

2019 -20

ANNUAL REPORT

MOB
MUSEUM OF BRISBANE



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LORD MAYOR'S MESSAGE



LORD MAYOR ADRIAN SCHRINNER.

From the grip of the 1919 Spanish Flu, to the devastation of the 1974 and 2011 floods, Brisbane's history has revealed residents' resilience towards unprecedented events.

As we face another extraordinary challenge in the form of the global Coronavirus pandemic, Brisbane residents have once again drawn on this strength and displayed a fighting community spirit towards hardship. With the pandemic impacting every aspect of life, it is in our nature to look out for each other, make sacrifices and adopt widespread measures to help curb the virus.

When we retreated into our homes for the safety of ourselves and others, simple pleasures were missed by all during lockdown. For me, it was seeing our CityCats run passengers up and down our iconic river, watching my children play in playgrounds or greeting visitors as they discovered the grand allure of City Hall. Among the many treasures hidden within City Hall, the Museum of Brisbane remains one of its most distinctive cultural offerings.

The pandemic forced a temporary closure of the Museum for four months, from mid-March until 17 July. Throughout this closure, the Museum rapidly adapted to a dynamic online program which allowed for the audience to continue to experience a visit to the museum from the comfort of home. To see the Museum adapt to the changed circumstances like thousands of businesses across Brisbane under the circumstances of COVID-19 was impressive.

While this meant that the visitors I regularly encountered

at City Hall vanished for a time, the Museum took this time to deliver a new strategic plan and conduct gallery maintenance, which involved decommissioning the exhibitions and temporary walls, to sand the floors.

Upon return, the Museum of Brisbane got straight back into delivering an experience that put Brisbane, its evolving history and creative communities in the spotlight as part of *The Storytellers* exhibition. This exhibition was the perfect way to revitalise Brisbane's dynamic, creative energy, which was sorely missed during lockdown.

Over the past 12 months, the Museum has collaborated with a diverse range of local artists, writers, designers, thinkers and the community to develop an engaging program for all ages that tell the stories of our city.

Stand-out experiences this year have been developed with Aboriginal and Torres Strait Islander artists and writers, particularly important in the Museum's engagement with Brisbane's creative workforce. The *New Woman* exhibition recognised the achievements of Brisbane women artists over the past 100 years and *High Rotation* celebrated 30 years of Brisbane's vibrant contemporary music scene, from 1989 to the present.

Creativity has an integral role in strengthening Brisbane's livability as a city which attracts talented people—to live, work, play, raise families, develop careers and their economic potential. We have launched Creative Brisbane Creative Economy Strategy (2019) which acts as a blueprint for the future, recognising how essential the creative sector is to our identity, prosperity, and quality of life.

I congratulate the Board of Directors, chaired by Sallyanne Atkinson AO, Director Renai Grace and the entire team at Museum of Brisbane who have so ably negotiated the uncharted waters in which we found ourselves in 2020.

Brisbane City Council proudly supports Museum of Brisbane and I would like to sincerely thank the Museum's loyal partners, sponsors and donors for their investment in the cultural life of our city. Now, more than ever, we need to come together to inspire, celebrate, and connect people in our city.

Adrian Schrinner

The Right Honourable
Lord Mayor of Brisbane



CHAIRMAN'S INTRODUCTION



SALLYANNE ATKINSON AO. PHOTO: CLAUDIA BAXTER

This year has offered us all time to reflect, and during the quiet months between March and June, I recalled the explosive impact that Expo 88 had on Brisbane's culture during my time as Lord Mayor. Six months of international visitation gave our city the ability to believe in itself and developed its taste for the cosmopolitan. The Museum of Brisbane, as repository of so many Brisbane stories, from the past, present and into the future, offers a dynamic and authentic reflection on what is, in 2020, a confident and beautiful metropolis.

This year the Museum has revealed the artistry of Brisbane's women over the last 100 years, delved into our contemporary musical culture, exposed more of the fascinating narratives that our Aboriginal and Torres Strait Islander artists possess, delivered the contemporary design narratives that are intrinsic to BAD (Brisbane Art Design), and engaged the children and youth of our city to make and explore Brisbane through MoB Kids. The quality of these programs saw attendances swell prior to the Museum's COVID-19 enforced closure in mid-March.

The quiet that the pandemic temporarily laid over Brisbane was also a reminder that culture is crucial, particularly during times of change. It makes me particularly proud that, even under the most difficult of circumstances, the Museum of Brisbane has continued to cement its place in the heart of our city's evolving conversations, with a range of superb exhibitions, workshops, programs and tours that explore what it is that makes this city unique.

Coping with change is among the greatest challenges we may face, and I commend the Museum Director Renai Grace and her team on their ability to negotiate all that this year has delivered. While attendance figures will be impacted by the four months of closure, the Museum was able to shift focus and deliver our unique cultural programs and Brisbane stories to audiences virtually, almost as well as in more normal times.

Recent offerings designed by the Museum, already proving popular, include a series of walking tours within Brisbane's CBD that engage visitors and residents in our city's living histories and deepen their understanding of this place.

The Museum's award-winning programs are supported by our donors and I thank Tim Fairfax AC for his generous provision of the Artist-in-Residence program. Other essential partners who made our program possible include Hutchinson Builders, Gadens, Brisbane Airport Corporation, Maxell, HASSELL, Nightlife Music, TAFE Queensland, St Baker Energy Innovation Fund, BDO, GOA, JCDcaux, and Wine & Dine'm.

The talented team who comprise Museum of Brisbane are central to the innovation, creativity, and generosity that informs the programming that has been so evident this year, and I thank them all.

I thank most sincerely the Brisbane City Council for its significant support of the Museum, as well as Lord Mayor Adrian Schrinner, Councillor Vicki Howard, and Councillor Peter Matic. The Museum's Board continues to contribute their expertise and support in celebrating Brisbane's culture, history, and contemporary life. I thank Jeff Humphreys for his thoughtful and pertinent contribution of knowledge, expertise, and inspiration over some seven years of service. New board members Andrew Gutteridge and Leanne Coddington are welcomed with their considerable professional experience. I look forward to utilising their invaluable knowledge and adding to that of our existing members.

I commend our city's ability to negotiate the COVID-19 challenges, to stay safe, and continue to enjoy the creatively connected city that is our home. It is my great honour to be the Chairman of Museum of Brisbane, in a city that has so much to celebrate.

Sallyanne Atkinson AO

Chairman
Museum of Brisbane





CHALLENGING 1960-1979

During the 1960s and 1970s, artists challenged the boundaries of art, exploring new materials and techniques. This period saw the emergence of conceptual art, performance art, and the use of everyday objects as art. Artists like Joseph Kosuth, Joseph Beuys, and Marina Abramovic pushed the limits of what art could be, often questioning the role of the artist and the viewer.



LEADING
1980-1999

RAELENE BAKER'S ACKNOWLEDGEMENT



RAELENE BAKER (AUNTY).

Museum of Brisbane (MoB) acknowledges the historical significance of Brisbane's First Nations peoples, the Aboriginal and Torres Strait Islander peoples. MoB pays its respects to individuals and communities, past, present, and emerging.

For me personally it is an ongoing pleasure to be part of the Museum's endeavours and innovations throughout the communities as part of the evolving conversation about this place now known as Brisbane.

Our city and its greater regions are the custodial homelands of the Yuggera, Turrubul, and neighbouring nations. The *Perspectives of Brisbane* exhibition offers insights into the people, stories, and surroundings of Brisbane. It traces the rich history of the city, from a 60,000 year-old continuous culture to today, including the impact of intense conflicts on Traditional Custodians which has irrevocably changed the lives of Aboriginal peoples.

MoB's engagement and learn programs have expanded opportunities for exchange across First Nations communities as a critical platform for dialogue. Programs are designed and curated to be interactive, provocative, and alive. It is refreshing to see a robust investment in an Aboriginal and Torres Strait Islander

art along with curated exhibitions, learn programs, MoB Kids, and a commitment to ongoing advisory to represent First Nations interests in program planning.

MoB is committed to reconciliation with its Statement of Intent. This document is directed at respecting, embracing, and acknowledging First Nations cultures, and breaking down the barriers and boundaries through engagement and action.

The Museum will continue to embrace the past, present, and future by showcasing, celebrating, and reflecting the uniqueness of Aboriginal and Torres Strait Islander cultures through stories, art, collections, imagery, and conversation. I look forward to sharing these ever-changing experiences and cultural histories with you.

Barragul Wemin Wallaga Yagen

Raelene Baker (Aunty)

Museum of Brisbane

Indigenous Advisor



DIRECTOR'S REPORT



RENAI GRACE, PHOTO: JONO SEARLE.

In a few months, during the first half of 2020, people all over the world adapted to a level of change that would, under usual circumstances, take a decade to unfold.

Over the course of this unusual year, Museum of Brisbane remained integral to the conversation about Brisbane people and their passions, celebrating our culture, and deepening our understanding of this place. Our creative and connected city was highlighted through a dynamic program in City Hall with an array of major exhibitions, events, and tours. Prior to mid-March 2020, we welcomed over 235,000 visitors through our doors. Unfortunately, our 2020 visitation was greatly impacted by the Australian bush fires and a global pandemic, resulting in the closure of the Museum to the public from 22 March until 18 July 2020.

Prior to the closure of the Museum due to COVID-19, we engaged wide audiences through our exhibitions, talks, workshops, tours, MoB Kids activities, and Artists-in-Residence Program. We welcomed over 94,000 visitors to our *New Woman* exhibition (13 September 2019 - 15 March 2020) which celebrated the independence and courage of Brisbane's creative women and their leadership between 1919-2019. This exhibition was supported by a full-colour catalogue and learn resource to document this historically significant exhibition.

The *High Rotation* exhibition developed an irresistibly interactive response to Brisbane's enigmatic music scene from 1989-2019 (30 August 2019 - 22 March 2020). Profiling the incredible contribution of over 100 Brisbane artists, producers, promoters, and venue managers. Arts Hub reviewer George Dunford noted, "From this collection, you get the sense that the music venues of Fortitude Valley and other Brisbane dives propelled a new culture forward". These ground-breaking exhibitions showcased the incredible talent of Brisbane's creative scene over the past 100 years and were unfortunately closed ahead of schedule.

When the pandemic forced the closure of not only our physical spaces but all non-essential services in mid-March, the Museum and its team worked remotely to quickly extend our online offerings. The Museum's online programming has proved popular, engaging over 61,629 visitors in the four months of our closure, with a peak during the COVID-19 lockdown.

During this period of remote working, the Museum has confirmed our Statement of Intent: Commitment to Reconciliation with Brisbane's First Nations which acknowledges and celebrates the Aboriginal custodianship of this place. This was the fourth year of the implementation of the Strategic Plan 2017-20, which has seen a period of remarkable achievements and milestones. The Strategic Direction 2020-23 builds on the success delivered under the previous plan, our values of Collaboration, Access, Knowledge, and Excellence, and will continue to guide the Museum's mission to position the Museum at the centre of a conversation about the evolving life of Brisbane, its history, and its culture.

It is gratifying to report that this financial year, the Museum's collections have also grown to include 396 individual acquisitions and donations boosted through Commonwealth Government's Cultural Gifts Program. With support of this program in 2017, The Easton Pearson Archive was generously gifted to the Museum by Dr Paul Eliadis AM, local philanthropist and patron of contemporary art and design. Over the course of this year, Pamela Easton and Lydia Pearson further donated a rich collection of ephemera, reference materials, and objects to the Archive.

In October 2019, we partnered with Google Arts and Culture to display elements of the Easton Pearson Archive on their digital platform. With thanks to Dr Eliadis AM, Pamela Easton, and Lydia Pearson, the

Archive is now captured in high resolution and shared with a global audience alongside the world's leading museums and archives.

The Museum nurtures strong relationships with external stakeholders that enable us to deliver exceptional programs. I thank Tim Fairfax AC for his commitment and support of our Artist-in-Residence program, which is a significant opportunity for us to collaborate with our city's creatives. I wish to acknowledge the generous support from our loyal partners Hutchinson Builders, Brisbane Airport Corporation, Gadens, BDO, Nightlife Music, HASSELL, Maxell, St Baker Energy Innovation Fund, TAFE Queensland, Brisbane Marketing, Liquid Interactive, Hilton Brisbane, Wine & Dine'm, JCDecaux, Five Star Cinemas, GOA, COCOM, The Weekend Edition, Quest Newspapers, Brisbane News, Queensland Leaders, Bambrick Media, and ABC Radio Brisbane.

Brisbane City Council is thanked for their continued support of and engagement with Museum of Brisbane, and their recognition of the significance of Brisbane's creative and connected city.

I acknowledge our Board of Directors for their guidance over the past 12 months, Aunty Raelene Baker and Team MoB, who have contributed their innovation, creativity, and determination to continue to deliver our programs and achievements under the duress of rapid change.

The success of our program, supported by strong financial management and governance, illustrates the strength and capacity of the Museum to adapt and diversify our programs on a significant scale and to exceed increasing expectations for the quality of our offerings.

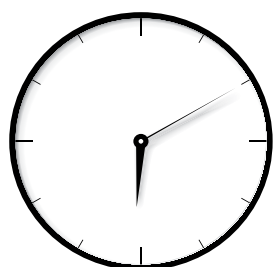
Despite this rate of change and the physical distancing a pandemic requires, Museum of Brisbane has continued to produce programming for and about Brisbane, utilising the innovation and creativity for which our city is known. We will continue to deliver on our mission to share the changing, everyday vibrancy of Brisbane, in addition to its history and diverse cultures, to residents and visitors alike. I celebrate the ability of the Museum, our Board and Team MoB to create the story of our city together.

Renai Grace
CEO / Director
Museum of Brisbane



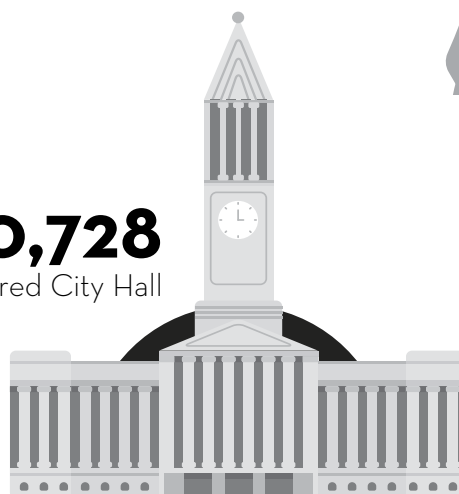


2019-20 HIGHLIGHTS



49,123
visitors to the Clock Tower

10,728
visitors toured City Hall



235,316
visitors to the Museum



18
walking tours developed



23
exhibitions and displays



\$10,633,388
in value in local, national and international media coverage.



5,068
students and supervisors participated in learning programs



36,385
enews subscribers to MoB Mail



109
local artwork commissions



66,002
fans on social media



4.5/5
star rating and #31 of 333 things to do in Brisbane Tripadvisor plus 2020 Travellers Choice Award

REACHING NEW AUDIENCES

Museum of Brisbane maintains a multifaceted approach to audience engagement that combines dynamic programming, visitor experiences, and marketing to empower audiences to engage with Brisbane's social history, visual art, and culture in meaningful ways. In 2019-20, Museum of Brisbane held 18 exhibitions and five displays at our City Hall location and across the greater Brisbane region, and commissioned 45 artworks. Our dynamic exhibition program and associated events engaged diverse audiences, attracting 235,316 visitors.

Dedicated media and marketing campaigns amplify coverage and develop community awareness, reaching local, regional, national, and international audiences. The Museum featured in over 66,000 online and 620 traditional media items, providing a total estimate of over \$10.6 million in advertising value, reaching an audience of over 6,470,000. March marked a significant milestone for the Museum, as visitations overtook the two million mark since reopening our Brisbane City Hall location in April 2013.

ENRICHING BRISBANE'S LOCAL COMMUNITY

Celebrating and enriching Brisbane's culture was an ongoing strategic priority during this period. Our two major exhibitions *New Woman* and *High Rotation* were informed by extensive community engagement and made

possible through collaborations with generous local businesses, educational institutions, and individuals.

“OUR DYNAMIC EXHIBITION PROGRAM AND ASSOCIATED EVENTS ENGAGED DIVERSE AUDIENCES, ATTRACTING 235,316 VISITORS.

New Woman was ambitious, celebrating the significant contributions of 100 years of Brisbane's women artists and capturing their distinct historical voices and contemporary perspectives. The exhibition, supported by Gadens, featured over 100 artworks by 86 artists from Museum of Brisbane and City of Brisbane Collections and 33 private and institutional lenders including Griffith University Art Museum, The Moreton and Lyceum Clubs, North Stradbroke Island Museum on Minjerribah, and The Women's College (University of Queensland).

High Rotation shared the stories of Brisbane's contribution to Australian music over the past 30 years. Supported by Hutchinson Builders, this exhibition featured over 119 artists. It offered an interactive response to Brisbane's enigmatic music scene in the years 1989-2019, using film clips, photographs, instruments, ephemera, and the music itself, in addition to interviews with

managers, artists, producers, and venue managers. MoB collaborated with long-term advocate for contemporary music Leanne de Souza as curatorial advisor, partnered with Nightlife Music on the content, and Maxwell and HASSELL Brisbane on the immersive exhibition design.

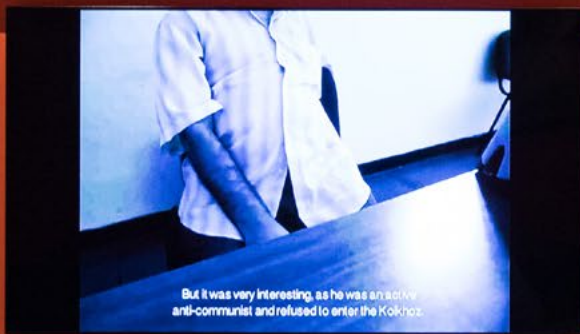
The Museum's exhibitions are recognised for their excellence and quality, and the engagement they provide for a diverse Brisbane community and visitors. Surveys suggest that 89 per cent of participants believe that the Museum enriches the cultural life of Brisbane, 90 per cent acknowledged the positive impact of our exhibitions on the image, appearance, and reputation of our city, and 86 per cent of residents noted the way in which the Museum represents and promotes Brisbane's unique qualities.

SUPPORTING BRISBANE'S CREATIVE TALENT

MoB presented the work of over 808 local designers, artists, writers, and curators to create, interpret, and celebrate our city's shared histories and narratives.

Collaboration, Access, Knowledge, and Excellence are central to all that we do, and this year, pandemic notwithstanding, MoB commissioned 59 artworks and engaged 58 industry professionals to deliver events. We presented the works of over 541 individual artists, designers, historians, writers, and performers through our exhibitions program, and

Everything and Nothing



But it was very interesting, as he was an active anti-communist and refused to enter the Kokhox.





150 Queensland-based artists, designers, and authors in the MoB Shop.

During this period, MoB Shop generated total revenue of over \$282,000 and continued to promote awareness of and access to locally-made, high quality, bespoke products. During the COVID-19 lockdown, MoB Shop expanded its online store with over 500 products made available for purchase. Between March and June 2020, online sales achieved a 40 per cent increase, with orders shipped throughout Australia and internationally. MoB Shop also presented the BNE DESIGN market in November 2019 to connect Brisbane audiences with local creatives and maximise opportunities to showcase Brisbane's local talent.

“MOB PRESENTED THE WORK OF OVER 808 LOCAL DESIGNERS, ARTISTS, WRITERS, AND CURATORS.”

Our program was rapidly adapted during an unprecedented time of isolation to create MoB's Artists @ Home Residency Program with the generous support of Tim Fairfax AC. From over 140 applications, 12 creatives, including two creative duos, were selected to complete a six-week creative residency from their home or studio. Beyond the residency, the projects and relationships continue, and the content produced is forming a 'capsule' of artistic practice, community engagement, and historic documentation, to strengthen our creative and connected city.

DEVELOPING NEW KNOWLEDGE, IDEAS AND PERSPECTIVES

MoB's commitment to audience engagement and learning has been extended this year with immersive learning now embedded into our program. This has shaped the way exhibitions, workshops, and tours are developed and designed. Our collaboration with education experts, including Christine Blaikie, Dani Towers, Libby Connors, and the Queensland Art Teachers Association, has generated a series of permanent Brisbane-focused incursions and excursions that are linked to the Australian Curriculum and deepen understanding of this place. In 2019 (July-December) MoB ran 120 engagement programs which reached 6,053 participants. Learn programs comprised 70 paid and 133 unpaid programs, with a total of 5,063 participants. 2020 began strongly but, with the advent of the pandemic, engagement and learn programs were suspended from mid-March. Accordingly, numbers were impacted. A total of 66 engagement programs were shared, with 2,678 participants between January and June. Learn programs (paid) totalled 6 (in January) with 43 unpaid programs facilitated between January and March, attracting 833 participants. The contrast in half year totals describes the impact of the pandemic: July to December 2019 saw 11,116 people at MoB engagement and learn programs. Between January and June 2020, mandated restrictions meant that less than a third of this number could attend (a total of 3,511).

This year, the Museum continued to develop its range of tours,

events, activities, and workshops which share the evolving story of Brisbane with diverse audiences. Our City Hall tours attracted 35,208 people to the Clock Tower and 7,776 to City Hall (with these figures affected by the COVID-19 closures).

An installation by Rachel Haynes (presented as part of *New Woman*) saw some 4,000 adults and children creating a Pocket Placard to express their hopes and visions for the future. This level of interaction expresses the unique relationship MoB has with the community of Brisbane and visitors alike, which reflects our people and passions, celebrates our culture, and strengthens our creative and connected city.

GROWING OUR NATIONAL PROFILE

Museum of Brisbane was a joint winner at the prestigious 2019: Gallery and Museum Achievement Awards (GAMAA) for *The Designers' Guide: Easton Pearson Archive* exhibition. The Museum has also secured significant funding from the Visions of Australia Program to develop and tour highlights from this exhibition to six galleries across Australia between 2021 and 2023, in a partnership with Museums and Galleries Queensland.

In September 2019, Kathryn King, former Head of Collections and Exhibitions, represented Museum of Brisbane at the triennial ICOM general conference in Kyoto, Japan. The Museum was selected to present a discussion paper on the Easton Pearson Archive, which was well-received by an international audience of over 3,000 museum professionals.

The Easton Pearson Archive is the most extensive textile collection from a single Australian fashion house held by a museum.

**“MUSEUM OF
BRISBANE WAS A
JOINT WINNER AT
THE PRESTIGIOUS
2019 GALLERY
AND MUSEUM
ACHIEVEMENT
AWARDS FOR
THE DESIGNERS’
GUIDE: EASTON
PEARSON ARCHIVE
EXHIBITION.**

Social media and subscribers have also increased significantly in 2019-20, with MoB Mail growing 68 per cent, engaging 36,385 total subscribers, and MoB followers (on Twitter, Facebook and Instagram) increasing 16 per cent with 62,002 total followers reached. Particularly gratifying is our Tripadvisor rating of 4.5/5 that saw the Museum receive the 2020 Tripadvisor Travellers Choice Award, and our inclusion at 31 of 356 things to do in Brisbane (up two places from 2018-19).

**BUILDING
COLLABORATIVE
PARTNERSHIPS**

The Museum’s active partnerships and collaborations with academic, community, philanthropic, and corporate sectors continue to assist the scope of programming, and allow the Museum to fulfil its strategic aims.

During this year, MoB collaborated with 137 arts, cultural, and

community organisations to deliver a dynamic and accessible engagement program, connecting 14,632 participants with new knowledge and ideas. Our Living Cultures program was delivered in partnership with Digi Youth Arts, Carol McGregor, and Nunukul Yuggera Aboriginal Dancers, and supported through the Australian Government’s Indigenous Language and Arts Program. MoB also received funding from Perpetual IMPACT philanthropy to increase access to our learn programs in disadvantaged schools.

**“MOB
COLLABORATED
WITH 137 ARTS,
CULTURAL, AND
COMMUNITY
ORGANISATIONS**

Museum of Brisbane is grateful for the ongoing partnership with TAFE Queensland. This collaboration supports the preservation of the Easton Pearson Archive and provides TAFE fashion students and trainers with educational opportunities, workshops, and behind-the-scenes access to the Archive.

Our program was generously supported by our local partners Hutchinson Builders, Brisbane Airport Corporation, Gadens, BDO, Nightlife Music, HASSELL, Maxell, St Baker Energy Innovation Fund, TAFE Queensland, Brisbane Marketing, Liquid Interactive, Hilton Brisbane, Wine & Dine’m, JCDcaux, Five Star Cinemas, GOA, COCOM, The Weekend

Edition, Quest Newspapers, Brisbane News, Queensland Leaders, Bambrick Media, and ABC Radio Brisbane.

**INCREASING ACCESS
TO OUR COLLECTIONS**

Growing access to our collections is a strategic priority for the Museum. This financial year, we have expanded our collections to include 396 individual acquisitions and donations boosted through the Commonwealth Government’s Cultural Gifts Program. 92 works from our collections were displayed throughout the Museum and other significant works were exhibited in the State Library of Queensland’s *Spoken*, QAGOMA’s *Margaret Olley: A Generous Life*, and Jon Molvig: *Maverick*, Caboolture Regional Art Gallery’s *Simon Degroot: Constructive*, Johanna DeMaine *the form: the function: the aesthetic* at Caloundra Regional Art Gallery, and *Richard Randall* at Redland Museum.

In recent months, the Easton Pearson Archive has been made globally available through Google Arts and Culture. This platform reached 2,672 viewers from around the world to develop understanding of the unique Brisbane-inspired aesthetic of Easton Pearson and appreciation of its international acclaim. This ongoing and significant archive provides a vital educational resource and was supported by our generous Dress Circle donors and TAFE Queensland.





ADAPTING TO CHANGE

With the sudden influence of COVID-19 impacting every aspect of life, the Museum recognised its responsibility to adapt to the changing needs of the community.

We engaged with our audiences in new ways by inviting them to capture images of Brisbane during this significant moment in history through *The View From Here* project, co-created with MoB Kids@Home activities, partnering with 97.3 FM radio to build a COVID-19 time capsule, and commissioning artists to document this period in the evolving life of our city. Our initiative to adapt to changing circumstances by embracing digital innovation attracted 61,629 website visitors during the closure period alone.

“OUR INITIATIVE TO ADAPT TO CHANGING CIRCUMSTANCES BY EMBRACING DIGITAL INNOVATION ATTRACTED 61,629 WEBSITE VISITORS.

The Museum worked closely with the Board of Directors to rapidly develop and implement a COVID-Safe Plan and reviewed our Disaster Management Plan to reflect the impact of the pandemic. MoB worked behind the scenes to finalise our 2020-2023 strategic plan, redeployed our workforce to create innovative online programs and virtual exhibitions, renovated our gallery spaces, and audited our

collections. With the generous assistance of our volunteers, interns and Visitor Experience Team, we were able to audit and catalogue 1,155 works during this time.

To celebrate Anzac Day without the usual parades and dawn services, *Remembering the First World War* online exhibition offered letters, photographs, and diary entries from Australian servicemen and women. This filmic presentation portrayed the human impact of war and shared precious archival material for the first time. Fragile paper sculptural portraits by artist Greer Townshend invited contemporary involvement in these compelling narratives.

During this period, patrons praised the Museum, particularly our online content. Enthusiastic comments noted the distinct voices and perspectives inherent in *Lloyd Rees, Brisbane Art Design: Open Source, The View From Here, and Remembering the First World War*.

MoB continued to acknowledge, celebrate, and support the valued contributions of Brisbane's arts and cultural community. The Museum secured 30 per cent of its income from non-council funding through the generous support of our loyal sponsors, donors, and visitors. Major exhibitions and events were postponed during this period which resulted in a significant surplus and expenses being carried over to 2020-21 financial year.

Strong governance and financial stability continues to be integral to the Museum's operations.



KELLIE O'DEMPSEY, OUTSIDE THE LINES, 2019, PHOTO BY CARL WARNER

OUR AUDIENCE

The Museum delivered an extensive range of engagement programs, resources, and initiatives to attract audiences, share knowledge and ideas, and enrich visitor experience. This year, our programming engaged 14,632 visitors, and audience surveys undertaken during the period indicate a highly positive response to our approach.

The majority of survey participants defined their experience of the Museum as highly satisfactory, reporting that they would definitely recommend Museum of Brisbane to others. Open-ended survey responses indicate the success of our program for providing diverse visitors with meaningful opportunities to interact and connect with Brisbane's heritage and cultural life:

"MoB illuminates our place in the world, offering us a variety of perspectives and sometimes challenging our perceptions of ourselves."

"A small local museum that has evolved into an inspirational, community-minded, impressive, inclusive creative centre for all ages."

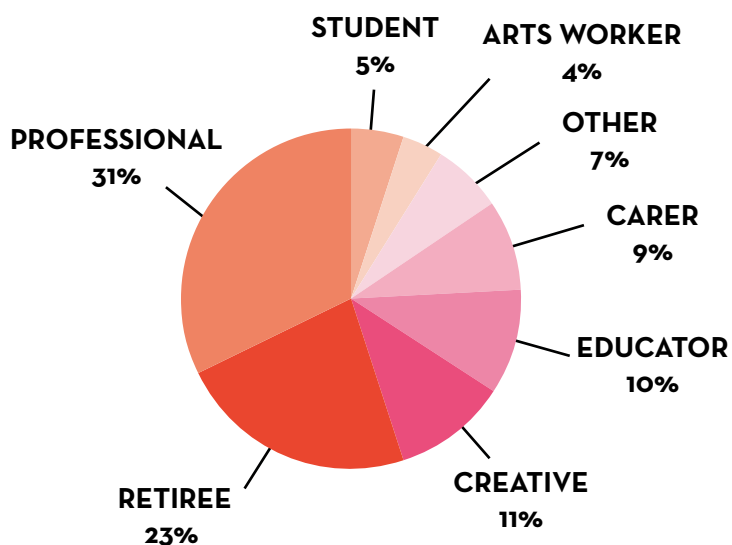
"A special organisation, showcasing experiences of Brisbane's diverse community and its built and natural environments, encompassing the present and historical times."

"A place that truly celebrates and promotes Brisbane as a creative, diverse community, and demonstrates to both locals and visitors that Brisbane is a special place to be proud of."

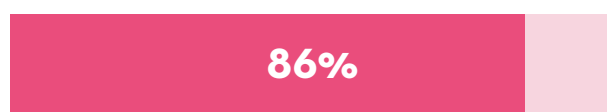
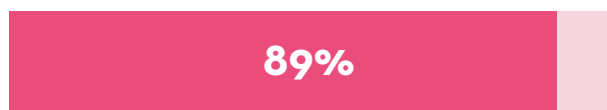
"I attended an art workshop with my son one school holidays, and it sparked my creativity to start painting. Two years later, I now paint watercolours of Australian birds every weekend and I love it! That never would have happened if I didn't dive into a creative, relaxed, and fun workshop with my child, so, thank you."

*AUDIENCE SURVEYING WAS CARRIED OUT FOR MUSEUM OF BRISBANE BY MORRIS HARGREAVES MCINTYRE.

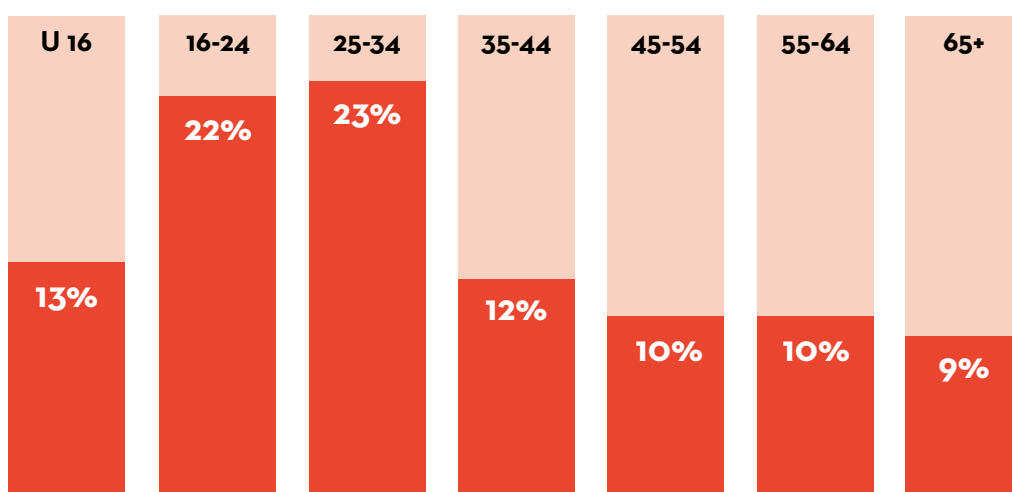
OCCUPATION



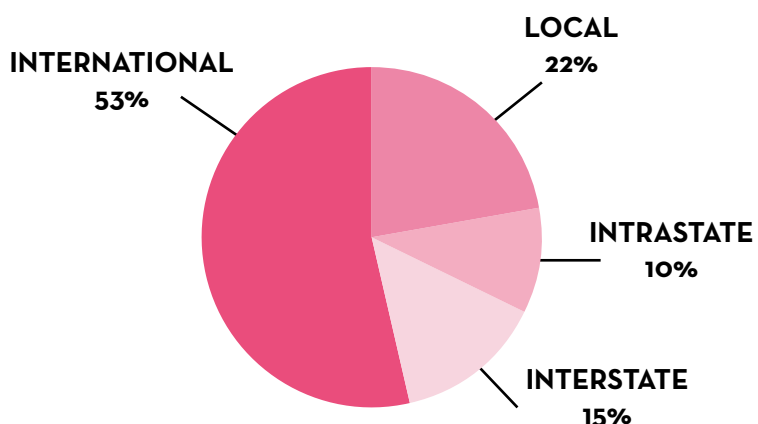
SURVEY STATEMENTS



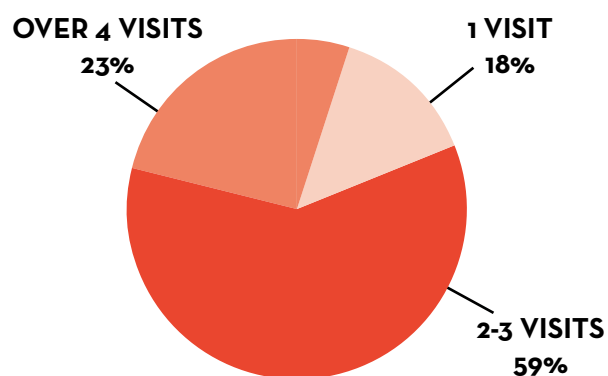
AGE EVOLUTION



VISITOR ORIGINS



VISITOR FREQUENCY



EXHIBITIONS AND DISPLAYS

EXHIBITIONS

Perspectives of Brisbane

Semi-permanent exhibition

From 26 Oct 2018

East and Adelaide Street Gallery

Brisbane Art Design: Open Source

10 May - 11 Aug 2019

Galleries 1 & 2, Adelaide Street

Pavilion, Dome Gallery, and Clem

Jones Gallery

Rachel Haynes: Threads of Resistance

9 Aug 2019 - 8 Mar 2020

Adelaide Street Pavilion

New Woman

13 Sep 2019 - 15 Mar 2020

Gallery 1

Emma Coulter: Spatial Deconstructions #21 (portals)

30 Aug 2019 - 22 Mar 2020

Dome Gallery

High Rotation

30 Aug 2019 - 22 Mar 2020

Gallery 2 and Clem Jones Gallery

Substation No.8: Impress Printmakers

7 Aug - 9 Dec 2019

Adelaide Street Gallery

Lloyd Rees

11 Dec 2019 - 1 Mar 2020

Adelaide Street Gallery

DISPLAYS

Jun Chen: Poincianas I (Sunnybank Hills)

2 Aug - 8 Dec 2019

Museum of Brisbane Foyer

Jemima Wyman: Flourish (No. 1)

9 Dec 2019 - 8 Mar 2020

Museum of Brisbane Foyer

Kathleen and Leonard Shillam: Jabirus

From 16 Jan 2020

Museum of Brisbane Foyer

Greer Townshend: Here I Came to the Very Edge

13 - 22 Mar 2020

Museum of Brisbane Foyer

WWII Signature Wall

Semi-permanent

From 2013

Brisbane City Council's Indigenous Art Program: Shared Connections

1 May - 31 July 2019

Brisbane City outdoor display

Featuring Michael Cook, *Broken*

Dreams #3, 2010

ARTISTS-IN-RESIDENCE

Mark du Potiers

Residency: 4 - 27 June 2019

Display Dates: 28 June - 7 Aug

2019

Piyali Ghosh

Residency: 15 July - 8 Aug 2019

Exhibition Dates: 9 Aug - 24 Oct

2019

Tyza Stewart

Residency: 8 Oct - 1 Nov 2019

Display Dates: 1 Nov 2019 - 29

January 2020

Elizabeth Willing

Residency: 3 - 27 Feb 2020

Display Dates: 6 Mar - 29 Apr

2020

Kim Ah Sam

Residency and display: 13 Mar - 6

Sep 2020

Artists @ Home

8 May - 19 June 2020

Virtual residency and display

AWARDS

Gallery and Museum Achievement Awards (GAMAA) 2019

JOINT WINNER, Projects:

Organisations with Paid Staff

For *Designers' Guide: Easton*

Pearson Archive.

PUBLICATIONS

New Woman

Accompanied the *New Woman* exhibition (13 Sep 2019 - 15 Mar 2020).

Published: Sep 2019

Authors: Sallyanne Atkinson AO, Paul Spiro, Renai Grace, Louise Martin-Chew, Miranda Hine.

Design by Goldi Design

Printed by Australian Book

Connection, Hong Kong

ISBN: 978-0-6485617-0-5

Size: 136 pages



ACQUISITIONS

ARTWORKS

Serge Ah-Wong

The Conqueror, 2018

Oil and acrylic on canvas

Purchased 2019

Robert Andrew

b.1965

New Country Old Text

2016

Ochre oxides, chalk and aluminium on board

Purchased 2019

Troy-Anthony Baylis

b. 1976

Kaboobie represents beauty for all body types, 1999

Oil on canvas

Purchased 2020

Troy-Anthony Baylis

b. 1976

Kaboobie's Proud Mary a(d)dress, 2000

Oil on canvas

Purchased 2020

Karen Black

b. 1961

The Suspension, 2019

Earthenware and glaze

Purchased 2020

Virginia Cuppaidge

b. 1943

Pale Blue Jacaranda, 1970

Acrylic on canvas

Donated through

Australian Government's Cultural Gifts Program by

Virginia Cuppaidge, 2019

Marian Drew

b. 1960

Lydia Pearson, 2019

Edition 3 Inkjet print

Purchased 2019

Max Dupain

b. 1911

Brisbane River, c.1946,

vintage silver gelatin

photograph

Purchased 2019

Todd Fuller

b. 1988

All Around Us Creatures Graze, 2020

Digital video

Commissioned for *The*

Storytellers, 2020

Joe Furlonger

b. 1952

Sketchbook, 1989

Charcoal drawings

Donated through

Australian Government's

Cultural Gifts Program by

John Brown, 2019

Joe Furlonger

b. 1952

Glasshouse Mountains, 2010

Acrylic on linen

Donated through

Australian Government's

Cultural Gifts Program by

John Brown, 2019

Joe Furlonger

b. 1952

Central Queensland Scene, 2009

Acrylic on board

Donated through

Australian Government's

Cultural Gifts Program by

John Brown, 2019

Joe Furlonger

b. 1952

A Driver at home (Gold Coast Grand Prix), 1992

Acrylic on canvas

Donated through

Australian Government's

Cultural Gifts Program by

John Brown, 2019

Joe Furlonger

b. 1952

Dalby, 2003

Gouache on card

Donated through

Australian Government's

Cultural Gifts Program by

John Brown, 2019

Denise Green

b. 1946

Lines of Communication, 2019

Acrylic and ink on canvas

Purchased 2019

Gordon Hookey

b. 1961

Wall'a'roo, 2020

Oil on Canvas Purchased

2020

Alice Lang

b. 1984

Believe Women, 2018

Marbled paper and acrylic on paper

Purchased 2019

Louis Lim and Beth

Jackson

There is no end ..., 2017

Artist photo book

Purchased 2019

Danie Mellor

b. 1971

Natura Pacifica I, III, & V, 2016

Lambda print on metallic

photographic paper

Donated through

Australian Government's

Cultural Gifts

Program by Danie Mellor,

2019

Catherine O'Donnell

b. 1961

Langshaw Street Window, 2020

Charcoal on paper framed

Commissioned for New

Woman, 2020

Bruce Reynolds

b. 1955

Hydria, 2014

Linoleum and inkjet print

on wood panel

Donated through

Australian Government's

Cultural Gifts Program by

Bruce Reynolds, 2019

Bruce Reynolds

b. 1955

Amphora (with Fruit Bat), 2014

Plaster relief on Laminex table

Donated through

Australian Government's

Cultural Gifts Program by

Bruce Reynolds

Bruce Reynolds

b. 1955

Kylix (on Yellow Table), 2014

Plaster relief on Laminex table

Donated through

Australian Government's

Cultural Gifts Program by

Bruce Reynolds, 2019

Bruce Reynolds

b. 1955

Skyphos (on Green Table), 2014

Plaster and pigment relief on Laminex table

Donated through

Australian Government's

Cultural Gifts Program by

Bruce Reynolds, 2019

Bruce Reynolds

b. 1955

City Vessel, 2015

Linoleum and giclee print with acrylic paint on wood panel

Donated through

Australian Government's

Cultural Gifts Program by

Bruce Reynolds, 2019

Joy Roggenkamp

b. 1928

Untitled, 1983

Watercolour on paper

Donated through

Australian Government's

Cultural Gifts Program by

John Brown, 2019

Joy Roggenkamp

b. 1928

Deeper Sleep, undated
Watercolour on paper
Donated through
Australian Government's
Cultural Gifts Program by
John Brown, 2019

Joy Roggenkamp

b. 1928

Postcard Country, 1982
Watercolour on paper
Donated through
Australian Government's
Cultural Gifts Program by
John Brown, 2019

Joy Roggenkamp

b. 1928

**The local mountain
(Glasshouse Mountains)**,
1982
Watercolour on paper
Donated through
Australian Government's
Cultural Gifts Program by
John Brown, 2019

Joy Roggenkamp

b. 1928

Before the Drought, 1982
Watercolour on paper
Donated through
Australian Government's
Cultural Gifts Program by
John Brown, 2019

Judith Sinnamon

b. 1963

Pamela Easton New Farm,
2019
Oil on linen
Purchased 2019

Donald Smith

b. 1938

Edward St Shadows, 2006
Oil on stretched canvas
Gift of Noela Smith, 2020

Normana Wight

b. 1936

No 4 September I, 1970
Gouache on paper
Purchased 2019

Jemima Wyman

b. 1977

Flourish (No1), 2019
Hand cut photos on paper
Purchased 2019

William Yang

b. 1943

Self Portrait #2, 1947
Edition 10/30
Inkjet print on paper
Purchased 2020

SOCIAL HISTORY OBJECTS

**Brisbane Tram Uniform
Pieces, Letters and**

Photos, c.1970s
Gift of Kate Guscott, 2019

Bulk Ink Bottle, c.1871

Gift of BMD
Constructions, 2019

Cameron House Sign,

c.1960s
Metal
Gift of Cameron Bruhn,
2020

**Collection of garments
from early labels such
as Bow + Arrow and OH!,
Easton Pearson garments
produced between 2014
to 2016, and historical
inspirational garments**,
Gift of Pamela Easton and
Lydia Pearson, 2019

Edison Tube, c1880s

Gift of Jessica Collison,
Ergon Energy Network,
Energex, 2019

**Entry Card to the
Citizen's Reception for
Her majesty the Queen
and His Royal Highness
the Duke of Edinburgh,
during their 1954 visit to
Brisbane**, 1954
Gift of Liz Blumson
on behalf of Redland
Museum, 2019

**Invitation to Opening of
the New City Hall**, 1930

Gift of Helen Duggan,
2020

**Invitation to Garden
Party for the Prince of
Wales**, 1920

Gift of Helen Duggan,
2020

**Invitation to Citizen's
Service to celebrate
the coronation of King
George V and Queen
Mary**, 1911

Gift of Helen Duggan,
2020

**8 Page Sheet Music
Pamphlet from Garden
Party New Farm Park
Royal Visit**, 1927

Gift of Denis Wayper, 2019

**Program from Garden
Party New Farm Park
Royal Visit of Duke and
Duchess of York given by
the Lord Mayor and the
Aldermen of the City of
Brisbane**, 1927

Gift of Denis Wayper, 2019

**Photograph depicting
Queen St, Brisbane**,

c.1920s
Silver gelatin photographic
paper
Gift of Yasmin Grigaliunas,
World's Biggest Garage
Sale, 2019

**Photograph of Queen
Elizabeth II during her
visit to Brisbane in 1954**,

1954
Gift of Helen Duggan,
2020

**Save Me Brisbane poster
(Protesting the demolition
of Cloudland Ballroom)**,

1982
Paper and ink
Gift of Judy Kraatz, 2019

**Save Me Brisbane poster
(Protesting the demolition
of His Majesty's Theatre)**,
1983 Paper and ink
Gift of Judy Kraatz, 2019

**Set of 18 x Postcards,
photographed for the
Brisbane Art School by
Michael Richards**, c.1970s
Gift of Redland Museum,
2019

**Single sheet music 'Loch
Lomon' from Garden
Party New Farm Park
Royal Visit**, 1927
Gift of Denis Wayper, 2019

**Teacup and saucer with
Story Bridge print**, c1940s
Gift of Greg Burns, 2019

EXHIBITION LOANS

OUTGOING LOANS

Margaret Olley

b. 1923 - 2011

Breakfast Creek Hotel,

1948, Oil on canvas

To Gallery of Modern Art

Margaret Olley: A

Generous Life

15 June - 13 Oct 2019

Margaret Olley

b. 1923 - 2011

The Treasury Building,

1947,

Oil on panel

To Gallery of Modern Art

Margaret Olley: A

Generous Life

15 June - 13 Oct 2019

Richard Randall

b. 1869 - 1906

Untitled [A track to the

ocean], date unknown

Oil on panel

To Redland Art Museum

8 Aug 2019 - 8 Aug

2020

Richard Randall

b. 1869 - 1906

Untitled [Farmyard],

date unknown

Oil on canvas

To Redland Art Museum

8 Aug 2019 - 8 Aug

2020

Richard Randall

b. 1869 - 1906

Untitled [View across

the bay to Stradbroke

Island], date unknown

Oil on canvas

To Redland Art Museum

8 Aug 2019 - 8 Aug

2020

Jon Molvig

b. 1923 - 1970

Self Portrait, 1948

Oil on canvas on

hardboard

To Queensland Art

Gallery

Jon Molvig: Maverick

14 Sep 2019 - 2 Feb

2020

Jon Molvig

b. 1923 - 1970

Grey St Arrangement,

1956

Oil on composition

board

To Queensland Art

Gallery

Jon Molvig: Maverick

14 Sep 2019 - 2 Feb

2020

Body form [Torso with

stand and base], 2018

To State Library of

Queensland

Spoken: Celebrating

Queensland Languages

21 Nov 2019 - 19 Apr

2020

Marian Drew

b. 1960

Lydia Pearson, 2019

Photographic inkjet

print

To Gadens Brisbane

Material Sensibilities

19 - 26 Mar 2020

Simon Degroot

Red, Blue, Pink, Green

Flat Lay, 2017

Oil on canvas

To Caboolture Regional

Art Gallery

Simon Degroot:

Constructive

22 Feb - 2 May 2020

Simon Degroot

Yellow, Pink, Green,

Grey Flat Lay, 2017

Oil on canvas

To Caboolture Regional

Art Gallery

Simon Degroot:

Constructive

22 Feb - 2 May 2020

Johanna DeMaine

b. 1948

Jar, date unknown

Earthenware, salt glaze

To Caloundra Regional

Gallery

Johanna DeMaine: the

Form, the Function: the

Aesthetic

6 Mar - 26 Apr 2020

Johanna DeMaine

b. 1948

Untitled (Pink jar), date

unknown

Earthenware, pink salt

To Caloundra Regional

Gallery

Johanna DeMaine: The

Form, the Function: the

Aesthetic

6 Mar - 26 Apr 2020

Jon Barlow Hudson

b. 1945

Paradigm Maquette,

1988

Stainless steel

To State Library of

Queensland

Knowledge Walk

26 Mar 2020 - 26 Mar

2025

INCOMING LOANS

BAD (Brisbane Art

Design) 2019

5 Apr - 1 Sep 2019

14 lenders, 40 items

Perspectives of

Brisbane

25 July 2019 - present

1 lender, 1 item

Rachael Haynes

Threads of Resistance

9 Aug 2019 - 8 Mar

2020

1 lender, 1 item

High Rotation

30 Aug 2019 - 19 Apr

2020

25 lenders, 72 items

New Woman

13 Sep 2019 - 15 Mar

2020

33 lenders, 77 items

Greer Townshend

Here I come to the Very

Edge

11 Mar - 13 May 2020

1 lender, 1 item

CONSERVATION

Easton Pearson Archive

This year, we engaged

textile expert Louise

McCullagh to provide

specialised treatments

to conserve the

garments and objects

in the Easton Pearson

Archive.



CRAIG REDMAN AND KARL MAIER, *INDIVIDUAL 1*, 2019, PHOTO BY DAVE KELLY.

SPONSORS & PARTNERS

MUSEUM PROGRAM PARTNERS

MUSEUM PARTNERS



ACCOMMODATION



EVENT



ENTERTAINMENT



MEDIA PARTNERS



brisbanenews

THE WEEKEND EDITION
SUN. & MON. 6.00AM - 9.00AM



NEW WOMAN PARTNERS

MUSEUM PARTNER

gadens

MEDIA



ACCOMMODATION

THE WEEKEND EDITION
SUN. & MON. 6.00AM - 9.00AM



HIGH ROTATION PARTNERS

PRESENTING



TECHNOLOGY



EXHIBITION SUPPORTERS

HASSELL



MEDIA PARTNERS



ACCOMMODATION PARTNER



INDIGENOUS LANGUAGES AND ARTS PROGRAM

SUPPORTING PARTNER



MUSEUM OF BRISBANE'S LIVING CULTURES PROGRAM IS SUPPORTED THROUGH THE AUSTRALIAN GOVERNMENT'S INDIGENOUS LANGUAGES AND ARTS PROGRAM.

BRISBANE ART DESIGN PARTNERS

DIGITAL



DESTINATION



TOURISM



SUPPORTING



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

PHILANTHROPIC SUPPORT

FUNDING PROGRAM



The Museum welcomed the support of philanthropic trusts including Kingston Sedgfield Charitable Trust through perpetual's 2018 impact philanthropy funding

program. the grant is being used for MoB Learn Assist, offering subsidised education program registration and transport costs for disadvantaged school

children from schools in the greater Brisbane region.

DONORS 2019-20

Ann Mackie
Anthony Merucci
Bruce & Maureen Wallis
Chris Starr
Cornerstone Properties
David & Veronica Muir
Elizabeth Nunn
Frank & Ailbhe Cunningham

Ian & Cass George
Jane Paterson
Holly Livingstone
Kara Walsh
Kay Greenfield
Lindsay Cribb
Lyn Lunn
Lynne Canfield

Melina Trochoulis
Michael Burke
Rachel Leung
Ray Pini
Rebecca Moore
Renai Grace
Robert Wilson
Rosie Russell

Sallyanne Atkinson AO
Susan Fisher
Teresa Keleher
Tim Fairfax AC
Vanessa Pye
Warwick Williams
Zoe Walker

PATTERN AND PRINT: EASTON PEARSON ARCHIVE TOUR

Pattern and Print: Easton Pearson Archive is an exhibition by Museum of Brisbane, toured by Museums & Galleries Queensland. This project has been assisted by the Australian government's Visions of Australia Program.

PROJECT



Australian Government
Visions of Australia

TOURING



PUBLICATION SPONSOR



SUPPORTING

EASTON
PEARSON
ARCHIVE



The Easton Pearson Archive gift to Museum of Brisbane has been made possible by the generous support of Dr Paul Eliadis AM, a Brisbane-based philanthropist and patron of contemporary art and design. Donated through the Australian Government's Cultural Gifts Program.

FINANCIAL SUMMARY

The consolidated results of the consolidated entity recorded a surplus for the year amounting to \$612,491 (2019: \$379,881).

Both the Company and the Trust recorded a positive result for the year despite the current challenges being experienced worldwide due to the Covid-19 pandemic. The Museum will utilise the surplus generated this year to fund programs that were postponed and an

awareness campaign to attract local audience in the coming financial year.

Museum of Brisbane's Trust was established to receive gifts, bequests, and donations. Philanthropic support has continued, enabling the further expansion of the Artist-in-Residence program, our Collection, and to continue the management of the Easton Pearson Archive.

MUSEUM OF BRISBANE TRUST

ABN 70 514 947 142

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2020

REVENUE	2020 \$	2019 \$
Artwork Donations	304,824	125,377
Philanthropy	119,930	248,847
Donations	6,483	7,843
Interest	1,529	1,963
Other	-	20,000
TOTAL REVENUE	432,766	404,030
LESS EXPENSES		
Acquisition Costs	(3,500)	(2,300)
Accounting and bookkeeping fees	(6,000)	(4,990)
Bank and credit card fees	(352)	(850)
Philanthropy expenses	(66,192)	(41,428)
Other Expenses	-	(163)
TOTAL EXPENSES	(76,044)	(49,731)
SURPLUS FOR THE YEAR	356,722	354,299
Other comprehensive income	11,975	12,182
TOTAL COMPREHENSIVE INCOME	368,697	366,481

STATEMENT OF FINANCIAL POSITION

As at 30 June 2020

ASSETS	2020 \$	2019 \$
CURRENT ASSETS		
Cash and cash equivalents	308,937	330,323
GST receivable	3,108	3,086
TOTAL CURRENT ASSETS	312,045	333,409
NON-CURRENT ASSETS		
Artwork and Collectibles	4,239,504	3,851,318
TOTAL NON-CURRENT ASSETS	4,239,504	3,851,318
TOTAL ASSETS	4,551,549	4,184,727
CURRENT LIABILITIES		
Trade and other payables	655	2,530
TOTAL LIABILITIES	655	2,530
NET ASSETS	4,550,894	4,182,197
UNITHOLDER'S EQUITY		
Units	10	10
Retained Surplus	4,458,194	4,101,472
Asset revaluation surplus	92,689	80,714
TOTAL EQUITY	4,550,894	4,182,197

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 2020

REVENUE	2020 \$	2019 \$
REVENUE	6,753,462	7,212,067
LESS EXPENSES		
Employee benefits	(2,988,855)	(3,037,289)
Audience development	(1,114,572)	(1,666,673)
Program (exhibition)	(524,828)	(626,438)
Lease	(9,007)	(710,614)
Minor equipment	(87,028)	(75,259)
Collection management	(35,797)	(76,833)
Depreciation and amortisation	(820,946)	(104,796)
Internet webhosting	(111,696)	(100,558)
Finance costs	(42,193)	-
Other	(406,049)	(433,726)
TOTAL EXPENSES	(6,140,971)	(6,832,186)
OPERATING RESULTS FOR THE YEAR	612,491	379,881
OTHER COMPREHENSIVE INCOME		
Increase in asset revaluation surplus	11,975	12,182
TOTAL COMPREHENSIVE INCOME FOR THE YEAR	624,466	392,063

CONSOLIDATED STATEMENT OF FINANCIAL POSITION

For the year ended 30 June 2020

ASSETS	2020 \$	2019 \$
CURRENT ASSETS		
Cash and cash equivalents	1,263,502	1,130,959
Receivables	297,109	33,786
Other assets	165,404	160,660
GST receivable	6,349	39,343
TOTAL CURRENT ASSETS	1,732,364	1,364,748
NON-CURRENT ASSETS		
Property, plant and equipment	4,709,511	4,347,264
Right-of-use assets	1,345,982	-
TOTAL NON-CURRENT ASSETS	6,055,493	4,347,264
TOTAL ASSETS	7,787,857	5,712,012
CURRENT LIABILITIES		
Payables	233,542	321,300
Provisions	132,369	167,797
Other liabilities	177,972	19,583
Lease liabilities	680,941	-
TOTAL CURRENT LIABILITIES	1,224,824	508,680
NON-CURRENT LIABILITIES		
Provisions	40,335	-
Lease liabilities	694,899	-
TOTAL NON-CURRENT LIABILITIES	735,234	-
TOTAL LIABILITIES	1,960,058	508,680
NET ASSETS	5,827,799	5,203,332
EQUITY		
Share capital	1	1
Unitholder's capital	10	10
Asset revaluation surplus	92,689	80,714
Retained earnings	5,735,099	5,122,607
TOTAL EQUITY	5,827,799	5,203,332





BOARD OF DIRECTORS



SALLYANNE ATKINSON AO



ANDREW HARPER



NATASHA HOOD



LIANA HEATH



LEANNE CODDINGTON



ANDREW GUTTERIDGE



CHRIS TYQUIN



JEFFERY HUMPHREYS

MUSEUM OF BRISBANE BOARD

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

The Board met six times during the year.

NAME	ROLE	MEETINGS ATTENDED
Sallyanne Atkinson AO	Chairman	6
Andrew Harper	Member	6
Natasha Hood	Member	5
Liana Heath	Member	6
Chris Tyquin	Member	5
Leanne Coddington (appointed 21 January)	Member	3
Andrew Gutteridge (appointed 23 January)	Member	3
Jeffery Humphreys (retired 20 September)	Member	2

FINANCE, GOVERNANCE & REMUNERATION COMMITTEE

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

The Committee met four times during the year.

NAME	ROLE	MEETINGS ATTENDED
Andrew Harper	Chairman	4
Sallyanne Atkinson AO	Member	2
Chris Tyquin	Member	4
Natasha Hood	Member	3

STAFF

DIRECTOR
Renai Grace

EXECUTIVE ASSISTANT
Roy Castorina

HEAD OF BUSINESS SERVICES
Melanie Heley

FINANCE OFFICER
Cara Hughes

OPERATIONS MANAGER
David West

OPERATIONS COORDINATOR
Megan Wolthers

AUDIO VISUAL SPECIALIST
Juanlu Lopez Perez

CREATIVE ENTERPRISE LEAD
Lucy-Belle Rayner

RETAIL COORDINATOR
Stephanie Bonel

DIGITAL MEDIA
Michelle Xen

COLLECTIONS MANAGER
Meg McKavanagh

EASTON PEARSON ARCHIVE
MANAGER
Louise McCullough

REGISTRAR
Elizabeth Pullar

COLLECTIONS SUPPORT
Lyn Petrie

BAD EXECUTIVE PRODUCER
Dan Templeman

ACTING HEAD OF
EXHIBITIONS
Alix Perry

BUILD AND PRODUCTION
LEAD
Craig Sproul

EXHIBITIONS ASSISTANT
Rebekah Manning

CURATOR
Miranda Hine

ASSISTANT CURATOR
Emma McLean

LEARN CURATOR
Nadine Schmoll

HEAD OF ENGAGEMENT
Carolyn Karnovsky

ENGAGEMENT PROGRAM
MANAGER
Rachelle Eisentrager

ENGAGEMENT PROGRAM
PRODUCER
Phoebe Connor

ENGAGEMENT COORDINATOR
Annabelle Tonkin

ENGAGEMENT ASSISTANT
Grace Herrmann

VISITOR EXPERIENCE TEAM
SUPERVISOR
Erola Pratt

VISITOR EXPERIENCE TEAM

Dominique Baines
Bronte Billman
Melissa Bockelman
Mia Boe
Janelle Byrne
Larissa Deak
Anna Deuble
Isla Ertel
Michelle Eskola
Gabriel Garde
Jane Grais
Revy Hamilton
Domenica Hoare
Annie Hodge
Claudia Husband
Brian Ogden
Leisa Pritchard
Eomer Sweet
Sharon Wright

VOLUNTEERS AND INTERNS

Melissa Blight
Harry Molyneux
Carol Costa
Janine Martin
Janelle Rayner
Linda Morton
Chris Twine
Annette Parke
Vanda Waller
Deborah Love
Denise Collins
Jane Holloway

COVER: JUN CHEN, *POINCIANAS I*
(*SUNNYBANK HILLS*) 2018, OIL ON CANVAS,
MUSEUM OF BRISBANE COLLECTION,
PHOTO: CARL WARNER.



MUSEUM OF BRISBANE

Level 3, City Hall, King George Square

PO Box 12162 George Street Brisbane Q 4003

ABN 52 098 223 413

T 07 3339 0800

E info@museumofbrisbane.com.au

W museumofbrisbane.com.au

MOB
MUSEUM OF BRISBANE

