecture are the point of departure

for these works, an architecture influenced and shaped by the unique conditions of this place, its weather, and its landscape.

### **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 will be the first time they have brought motion and sound to an otherwise inanimate object, imbuing the history-laden objects in *Life in Irons*, so full of emotion, drama and story, with an aural narrative.

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

## DISPLAYS

### INTERNAL

#### Maiwar

1 – 30 April 2018

Curated by BlakLash Collective, Maiwar is an annual, city-wide Aboriginal and Torres Strait Islander contemporary art exhibition on display around Brisbane.

As part of the 2018 exhibition, Museum of Brisbane featured an artwork by Fiona Foley, *Protector and Aborigine 2017*. The artwork is a part of a series entitled 'Horror has a Face', which creates a historical stage and plays on narratives and characters that demonstrate colonial vice and profiteering made possible through Queensland's policy – The Aboriginals Protection and Restriction of the Sale of Opium Act, 1897.

#### 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.

### EXTERNAL

#### One Million Stars

29 March – 15 April 2018

Inspired by artist Maryann Talia Pau, and united in their hope for a peaceful future, thousands of people from across the world wove one million stars, which featured in a stunning public artwork created by Museum of Brisbane for Festival 2018. The artwork was a fully immersive experience, inviting visitors inside a four-metre high, 15-metre wide installation created from 366 brightly coloured star strings, forming a kaleidoscopic effect accompanied by a soundscape created by artist Michelle Xen.

Open all day and night during the festival; visitors could walk in and out, stay a while and reflect on the light filtering through the iridescent star strings, run their hands along the stars and think about the many hearts and hands that have been part of its creation. The *One Million Stars* installation was lit at night, creating a true beacon of peace for the Commonwealth Games and Brisbane.

#### The River: Library Tour

April 2017 – July 2018

Brisbane City Council Libraries

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 eight libraries across Brisbane. As part of the tour, the Museum delivered a curator's talk at each venue.

#### 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. Travelling objects from Li Cunxin's personal collection, as well as objects from The Australian Ballet, Queensland Ballet and other private collectors in Brisbane, this tour was the first interstate tour by Museum of Brisbane to date.

## RETAIL



### MOB SHOP

MoB Shop.  
Image: Jono Searle

MoB Shop expanded to a newly renovated space in November 2017 and now showcases the work of over 90 Queensland based artists and designers. Working in collaboration with local artists, MoB Shop also creates exclusive merchandise to complement current exhibitions. During 2017–18 MoB Shop exceeded budget and doubled the sales of the previous year making it the most successful year to date.

## AWARDS



Shannon Ruska,  
Indigenous Culture  
Learning Program.  
Image: Lauren  
Panrucker

#### 2017: Gallery and Museum

##### Achievement Awards (GAMAA)

Shortlist, Engagement: Organisations with Paid Staff for *Indigenous Culture Learning Program*.

#### 2017: Gallery and Museum

##### Achievement Awards (GAMAA)

Shortlist, Projects: Organisations with Paid Staff for *Robert Andrew: Our Mutable histories*.



School holiday activities.  
Image: Dylan Evans

# ENGAGEMENT & LEARNING

## ENGAGEMENT

	2017-18	2016-17
Number of events	179	148
Total number of participants	13549	13323

Over the past year, the Museum has developed programs that are repeatable, provide consistent targeted offerings and extend past the life of specific exhibitions to grow a loyal audience base. Our popular 'MoB Makers' series focused on skills sharing and the creative process. These bi-monthly, artist led programs were consistently sold out and attracted a dedicated following. Our rebranded 'MoB Kids' school holiday program has seen a 189% increase in attendance. Since it was implemented in July 2017, a growing pool of loyal families have returned each school holidays to re-engage in a range of programs spanning free, self-guided activities to more intensive ticketed offerings with a focus on intergenerational creative learning. Friday night extended hours at the Museum included a program of sold-out artist talks, in-conversations with high profile artists, writers and personalities such as Li Cunxin, Trent Dalton, Danie Mellor and Bruce Pascoe and a music series delivered in partnership with Anywhere Festival. We are also moving towards repeated programming as opposed to multiple different events to capitalise on word of mouth recommendations. This is proving to be a successful strategy with notable increases in sold-out events and early bookings.

In 2017-18, the Engagement Team established new partnerships with arts,

cultural and community organisations. This enabled us to provide significant opportunities to raise the profile of participating organisations, deeply embed the Museum within the local community, leverage new audiences and deliver audiences with exceptional experiences. Our diverse range of partners included: Anywhere Festival, Ausdance Queensland, Australian Institute of Architects, BrisAsia Festival, Brisbane Markets, Brisbane Open House, Digi Youth Arts, Festival 2018, First Food Co., National Association of the Visual Arts (NAVA), Maiwar, Nunukul Yuggera Aboriginal Dance Troupe, Queensland Ballet, Queensland Performing Arts Centre, Queensland State Archives, Royal Academy of Dance and Yerongpan Dancers.

For the third year running the Museum partnered with the Brisbane City Council's Maiwar program to present a contemporary art program of First Nations' art and culture celebrated through a series of outdoor exhibitions, panel discussions and guided tours. For the first time, the Museum partnered with NAVA to host 'Participatory Forum: Independent publishing now' and will be continuing the partnership into 2018 as a partner in the 'Blak Curatorial Exchange', a mentorship program for emerging Indigenous curators. As part of this year's Asia Pacific Architecture Forum, the Museum collaborated with the Australian Institute of Architects on 'Speed Date an Architect', offering

mini-consultations with 16 Brisbane-based architects. 2017 also saw us deliver outside the walls of the Museum, with 'Out & About' food-themed tours to farms, Rocklea markets and Sunnybank as part of *Tastes like Sunshine*. For *Life in Irons*, we offered behind the scenes tours of Queensland State Archives and for *Mao's Last Dancer the Exhibition* we facilitated workshops at BrisAsia Festival's Kisaragi-sai Japanese Festival.

Over the past year, we engaged over 126 local artists in our public programs, a 159% increase on the previous year. These artists were involved in 68 events with over 8,000 participants. This increase in artist participation in engagement programs reflects a shift for the Museum from object-centred to visitor-centred museum models that have seen us look for new opportunities to create impactful and meaningful visitor experiences. The participatory, kinaesthetic nature of these programs provided opportunities to socialise in informal learning environments, engage in critical thinking and develop new ways to interpret exhibition content.



MoB's Indigenous Culture Learning Program facilitated by Nunukul Yuggera Aboriginal Dance Troupe's Shannon Ruska. Image: Lauren Panrucker

## LEARNING

	2017-18	2016-17
<b>Number of groups (ticketed)</b>	116	78
Number of groups	135	135
Total students	6834	6155

Museum of Brisbane's Learn program participation, profile and income increased significantly in 2017-18. We welcomed 6834 students, an 11% increase on the year before, with over 250 groups spanning prep to Year 12, tertiary, ESL, international schools and corporate groups seeking professional learning opportunities.

In October 2017, MoB launched our first curated annual Learn program that provided teachers with a suite of ticketed offerings, facilitated by experienced educators. This new program has shown increased demand with bookings now being made for the following calendar year.

In 2018, we established new strategic partnerships in the education sector to increase the profile and development of our Learn program. In April, we formed a partnership with the Queensland History Teacher's Association (QHTA) to co-present teacher professional development events. In June, we participated in QHTA's annual conference and engaged with over 250 History teachers from across the state. Our team presented on a panel at the Queensland Art Teacher's Association (QATA) 2018 Annual State Conference Exchange for the Learning and Public Programs – Brisbane Metropolitan Galleries Panel Discussion.

The session consisted of over 40 local and state-wide Visual Arts teachers and allowed us to showcase our current and upcoming visual art programs alongside IMA, QUT Art Museum and Griffith University Art Museum; further positioning the Museum as provider of critical arts learning experiences.

In 2017, we launched our 'Indigenous Culture Learning Program' (ICLP) facilitated by Nunukul Yuggera Aboriginal Dance Troupe, aimed at Years 1-12, international tertiary students, and the corporate sector. The program has reached over 1420 participants in its first year. Building upon learnings and successes of the ICLP program, Museum of Brisbane will expand the offering in 2018 after securing a second two-year grant from the Federal Government's Indigenous Languages & Arts Program.

In June, our first philanthropic partner was secured for our 'MoB Learn Assist' program, a subsidy scheme that supports school students from low socio-economic backgrounds to access the Museum by covering the cost of education programs and transport fees.

Pushing out beyond the walls of the Museum further into the community, our incursion program 'Brisbane in a Suitcase', a touring, classroom version of the in-house program 'Brisbane

Now & Then' proved popular. For 2018-19, we aim to expand our incursion program to visual arts and fashion offerings. This will ensure our Learn program remains aligned with the Museum's vision and consolidates our reputation as a leader in the provision of art and design learning experiences.

A series of educator professional development workshops were offered this year and included 'Brisbane's convict history' and 'Hidden Histories Crossing Cultures' which brought to light the complex issues surrounding local Aboriginal history to better support the in-classroom delivery of the cross-curriculum priority area of Aboriginal and Torres Strait Islander Histories and Cultures.

In response to the growth of the Learn program, we undertook an extensive program audit from April-June 2018. One of the key recommendations of the report was to establish a Learn Curator role to maximise opportunities to deepen audience engagement, build revenue and continue to grow Museum of Brisbane's reputation as a significant education provider. We have since appointed a Learn Curator who will, in collaboration with the Learning and Engagement team, drive the strategic direction of the Learn program in the coming years.



Daphne Mayo,  
*The minx*, 1942, Ceramic.  
Image: John Downs

## COLLECTION



Conservator working  
on a garment from  
the Easton Pearson  
Archive.  
Image: David Kelly

Formed in 2012, the Museum of Brisbane Collection comprises artworks and objects, including the extraordinary textile and design archive - the Easton Pearson Archive made up of more than 3,300 garments and 5,000 items of supporting material.

In 2018 the Museum of Brisbane Collection has grown through offers of gifts, commissioned works for exhibitions, the Gadens Acquisition Appeal and purchases. With the instigation of the Artist-in-Residence program in 2017, proudly supported by Tim Fairfax AC, the Collection has also grown its representation of Brisbane contemporary artists.

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.

## ARTWORKS

Lincoln Austin  
b. 1974  
*The back steps caught the winter sun in summer the evening breeze*, 2018  
Fibreglass fly screen, aluminium and rubber  
Commission from Artist-in-Residence Program 2018

Christopher Bassi  
b. 1990  
*Orange Weaving*, 2017  
Woven linen  
Purchased 2017

Christopher Bassi  
b. 1990  
*Untitled (Weaver)*, 2017  
Oil on canvas  
Purchased 2017

Simon Degroot  
b. 1981  
*Red, blue, pink, green flat lay*, 2017  
Oil on canvas  
Purchased 2017

Simon Degroot  
b. 1981  
*Yellow, pink, green, grey flat*, 2017  
Oil on canvas  
Purchased 2017

Vida Lahey  
b. 1882 d.1968  
*Anzac Square, Brisbane*, c. 1931  
Oil on board  
Purchased by Chandler Trust Fund 2018

Vida Lahey  
b. 1882 d. 1968  
*View of South Brisbane from Kangaroo Point*, 1927  
Oil on canvas  
Purchased 2017

Brisbane Aboriginal and Torres Strait Islander Community Members and Carol McGregor (artist, facilitator)  
*Bush tucker*, 2017  
Possum skins, cotton, ochre, ash, resin and binder  
Commission for exhibition *Tastes like Sunshine* 2017

Daphne Mayo  
b. 1895 d. 1982  
*The minx*, 1942  
Ceramic  
Purchased 2018

Arryn Snowball  
b. 1977  
*Shallow black saddles target and amass points in a puddle and collapse*, 2017  
Text by Nathan Shepherdson  
Pigments, oil, egg, and alkyd on linen  
Purchased 2018

Arryn Snowball  
b. 1977  
*Slack Water*, 2017  
Text by Nathan Shepherdson  
Pigments, oil, egg, and alkyd on linen  
Purchased 2018

Arryn Snowball  
b. 1977  
*The great jaws open to form a diamond-shaped box, dawn and dusk bite through daylight hours, three lines one short and shallow the second, deeper and the third deepest and longest*, 2017  
Text by Nathan Shepherdson  
Pigments, oil, egg, and alkyd on linen  
Purchased 2018

Judy Watson,  
*water dragon*, 2011,  
Acrylic, pencil and charcoal on canvas (unstretched).



Arryn Snowball  
b. 1977  
*This is broken dark and the unbroken dark beneath*, 2017  
Text by Nathan Shepherdson  
Pigments, oil, egg, and alkyd on linen  
Purchased 2018

E S Watson  
b. 1899 d.1939  
*Breakfast Creek Bridge*, n.d.  
Etching  
Gift 2018

E S Watson  
b. 1899 d. 1939  
*Deception Bay*, n.d.  
Etching  
Gift 2018

E S Watson  
b. 1899 d. 1939  
*Shady Lands / Brisbane Botanic Gardens*, n.d.  
Etching  
Gift 2018

Judy Watson  
b. 1959  
*water dragon*, 2011  
Acrylic, pencil and charcoal on canvas (unstretched)  
Purchased 2018 with donations from Gadens Art Challenge, 2017

## OBJECTS AND MEMORABILIA

*Electric guitar belonging to bass player from The Saints, Kym Bradshaw*, c.1970  
Gift of Kym Bradshaw 2017

*Black and white photographs x 3*, 1976;  
*Note of authentication*, 2014  
Gift of Kym Bradshaw 2017

*Souvenir gold lamb thermometer with City Hall logo*, c.1967  
Gift 2017

*Photographs, postcards, ephemera of Brisbane x 32*, 1928 - 1993  
Gift of Lindy Sugars in memory of Shirley Evans, 2017

*Brisbane postcards x 7*, c.1900s  
Gift 2018

## OUTGOING LOANS

Elisabeth Cummings  
b. 1934  
*Studio*, 2000  
Oil on Canvas  
Gift of Mr Peter Jackson, 2008  
City of Brisbane Collection, Museum of Brisbane  
To the Australian National University Drill Hall Gallery, 1 January 2017-14 May 2018

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 marquette*, 1988  
Stainless steel  
Gift of the Artist, 2014  
Museum of Brisbane Collection  
To the State Library of Queensland, 12 January 2015 - 27 March 2020

Robert Mercer  
b. 1949  
*Untitled [Black with white feathers]*, 2000  
Polaroid drawing enlargement  
Purchased 2000  
City of Brisbane Collection, Museum of Brisbane  
To Brisbane Airport Corporation, 15 March - 10 April 2018

Robert Mercer  
b. 1949  
*Untitled [Yellow with black spots]*, 2000  
Polaroid drawing enlargement  
Purchased 2000  
City of Brisbane Collection, Museum of Brisbane  
To Brisbane Airport Corporation, 15 March - 10 April 2018

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

Robyn Stacey  
b. 1952  
*Maintenance Office Rail Yard, Port of Brisbane*, 2015  
Type C Print  
Purchased 2016  
Museum of Brisbane Collection  
To Brisbane Airport Corporation, 15 March - 10 April 2018

Carl Warner  
b. 1965  
*Quincunz 05*, 2006  
Type C Photograph  
Gift of Alice-Anne, Ed and Gabriel Boylan, 2009  
City of Brisbane Collection, Museum of Brisbane  
To Brisbane Airport Corporation, 15 March - 10 April 2018

## INCOMING LOANS

*100% Brisbane*  
15 July 2016 - 28 October 2018  
11 lenders, 25 items

*Scenes of our City: Gadens Collection*  
3 March - 16 July 2017  
1 lender, 22 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

*Tastes like Sunshine*  
29 July - 29 October 2017  
5 lenders, 15 items

*Every Day I Wait: Ann Scott Wilson*  
11 November 2017 - 15 April 2018  
1 lender, 2 items

*Perspectives of Brisbane*  
11 November 2017 - present  
1 lender, 1 item

*Mao's Last Dancer the Exhibition: A Portrait of Li Cunxin*  
1 Dec 2017 - 29 April 2018  
7 lenders, 173 items

*Gentle Northerly: The Reimagined Queenslander*  
9 March - 1 July 2018  
1 lender, 4 items

*Life in Irons: Brisbane's convict stories*  
18 May - 28 October 2018  
7 lenders, 67 items

*Mao's Last Dancer the Exhibition: A Portrait of Li Cunxin*  
Toured exhibition, Immigration Museum  
16 June - 7 October 2018  
6 lenders, 165 items

Cedric Flower  
b. 1920 d. 2000  
*Untitled (Queen Street, Looking North)*, n.d.  
Oil on Masonite  
Gift of the City Hall Historical and Arts Committee, 1965  
City of Brisbane Collection

Cedric Flower  
b. 1920 d. 2000  
*Untitled (Queen Street, Looking South)*, n.d.  
Oil on Masonite  
Gift of the City Hall Historical and Arts Committee, 1965  
City of Brisbane Collection

Mel McRae  
b. 1939  
*Carroll's Corner*, 2009  
Oil on linen  
Purchased 2010  
City of Brisbane Collection

Easton Pearson Archive  
Conservation work on the Easton Pearson Archive has been ongoing for the last 12 months with over 50 garments undergoing treatment.





# SUPPORT

Over the five years since its relocation to Level 3 of City Hall, Museum of Brisbane has attracted a growing number of supporters from the corporate sector and the broader community. While the motivation for supporting the Museum may differ from person to person and among organisations, the impact is the same. Their commitment allows the Museum to share the stories of our city and for that, the Board and staff of the Museum are profoundly grateful.

# CORPORATE SUPPORT

Corporate support is vital to the Museum's operations and future development. In 2017-18 the Museum benefited from the support of a growing number of corporations. Their investment came at a critical milestone in the Museum's history, as we enacted an ambitious three-year strategic plan to realise its mission to be recognised as a museum of national significance that is integral to preserving Brisbane's cultural legacy and identity by inspiring curiosity, celebrating creativity and fostering belonging.

The Museum also acknowledges **Brisbane Airport Corporation's** invaluable support over the past three years under the leadership of Julieanne Alroe who retired in June. BAC's significant commitment to the community is part of the organisation's DNA, and this has been evident in the strong relationship it has forged with the Museum through its sponsorship of *100% Brisbane*. The Museum looks forward to working with BAC's new CEO, Gert-Jan de Graaff, and his team in the year ahead to promote all that MoB has to offer residents and visitors.

The Museum welcomed the generous support of first-time corporate partner **Brisbane Markets Limited** as sponsor of *Tastes like Sunshine*. The exhibition's exploration of the flavoursome side of Brisbane's character and its vibrant and evolving food story was a natural fit for Queensland's largest fresh fruit and vegetable distribution hub's 100 year anniversary.

The past 12 months also saw the continued loyal support of founding Museum Partner **Gadens**. One of Australia's top law firms, Gadens generously dollar matched donations to the inaugural Gadens Art Challenge. With the funds raised, the Museum acquired internationally renowned, Brisbane-based contemporary Indigenous artist Judy Watson's *water dragon* and commissioned a new work from emerging Brisbane artist Sam Cranstoun.

Also partnering with the Museum for the first time, **St Baker Energy Innovation Fund**, were proud to sponsor the exhibition, *Mao's Last Dancer the Exhibition: A Portrait of Li Cunxin*. Founder and Deputy Chairman, Trevor St Baker AO, is a generous patron of the arts and the Museum was honoured to welcome St Baker Energy Innovation Fund to its community of corporate partners.

The Museum also benefited from the long-standing support of Accommodation Partner, **Hilton Brisbane**; Event Partner, **Wine & Dine'm**; Merchandise Partner, **Folio Books**; and Media Partner **ABC Radio Brisbane**, and **Bambrick**. The Museum welcomed new Partner, **BDO**, Museum Supporter, **JC Decaux**, and Media Partners expanded with **The Weekend Edition**.

*100% Brisbane* partner, **Liquid Interactive**, contributed both creative and financial support to the Museum's *Life in Irons: Brisbane's convict stories* exhibition. In partnering with the Museum, Liquid Interactive not only showcased its expertise in creating great digital experiences but also demonstrated its commitment to supporting the arts.

Showing their support for Brisbane's only city-dedicated arts organisation were 2017-18 corporate members: Arrow Energy, Brisbane Airport Corporation, Clayton Utz, COCOM Communications, Conrad Gargett, Hyne Timber, Icon Group, International Education Services, Macquarie University, NAB Private and RACQ.

Top: Staff, family and friends of Brisbane Markets Limited attended the launch of *Tastes like Sunshine*. Image: Joanne Thies

Middle: Fundraising event for the Easton Pearson Archive (l-r) Lydia Pearson, Dr Paul Eliadis, Sallyanne Atkinson AO, Pamela Easton and Renai Grace. Image: Jono Searle

Bottom: Councillor Matthew Bourke, Cory Heathwood and Paul Spiro at our annual supporter's breakfast. Image: Claudia Baxter

## SPONSORS & PARTNERS 2017-18

### MUSEUM PROGRAM PARTNERS

Founding Partner



*Dedicated to a better Brisbane*

Museum Partners



gadens



Media Partners



WEEKEND EDITION  
LISTEN. SEE. DO. TALK.

Accommodation Partner



Supporting Partner



Event Partner



WINE & DINE'M

Merchandise Partner



### 100% BRISBANE:

Presenting Partner



Exhibition Supporters



QueenslandRail



Technology Partner



Supporting Partners



Catalyst—Australian Arts and Culture Fund

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 *Plus1*

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

Presenting Partner



### TASTES LIKE SUNSHINE:

Supporting Partner



MAO'S LAST DANCER THE  
EXHIBITION: A PORTRAIT OF  
LI CUNXIN:

Exhibition Partner



LIFE IN IRONS: BRISBANE'S  
CONVICT STORIES:

Exhibition Partner

Queensland State Archives

Supporting Partners



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

## CORPORATE MEMBERS 2017-18

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

## PHILANTHROPY

The breadth of support the Museum receives was demonstrated by the generosity of loyal supporters and people donating for the first time in 2017-18.

Thanks to our supporters, the Museum 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 to the inaugural Gadens Art Challenge thanks to Gadens' offer to dollar match gifts.

The sustainability of the Museum's successful Artist-in-Residence program launched in 2017 was ensured thanks to Museum benefactor, Tim Fairfax AC.

Curatorial management and conservation of the Easton Pearson Archive benefited from a significant gift from Dr Paul Eliadis. The Archive was the focus of the Museum's annual end of financial year fundraising appeal which saw the creation of The Dress Circle to recognise individuals who made a gift of \$1,000 or more.

## DONORS 2017-18

Thaima Agnew  
Sallyanne Atkinson AO  
Atomic Art & Framing  
Georgia Barclay  
Catherine Baudet  
Mary Bendixen  
Catherin Bull AM  
Corey Clark  
Isobel Clarke  
Lorelle Clarke  
Cornerstone  
Properties  
Frank & Ailbhe  
Cunningham  
Christine Dauber  
Katrina Devery  
Kym Dickson  
Looi Ee  
Dr Paul Eliadis  
Lynn Everingham  
Tim Fairfax AC  
Trevor Findlay  
Eve Fraser  
Alison Goh  
Renai Grace  
Kay Greenfield  
Jane Grigg  
Bettina Groves  
Elizabeth Gutteridge  
Melanie Heley  
John Hewson  
Roxane Horton  
Sue-Ching Iascelles  
Erola Prat Ibanez  
Vivienne Johnson  
The Hon. Justice J A  
Logan RFD  
Camille Kaiplinger  
Carina Koorts  
Alison Kubler  
Nardia Larrazabal  
Gemma Larsen  
Kieron Lloyd  
Trevor Love  
Lynn Lunn

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Ben O'Connor  
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Sharyn Ogilvie  
Alix Perry  
Liz Pidgeon  
Ray Pini  
Leisa Pritchard  
George & Jan Psaltis  
Liz Pullar  
Vanessa Pye  
Jonathan Ramsay  
Bob Randle  
Cathie Reid &  
Stuart Giles  
Eileen Reilly  
Charlotte Rice  
RSM Art Conservation  
Rosie Russell  
Kay Saunders  
Nickolaus Seffrin  
Nicolee Simpson  
Helen Stanley  
Chris Starr  
Marie Strakosch  
Patricia Szonert  
Courtney Talbot  
Elizabeth Teeland  
Rachel Tew  
Helen Trochoulias  
Melina Trochoulias  
Russell Turner  
Andrew Tynan  
Jane Tynan  
Maureen Usman  
Katharine Vacca

## THE DRESS CIRCLE 2017-18

Karen Vaggelas  
Bruce & Maureen  
Wallis  
David West  
Rodney Wetherell  
Margaret Williams  
Warwick Williams  
Bruce & Jocelyn  
Wolfe  
Doug & Jenny  
Woodward

Rebecca Bauer  
Suzanne Brooks  
Vanessa Cribb  
Frank &  
Ailbhe Cunningham  
Vas Eliades  
Julie Evans  
Jane Greal  
Sally Harper  
David & Sue Henry  
Teresa Keleher  
Liquid Interactive  
Trevor Love  
Ann Mackie  
Sophie Michieletto  
Liz Pidgeon  
Peter Rasey  
Georgia Seffrin  
Judy Tynan



## TRUSTS & FOUNDATIONS

Grants are a vital source of funding for the Museum. In 2017-18 the Museum received much-needed funding from local, state and federal governments as well as philanthropic trusts and foundations.

Queensland Government provided support for *Life in Irons: Brisbane's convict stories* with a grant from Arts Queensland's Queensland Arts Showcase Program. The grant was used to commission artworks for the exhibition.

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

The Museum also welcomed the support of several philanthropic trusts and foundations including the Gordon Darling Foundation which awarded two grants - one for the production of a catalogue for *The Designers' Guide: Easton Pearson Archive* exhibition due to open in November 2018.

Disadvantaged school children will benefit from a grant received from the Kingston Sedgfield Charitable Trust through Perpetual's 2018 IMPACT Philanthropy funding program. The grant will be used for 'MoB Learn Assist', a new initiative offering subsidised education program registration and transport costs for eligible schools in Greater Brisbane.

The Museum's ability to offer professional development opportunities for its staff was expanded with the receipt of a Darling Travel Grant from the Gordon Darling Foundation and a National Museum Galleries Australia Conference Travel Bursary.



Easton Pearson  
Archive (detail).



Sean Rafferty, *Market Place*, 2017 (detail),  
from the exhibition  
*Tastes Like Sunshine*.  
Image: Carl Warner

# FINANCIAL SUMMARY

The consolidated results of the Consolidated Entity recorded a surplus for the year amounting to \$221,572 (2017: \$2,923,533).

Both the Company and the Trust recorded a positive result for the year, income generating targets through engagement and learning programs, philanthropy, cash donations and merchandise sales have been achieved. Last year's significant surplus was the result of a single non-cash donation valued at \$2,610,772.

The Consolidated Entity will continue to support local artists through an Artist-in-Residence program, expand our learning program as well as develop and maintain our Collection.

# MUSEUM OF BRISBANE TRUST

ABN 70 514 947 142

## STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2018

	2018	2017
	\$	\$
<b>REVENUE</b>		
Artwork Donations	37,560	2,775,015
Philanthropy	166,978	147,575
Grants	32,090	-
Donations	9,623	9,667
Interest	1,114	321
<b>Total Revenue</b>	<b>247,365</b>	<b>2,932,578</b>
<b>Less expenses</b>		
Acquisition Costs	900	40,163
Accounting and bookkeeping fees	6,010	5,500
Bank & Credit Card Charge/Fees	3	61
Philanthropy Expenses	56,273	810
Other expenses	-	2,995
<b>Total Expenses</b>	<b>63,186</b>	<b>49,529</b>
<b>Surplus for the year</b>	<b>184,179</b>	<b>2,883,049</b>
Other comprehensive income:	46,800	21,732
<b>Total comprehensive income</b>	<b>230,979</b>	<b>2,904,781</b>

## STATEMENT OF FINANCIAL POSITION

As at 30 June 2018

	2018	2017
	\$	\$
<b>ASSETS</b>		
<b>Current Assets</b>		
Cash and cash equivalents	208,610	121,950
GST receivable	3,007	982
<b>Total current assets</b>	<b>211,617</b>	<b>122,932</b>
<b>Non-current Assets</b>		
Artwork and collectibles	3,613,338	3,461,804
<b>Total non-current assets</b>	<b>3,613,338</b>	<b>3,461,804</b>
<b>Total Assets</b>	<b>3,824,955</b>	<b>3,584,736</b>
<b>Current Liabilities</b>		
Trade and other payables	9,240	-
<b>Total Liabilities</b>	<b>9,240</b>	<b>-</b>
<b>Net Assets</b>	<b>3,815,715</b>	<b>3,584,736</b>
<b>Unitholders' Equity</b>		
Units	10	10
Retained surplus	3,747,173	3,562,994
Asset revaluation surplus	68,532	21,732
<b>Total Equity</b>	<b>3,815,715</b>	<b>3,584,736</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 2018

	2018	2017
	\$	\$
<b>REVENUE</b>	<b>6,424,392</b>	<b>8,756,298</b>
<b>Less: expenses</b>		
Employee benefits expense	2,968,210	2,778,734
Audience development expenses	1,162,709	1,141,273
Program (exhibition) expenses	601,241	473,895
Lease expense	695,994	679,985
Minor equipment	22,439	74,282
Collection management	46,058	30,824
Depreciation and amortisation expenses	101,803	103,196
Internet webhosting expenses	99,248	82,181
Other expenses	505,118	468,375
<b>Total Expenses</b>	<b>6,202,820</b>	<b>5,832,745</b>
<b>Operating results for the year</b>	<b>221,572</b>	<b>2,923,533</b>
<b>Other comprehensive income:</b>		
Increase in asset revaluation surplus	46,880	21,732
<b>Total comprehensive income for the year</b>	<b>268,452</b>	<b>2,945,285</b>

## CONSOLIDATED STATEMENT OF FINANCIAL POSITION

For the year ended 30 June 2018

	2018	2017
	\$	\$
<b>ASSETS</b>		
<b>Current Assets</b>		
Cash and cash equivalents	887,645	871,715
Receivables	11,500	9,630
Other assets	131,027	70,281
GST paid	21,930	23,411
<b>Total current assets</b>	<b>1,052,102</b>	<b>975,037</b>
<b>Non-current Assets</b>		
Property, plant and equipment	4,173,866	4,086,439
<b>Total non-current assets</b>	<b>4,173,866</b>	<b>4,086,439</b>
<b>Total Assets</b>	<b>5,225,968</b>	<b>5,061,476</b>
<b>LIABILITIES</b>		
<b>Current Liabilities</b>		
Payables	247,520	336,228
Provisions	145,678	92,350
Other liabilities	21,500	90,000
<b>Total Current Liabilities</b>	<b>414,698</b>	<b>518,578</b>
<b>Total Liabilities</b>	<b>414,698</b>	<b>518,578</b>
<b>Net Assets</b>	<b>4,811,270</b>	<b>4,542,898</b>
<b>EQUITY</b>		
Share capital	1	1
Unitholder's capital	10	10
Asset revaluation surplus	68,532	21,732
Retained earnings	4,742,727	4,521,155
<b>Total Equity</b>	<b>4,811,270</b>	<b>4,542,898</b>

# BOARD OF DIRECTORS & 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. The Board is also responsible for ensuring compliance under the *Corporations Act 2001* (Cth) and all other applicable laws are met.

This year, long-standing Company Secretary David Askern retired from the Board. Museum of Brisbane is grateful for the contribution and guidance provided by David since the formation of the Board in late 2012.

The Board met six times during the year.

NAME	ROLE	MEETINGS ATTENDED
Sallyanne Atkinson AO	Chairman	6
Andrew Harper	Member	6
Jeff Humphreys	Member	5
Alison Kubler	Member	5
Chris Tyquin	Member	6
Shannon Brandon	Company Secretary	4
David Askern	Company Secretary (retired)	1

## 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	4
Chris Tyquin	Member	3
Shannon Brandon	Company Secretary	2
David Askern	Company Secretary (retired)	1

## STAFF

(As at 30 June 2018)

Director <b>Renai Grace</b>	Retail Coordinator <b>Stephanie Bonel</b>	Marketing Coordinator <b>Paulina Morales</b>	Visitor Experience Team <b>Dominique Baines</b> <b>Melissa Bockelmann</b> <b>Renata Buziak</b> <b>Katrina Chambers</b> <b>Radharani Das</b> <b>Zoe de Plevitz</b> <b>Anna Deuble</b> <b>Isla Ertel</b> <b>Tarah Ferguson</b> <b>Jane Grais</b> <b>Kate Hallen</b> <b>Domenica Hoare</b> <b>Rachel Hoey</b> <b>Claudia Husband</b> <b>Natalie Jackson</b> <b>Suzie O'Neill</b> <b>Brian Odgen</b> <b>Leisa Pritchard</b> <b>Wan Su</b> <b>Eomer Sweet</b>
Executive Assistant <b>Samara Flynn</b>	Collection & Curatorial Manager <b>Kathryn King</b>	Media Coordinator <b>Michelle Xen</b>	
Executive Program Coordinator <b>Alix Perry</b>	Assistant Registrar <b>Liz Pullar</b>	Engagement & Learning Manager <b>Georgie Sedgwick</b>	
Business Services Manager <b>Melanie Heley</b>	Collection Assistant <b>Sharyn Watson</b>	Learning Coordinator <b>Phoebe Connor</b>	
Operations Supervisor <b>David West</b>	Easton Pearson Archive Coordinator <b>Meg McKavanagh</b>	Engagement Coordinator <b>Lisa Fuller</b>	
Exhibition & Design Lead <b>Jamie Spiers</b>	Easton Pearson Archive Assistant <b>Rebekah Manning</b>	Engagement & Learning Coordinator Assistant <b>Nadine Schmoll</b>	
Exhibition Build Officer <b>Jad Laraway</b>	Collection Conservator <b>Louise McCullagh</b>	Learn Consultant <b>Greg Sikich</b>	
Audio Visual Technician <b>Juanlu Perez Lopez</b> <b>David Shackleton</b>	Curator <b>Madeleine Johns</b>	Public Programs Coordinator <b>Hilary Coulter</b> (Maternity Leave)	
Exhibition Casuals <b>Tia-Hanee Cleary</b> <b>Tony Eichmann</b> <b>Chris Howlett</b> <b>Eddie Nizik</b> <b>Kiralee Robinson</b> <b>Daniel Sala</b> <b>Zaimon Vilmanis</b>	Development Manager <b>Vivienne Johnson</b>	Visitor Experience Supervisor <b>Megan Wolthers</b> <b>Erola Prat</b> (Maternity Leave)	
Product Development Coordinator <b>Lucy-Belle Rayner</b>	Development Coordinator <b>Katharine Vacca</b>		
	Marketing & Communications Manager <b>Jill Martin</b>		



# MUSEUM OF BRISBANE

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