

2022 -23

ANNUAL REPORT

MOB
MUSEUM OF BRISBANE



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Front and back cover image: **Gwendolyn Grant**, *Evening, Brisbane Botanical Gardens* (detail) c1930, oil on panel. Museum of Brisbane Collection. Courtesy Philip Bacon Galleries.



Various makers, Pieces from the collection of Kylie Johnson (detail) 1800s-2023, ceramic in Clay: Collected Ceramics at Museum of Brisbane. Photo: Katie Bennett.

LORD MAYOR'S MESSAGE



Lord Mayor Adrian Schrinner

As Lord Mayor, my goal is to ensure the Brisbane of tomorrow is better than the Brisbane of today. We endeavour to achieve this through new infrastructure for our growing city and record investment in the community. Through our support of Museum of Brisbane, our cultural life continues to showcase the wonderful people and stories that are helping drive our future.

The face of Brisbane constantly evolves, with recent major projects including the turn-up-and-go Brisbane Metro, green bridge construction and development of Victoria Park, all supporting our growing and dynamic city and lifestyle. As one of the fastest growing regions in Australia, MoB supports Council's vision of the city through shining a spotlight on the artforms, movements and communities that shape our city. The Museum's incredible Artist in Residence program is one example of how this is being achieved. Engaging with 16 artists through nine residencies from July 2022 - June 2023, including new work from Vanghoua Anthony Vue as part of Brisbane City Council's BrisAsia Festival (produced by Sounds Across Oceans), MoB provides artists with the opportunity to extend their practice and develop new ideas.

Further to this, MoB's curation and delivery of Brisbane City Council's *Botanica: Contemporary Art Outside 2023*, one of Queensland's largest outdoor contemporary art events, resulted in a record-breaking year, with over 111,000 people engaged

with contemporary art over ten nights. Presenting an international artist for the first time, this world-class contemporary art event brought locals and tourists together to connect and engage within our city's parkland.

The many projects and exhibitions MoB delivers are the jewel in the City's crown, central to conversations about the evolving life of Brisbane, its histories and contemporary cultures. Over the years, this has been driven by incredible leadership, with Chairman Sallyanne Atkinson AO leading the Museum since 2013. In December 2022, she stepped down from the Board after ten years and is now MoB's inaugural Patron. I would like to acknowledge and thank Sallyanne for her passion, determination and support for the Museum, and welcome incoming Chair, Ian Klug AM to the Museum.

I also acknowledge the contribution of MoB's Director/CEO Renai Grace, who in December 2022, after six years, finished her term at MoB. Renai leaves MoB with a wonderful legacy, including the presentation of the Identity Series, which celebrated creative greats including *Mao's Last Dancer the Exhibition: A Portrait of Li Cunxin*, a spotlight on designers Pamela Easton and Lydia Pearson for *Pattern & Print: Easton Pearson Archive*, and *High Rotation*. And in 2022, shared the home-grown success story of international jeweler and designer, Margot McKinney.

It's with excitement we look towards MoB's future under the leadership of a new Chair and Director/CEO. I congratulate the Board of Directors and the entire team at MoB for their ongoing dedication to the city of Brisbane. Council proudly supports the Museum and I would like to sincerely thank our loyal partners, sponsors and donors for their investment in the cultural life of Brisbane.

Adrian Schrinner

The Right Honourable Lord Mayor of Brisbane



Slow Art Collective, *Archi-Loom* (detail) 2022, mixed in
Play Moves at Museum of Brisbane. Photo: Katie Bennett.

CHAIR'S INTRODUCTION



Ian Klug AM

Over the years, MoB has seen many evolutions. From beginnings as the Brisbane City Gallery, then opening as Museum of Brisbane in October 2003 on the ground floor of City Hall, to a stint on Ann Street during City Hall's restorations, followed by MoB reopening in April 2013 on Level 3 of City Hall with a significant refurbishment and its first Board of Directors. Throughout those years, MoB has presented a vast array of exhibitions and artists, acting as the central storytellers of our city and representing the ever-changing nature of our dynamic communities. Since 2013, Sallyanne Atkinson AO has led the Museum as Chairman, and in December 2022 she stood down from the Board of Directors and into the position of Patron. Her leadership has helped shape MoB into the Museum it is today, and on behalf of the Board, I thank her for this formative contribution. Sallyanne's are impressive shoes to fill, however as the new Chair of MoB, I look forward to continuing the evolution of this incredible cultural institution, working with our key stakeholders within Council to realise our vision for the future and looking towards new, engaging and important stories to share with locals and visitors of our city.

Joining us to celebrate our cultural heritage has been a passionate group of donors, including the philanthropic support of Tim Fairfax AC through MoB's Artist in Residence program. Through their generous contribution, 16 artists developed and presented new work from July 2022 - June 2023. Another program that aligns strongly with our donor community is MoB Learn Assist. I would like to acknowledge the

continued support of the Clem Jones Foundation for being part of this program and acknowledge the inaugural donation from the Jelley Family Foundation. Through their support, and that of the wonderful individual donors to this program, MoB has engaged over 1,304 students from low socio-economic areas to visit City Hall, where they delve into the roles and responsibilities of government, the history of the city and explore the Museum through supported experiences.

Through the ongoing growth of MoB's Collection, we are continuing to strengthen our creative connection to our city. Over the past 12 months, important items have been added to the Collection, either through donations or acquisitions. These works build upon the growing story of our city, with many being included in the exhibitions *The Local*, *Clay: Collected Ceramics* and *Perspectives of Brisbane*. We receive these artwork donations with gratitude and thank the donors and their families for entrusting us with them.

I wish to acknowledge our loyal partners: Brisbane Airport Corporation, Architectus Conrad Gargett, Gadens, St Baker Energy Innovation Fund, TAFE Queensland, Wine & Dine'm, Valiant Events and Symphony Hill Wines. I also extend our gratitude to the ongoing support from our media partners COCOM, The Weekend Edition, The Saturday Paper and Must Do Brisbane.

The Museum receives significant investment from Brisbane City Council and on behalf of the Board, I thank Lord Mayor Adrian Schrinner and Councillor Vicki Howard for their support. I acknowledge my fellow Board members who provide their expertise to guide MoB's future direction. Thank you Leanne Coddington, Andrew Gutteridge and Natasha Hood. I also acknowledge three Board members who stood down during the year: Deputy Chair Andrew Harper, Liana Heath and Brian Wyborn. Sincere thanks also to MoB's Engagement & Indigenous Advisor, Warunghu, Aunty Raelene Baker for her insights and advice.

Finally, I would like to acknowledge the Museum of Brisbane team and thank MoB's recent CEO/Director Renai Grace for her dedication to excellence at MoB. The MoB team kept striving forward during the recruitment of a new CEO/Director, and I thank them for their tenacity and enthusiasm. We start July 2023 with a new CEO/Director in Zoe Graham and anticipate wonderful things from Zoe and her team.

Ian Klug AM
Chair, Museum of Brisbane



Focus Shift at Museum of Brisbane. Photo: Joe Ruckli.

WARUNGHU, AUNTY RAELENE BAKER'S ACKNOWLEDGEMENT



Warunghu, Aunty Raelene Baker

I invite you to join me in an Acknowledgement of Country and welcome you to pay our respects to all First Nations Aboriginal and Torres Strait Islander peoples of land, sea and waterways. We are importantly acknowledging the Traditional Owners of the Brisbane region and neighboring Clan Nations. We honour and respect those of the past, present and emerging.

It is a pleasure to be an active voice within Museum of Brisbane and to be increasingly involved across all development and programming. MoB installs, displays and tells stories of Indigenous arts with dignity and respect, and meaningfully engages with the communities of Aboriginal and Torres Strait Islander artists. As each year passes, I have witnessed at MoB a strengthening of honest engagement, an increase in opportunities along with the creation and sharing of Indigenous Australian histories of the past, present and future, always delivered in innovative, daring and meaningful ways. MoB constantly exhibits profound and intense works that tell significant stories within varying cultural, historical and social contexts.

This year, I have worked with staff and visiting artists to deliver MoB's exhibition program. Highlights included working closely with Aboriginal Artist in Residence, Jody Rallah for *Clay: Collected Ceramics*, which saw Jody create a vast wall-based installation using raw clay, linking us to the past and current. Visiting Artist in Residence Taloi Halvini and I shared conversations and knowledge in the development of her exhibition

The Local, where we delved into the meaning of what is local, especially for local women and Indigenous peoples through the eras. I also continued to work closely with MoB for the constantly changing display in the introductory gallery, *Perspectives of Brisbane* and delivered training, centred around open conversations for all Museum staff.

To be supporting these unique programs and curating these incredible works will allow further generations of artists to grow their talent and skills across the nations. MoB's initiatives will enrich and expand the boundaries of contextual contemporary cutting-edge thought, while embracing personal culture, professional growth and old traditions. This inclusive programming embraces contexts of the past, present and future, and promotes the continued living culture of 65,000 years.

MoB is the repository of a continuing collection and the archive of historical and contemporary material. It engages with and shares histories through authentic storytelling and content gathering. A place which nurtures communication, conversation and dialogue. MoB instills knowledge in its diverse and growing audiences, amplifying the significance of history as integral to Brisbane stories of past and present.

Congratulations MoB.

Warunghu, Raelene Baker
Brisbane Elder (Yuggera, Warunghu, Biri, and Girrimay peoples)
Engagement and Indigenous Advisor
Museum of Brisbane



Jody Rallah, wall-based installation (detail), ochre and clay pigments in *Clay: Collected Ceramics* at Museum of Brisbane. Photo: Katie Bennett.

DIRECTOR'S REPORT



Zoe Graham. Photo: Claudia Baxter.

Museum of Brisbane has continued to make its mark on the evolving landscape of our city across the past 12 months. We reveal great stories of local legends, profile the changing nature of our city through contemporary art and artists, invite audiences to dive deep into the history of our city and question where we have come from to better inform our decisions of the future.

I start the upcoming year as the new CEO/Director of MoB, and with that my goal is to look towards growth of the Museum. MoB has the ability to connect with every person living in Brisbane as well as the many visitors to our city, and in the lead up to Brisbane 2032, I am optimistic of the impact MoB can make and the central role we will play in sharing the stories of our city, its people and places.

The past 12 months have been a hive of activity within the MoB team. Over the summer holiday period, the largest participatory art exhibition in MoB's history was presented, achieving extraordinary outcomes for artists and audiences. *Play Moves* invited six artists/collectives to push the boundaries on what museum engagement could offer. The exhibition included the work of local artists Michelle Vine, Counterpilot, Tara Pattenden and Sai Karlen as well as work from Victoria's Slow Art Collective and New South Wales' *UnitePlayPerform*. The exhibition resulted in the second largest visitation across the Christmas/New Year's period in the past ten years, with 83,600 visitors



across the full exhibition period. I extend thanks to our exhibition partner, Gadens, for having the enthusiasm to “play” with us and investigate how engagement and connectivity can support our communities.

We launched the exhibition *The Local* by MoB Artist in Residence Taloi Havini in May. This exhibition was an outcome from Taloi's intervention within our Collections, which drew out the question - “who are the true locals?” The exhibition features 96 items from our Collections, including artworks, artist books and ephemera. Uniquely, Taloi's proposition prompted our team to reflect on our Collections and consider what voices and perspectives we need to further represent within our exhibitions and within the work we acquire.

One of the largest events MoB presented over the past 12 months was BRISBANE ART DESIGN. The third delivery of this city-wide festival, BAD 2023 engaged more audiences and artists than ever before. Over 428 artists were represented in more than 70 venues across the three-week event. Guided by a curatorial theme of “Culture, Community, Clay”, the arts community across greater Brisbane stepped up to showcase their talent, process and work to over 137,000 attendees (8.6 per cent of that from outside of the Brisbane region). Events like BAD cannot happen without the generous support of our funding bodies. Special thanks to the Federal Government through the Restart Investment to Sustain and Expand (RISE) fund, the Queensland



Government through the Queensland Arts Showcase Program (QASP) fund and to Brisbane City Council. Further thanks goes to our corporate partners - Liquid Interactive, Evie Networks, Brisbane Airport Corporation, ARIA Property Group, The Finders Keepers, Design Institute of Australia, Aether Brewing, Heritage Lanes, Peppermint Magazine and 4ZZZ.

Another initiative that exceeded the boundaries of City Hall was the *Pattern & Print: Easton Pearson Archive* tour. In May 2023, we saw the end of this two-year national tour, with the exhibition being presented at Cairns Regional Gallery from 12 October - 11 December 2022 and at Rockhampton Art Gallery between 18 February - 10 May 2023. We acknowledge the support of the Australian Government's Visions of Australia funding program as well as the support of our touring partner, Museums and Galleries Queensland.

MoB's exceptional integrated program of Museum-based initiatives and Brisbane city and suburban activations continued to develop our community of artists, collaborators and audiences to build stronger relationships, provide deeper outcomes and support employment.

I acknowledge the extraordinary contribution of former CEO/Director, Renai Grace. Her leadership and vision has left an incredible mark on the Museum, and I am excited to continue this legacy. I would also like to

thank Cathy de Silva for taking on the role of Acting CEO from December to June 2023 and leading the team through this transitory period.

Finally, I congratulate the Museum of Brisbane team for all the achievements across the year, as well as celebrate their ongoing dedication, creativity and passion. Thank you to MoB's Company Secretary and Head of Business Services, Melanie Heley for her steadfast advice to the Board and Executive Team, as well as thanks to Warunghu, Aunty Raelene Baker for her engagement with the MoB team and guidance throughout the year. From our Front of House team to our Curators and Collections teams, our Education team to our Programming team, our Marketing team to Operations, each person makes an important impact on MoB and the conversation we have with our city. Stepping into the role of CEO/Director from July 2023, I am excited to continue this incredible work and further share the stories of our city and people who shape our future.

Zoe Graham
CEO/Director

FAST FACTS



342,112

VISITORS TO THE MUSEUM



35,758

VISITORS TO THE CLOCK TOWER



8,732

VISITORS TOURED CITY HALL

865

VISITORS JOINED A WALKING TOUR

3,916

STUDENTS AND SUPERVISORS PARTICIPATED IN LEARN PROGRAMS

2,501

STUDENTS AND SUPERVISORS VISITED SELF-GUIDED

20

EXHIBITIONS AND DISPLAYS

60

COLLABORATIONS WITH ARTISTS, AUTHORS, EXPERTS AND INSTITUTIONS

111

ARTWORKS AND OBJECTS ADDED TO THE COLLECTIONS

359,731

TOTAL UNIQUE WEBSITE VISITORS

30,827

SUBSCRIBERS TO MOB MAIL

87,824

FOLLOWERS ON SOCIAL MEDIA

10

FUNDING PARTNERSHIPS

\$13,500,000

VALUE IN LOCAL, NATIONAL AND INTERNATIONAL MEDIA COVERAGE



P12 left: Mandarin Museum Highlights Tour at Museum of Brisbane. Photo: Claudia Baxter.
 P12 middle: Impossible Pots at Museum of Brisbane. Photo: Claudia Baxter.
 P12 right: Clay: Collected Ceramics at Museum of Brisbane. Photo: Katie Bennett.
 P13: Gordon Hookey installation at Museum of Brisbane. Photo: Joe Ruckli.

STRATEGIC FRAMEWORK

VISION

Creating the story of our city together.

MISSION

To position the Museum at the centre of a conversation about the evolving life of Brisbane, its history and its culture. Together we reflect our people and passions, celebrate our culture, deepen our understanding of place, and strengthen our creative and connected city.

VALUES

Collaboration, Access, Knowledge and Excellence.

GOAL ONE

Reflect our people and passions by:

- Collaborating with a diverse range of creative practitioners
- Reaching into the community through inclusive and accessible partnering and programming
- Sharing Brisbane's stories across multiple platforms to maximise their impact
- Representing distinct voices and perspectives in the conversation.

GOAL TWO

Celebrate our culture by:

- Championing Brisbane as a creative and connected city through partnering and programming
- Exploring uniquely Brisbane perspectives, not only through the content we research and collect, but also the way in which it is presented
- Innovating our collecting model to capture the changing, everyday experiences of Brisbane
- Prioritising the commissioning of local work.

GOAL THREE

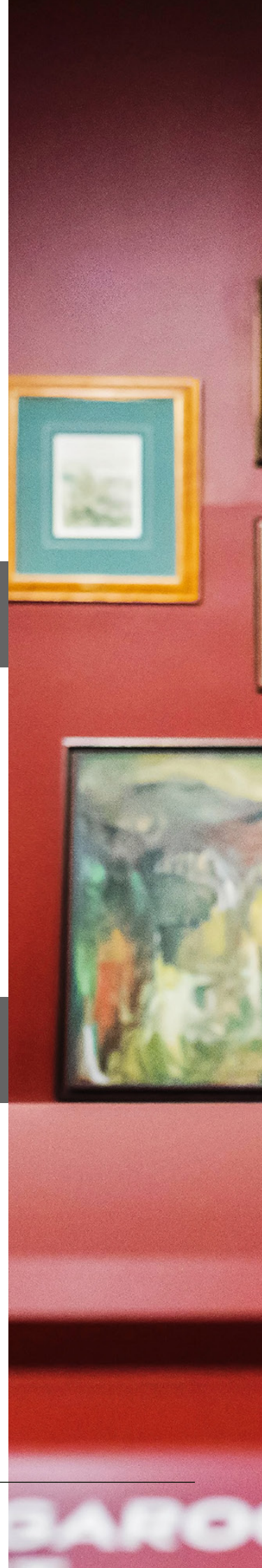
Deepen our understanding of place by:

- Embedding life-long learning practices at the centre of everything that we do
- Engaging with and uncovering our shared histories through authentic story-telling and content gathering
- Increasing access to our city's Collections and significant heritage sites.

GOAL FOUR

Strengthen our creative and connected city by:

- Offering those who feel part of Brisbane, more opportunities to partner with and invest in the Museum
- Investing in city-wide initiatives and share stories from across the community
- Delivering world-class programs that Brisbane residents can be proud of
- Building the capacity of our team to engage with audiences and share our purpose, and
- Applying principles of continuous process improvements, ensuring good governance and financial stability.



BARO



*Making Place: 100 Views of Brisbane at
Museum of Brisbane. Photo: Katie Bennett.*

2022/23 HIGHLIGHTS

Throughout the 2022/23 financial year, MoB held 20 exhibitions and displays. This year's program presented a dynamic range of exhibitions, displays and public programs. 376,060 Museum visitors were engaged, including visitors to MoB's touring exhibition *Pattern & Print: Easton Pearson Archive*, which travelled to the final three venues in Tweed Heads, Cairns, and Rockhampton. MoB exhibition highlights include:

Perspectives of Brisbane (26 October 2018 - ongoing, refreshed November 2022)

Perspectives of Brisbane offers a captivating insight into the people, events and changing landscape that is our city. The evolving life of Brisbane, its history and its culture, is revealed through stories, photographs and artworks.

In Transit (1 February - 7 August 2022)

In Transit transformed MoB's hallway into a colourful celebration of cultural diversity and creativity. Presented in partnership with BrisAsia Festival, Filipino-Australian artist Rhanjell Villanueva created a captivating entrance to the Museum, combining queer-coded digital imagery and video reflecting on themes of intersectionality, language, displacement and reclaiming history as an opportunity for growth and healing.

Making Place: 100 Views of Brisbane (26 March 2022 - ongoing)

Making Place presents over 100 historical and contemporary depictions of Brisbane from the MoB Collections, asking: what makes a place? Alongside these works, an 'atmospheric tint' by Artist in Residence Lawrence English, *Site Listening: Brisbane*, captures the many sounds of the city. Additionally, the textures and nuance of Jenna Lee's installation, *Growing Place*, illustrate her insightful reflections on place. Visitors are invited to explore the city through new eyes: from the past, to the present and into the future.



Perspectives of Brisbane at Museum of Brisbane. Photo: Joe Ruckli.



Making Place: 100 Views of Brisbane at Museum of Brisbane. Photo: Katie Bennett.

**World of Wonder: Margot McKinney
(18 June - 6 November 2022)**

With a lifetime dedicated to luxury, Australian jewellery designer Margot McKinney is one of the world's boldest talents. *World of Wonder: Margot McKinney* unearthed stories about Margot's illustrious career and the miracles of nature that make up her designs. From the coral reef to the rich palette of colours found in Tanzania, the exhibition was a mesmerising celebration of the complex and profoundly beautiful environments and materials that have inspired Margot's designs.

Focus Shift (4 Nov 2022 - ongoing)

Focus Shift showcases Museum of Brisbane Collection works that celebrate Brisbane from completely different perspectives, reflecting the dynamism of our encounters with the city. A selection of panoramas depict an intriguing Brisbane and track its growth from a modest town nestled in the river's curves to the bustling metropolis we know today. Alongside these works, local artist Carl Warner shifts our focus to the micro aspects of the city through close-ups of one of Brisbane's most iconic structures, the Story Bridge.

Play Moves (9 Dec 2022 - 16 Apr 2023)

Bringing together a collection of local and national participatory artists, *Play Moves* invited visitors of all ages and abilities to surrender themselves to the sublime art of play. Artworks included a mega loom from Slow Art Collective, mixed reality with a digital interactive work by Sai Karlen, a reverse escape room set in an 80s office by Counterpilot, a sound interactive environment by Tara Pattenden, a technicolour party by UnitePlayPerform and the soft cocoon of sculptures from Michelle Vine. Visitors could explore a series of co-creation spaces that presented the unexpected, encouraged touch and reminded us play is discovery. The exhibition offered low and high sensory experiences.

The Local (6 May 2023 - 21 January 2024)

As Artist in Residence, Taloi Havini was invited to investigate the City of Brisbane and Museum of Brisbane Collections and subsequently developed *The Local*. In collaboration with Dirk Yates of Speculative Architecture, Taloi curated an experience that evokes a scene from inside a Queensland pub and, framed as an 'artistic intervention', looked at the language of architecture, museum display and curatorial selection. On display are some of the earliest works in the MoB Collections, through to contemporary works that give prominence to Indigenous, women and migrant voices.



World of Wonder: Margot McKinney at Museum of Brisbane. Photo: Georgia Wells.



Michelle Vine, To have and to hold 2022 (detail) in *Play Moves* at Museum of Brisbane. Photo: Claudia Baxter.



Jane du Rand, *Thriving Bush Turkeys* (detail) 2023, glazed and unglazed ceramic pieces, smalti and porcelain tiles in *Clay: Collected Ceramics* at Museum of Brisbane. Photo: Katie Bennett. Museum of Brisbane Collection.

Clay: Collected Ceramics (13 May - 22 October 2023)

Clay: Collected Ceramics is a celebration of ceramics combining works from Museum of Brisbane's Collection and Kylie Johnson's personal collection. With pieces spanning 60 years of creativity, including fresh works never before displayed, *Clay* sparks a conversation about the relationship between potters and their visions. From functional wares of the 1970s to conceptual creations by iconoclastic makers of today, this exhibition speaks of the meaningful processes of making and collecting. Including new work by Bonnie Hislop, Nicolette Johnson, Jane du Rand, Kenji Uranishi and Steph Woods, and Artist in Residence installation by Jody Rallah, the exhibition is accompanied by *Commune*, a display of single pieces contributed by more than 300 local makers responding to MoB's largest community callout to date.

BCC Outdoor Galleries

Museum of Brisbane partners with Brisbane City Council on its *Outdoor Gallery* exhibition program. Between July 2022 and June 2023 four programs were featured: *OUTstanding: Indigenous Art Program* (7 May - 7 August 2022), *<PLAY/GROUND>* (9 September 2022 - 8 May 2023), *Digital Public Art Collection: Sophie Beer* (9 May - 18 June 2023) and *Reflections: Indigenous Art Program* (19 June - 2 October 2023).

Pattern & Print: Easton Pearson Archive (National Tour)

With the support of the Australian Government's Visions of Australia funding program, a national tour of the Easton Pearson Archive wraps in 2023. *Pattern & Print* was delivered to three venues in 2022/23 with the support of touring partner, Museums and Galleries Queensland (M&G QLD). The exhibition continued at the Tweed Regional Gallery & Margaret Olley Art Centre until 10 July 2022, then opened in Cairns Regional Gallery from 12 October - 11 December 2022, before moving to the final official tour location, Rockhampton Art Gallery (18 February - 10 May 2023).

Ensemble - TAFE EPA exhibition (October 2022)

As sponsors of MoB's Easton Pearson Archive, TAFE Queensland's Fashion Department co-curated this exhibition as the first instalment of a series of exhibitions showcasing works from the Archive. Each selected ensemble exemplified Easton Pearson's creative and inventive designs, artisan craftsmanship in the details and embellishments, and above all, highlighted the beauty of slow fashion.

Botanica: Contemporary Art Outside

Museum of Brisbane were contracted to curate and produce Brisbane City Council's *Botanica* from 12 – 21 May 2023. Featuring site-specific artworks and installations from some of Australia's leading contemporary artists and designers, this open-air exhibition at the nexus of art and design practice inspired conversations about our built, natural and digital environments.

Working with our main Council stakeholder, Design Brisbane, and with the curatorial leadership of Museum of Brisbane, the theme "Tread Softly" was established. This theme reflected on the Brisbane City Botanic Gardens originally being established as experimental gardens for Brisbane. "Tread Softly" invited artists to consider millennia of human influence and reflect on our natural environments and envisage a re-engineering of our future.

A national expression of interest commenced in August 2022, resulting in 47 submissions from across Australia. Following an in-depth review process, ten artworks were selected. The final artworks came from Soma Lumia, Slow Art Collective, Phoebe Paradise, Mel Robson and Ellis Hutch, Keemon Williams, Theatre of Thunder and international artists Noa Haim and Adriaan de Man supported with the funding of The Creative Industries Fund (Netherlands).

The program also featured three artworks aligned to MoB's tertiary institution partnerships: Queensland University of Technology (Christian Reitano, Lyn Nagayama and Shelby Lee), Griffith University's Queensland College of Art (Lyn Haddon) and University of Queensland (Dan Luo and Weixin Huang).

Below: **Phoebe Paradise**, *Foundation* (detail) 2023, mixed at *Botanica: Contemporary Art Outside* 2023. Photo by Bec Taylor.

Botanica Outcomes

111,240 Visitors

37,500+ Peak attendance:
Saturday 20 May

660+ People booked
on tours

44 Walking tours

9 Activations

10 Artworks

16 Artists

73 Local creatives
employed



FINDING NEW WAYS TO CONNECT

Throughout the year MoB sought multiple opportunities to extend our reach beyond our programmed exhibitions. The main initiatives included:

4BC Secrets of Brisbane segment

The weekly segment on 4BC with MoB's experienced MoB tour guide and Visitor Experience Team (VET) member, Brian Ogden continued across this period. Each week, Brian shares a "secret" story from Brisbane's past and discusses it with host Sofie Formica. 4BC has a weekly reach of 130,000 listeners.

Historic tours of Brisbane

A new season of walking tours took to the streets and the river with *Brisbane City Walking Tour: Past and Present*, *History on the Hill*, *Walking in Wartime* and *Tides of Brisbane Boat Tour*. Since their introduction in 2020, MoB's historical tours have welcomed over 3,000 patrons. The *Tides of Brisbane Boat Tour* ran its final tour in April 2023, with the other walking tours continuing to be scheduled.

Bilingual experiences

MoB extended the bilingual experiences within the Museum across this period. Introducing *Museum Highlight* tours and bilingual *Storytime* sessions in various languages, including Chinese, Japanese, Spanish, Urdu (Pakistan), Mandarin and AUSLAN. These free activations have been a successful initiative to connect with more communities across Brisbane and will continue to grow into future years.

Inclusivity, Diversity, Equity, Accessibility (IDEA) Project

MoB is committed to presenting exhibitions and activities that welcome audiences across all abilities. One of the outcomes of this goal was to formalise the internal IDEA committee. This cross-department committee allowed us to embed best practice approaches for exhibition planning and public engagement. We remain committed to ensuring all of our work is informed by these principles.

Quiet Afternoons continued across the year, with audio being muted and moving images paused (where possible) every Tuesday from 2pm-5pm. We have seen a growth in the use of the break-out space during the *Quiet Afternoon* periods as well as the use of fidget tools (offered in the break-out space and at reception). This activation continues to offer a safe and low-impact experience for audiences who require a reduction in sensory activity.

Digital outcomes have seen growth across this area, with extensions of the online social story, allowing visitors to see what they can experience within the Museum and on our tours before attending. This has received continuous positive feedback from visitors, sharing that without this resource, many were unlikely to visit MoB.

The committee helped inform exhibition design and digital engagement opportunities throughout the delivery of *Clay: Collected Ceramics* in May 2023. Consultation was also sought with Deaf Connect and Down Syndrome Queensland to support further in-exhibition offerings to better connect with more audiences across our community.

Below: *Making Place: 100 Views of Brisbane* at Museum of Brisbane. Photo: Katie Bennett.





Brisbane City Hall Tour in Mandarin at Museum of Brisbane. Photo: Claudia Baxter.

ARTIST IN RESIDENCE



MoB's Artist in Residence program, in its seventh year, continued to provide a diverse range of Brisbane creatives with a platform to realise significant, original and experimental projects. The program has supported artists in expanding existing bodies of work, creating new work, adding interpretive layers to exhibitions and sharing their process with the wider community.

Across 2022/23, MoB engaged 16 artists through nine residencies that have greatly enriched our program and overall visitor experience. The projects presented for 2022/23 include:

Anita Holtsclaw: Estuary (16 June - 23 October 2022)

Inspired by the ebb and flow as well as the mangroves of our city's river, Anita's exhibition *Estuary* explored the presence of water in our lives and bodies. Informed by keen research and days spent with a mindful eye on the river, Anita worked within the Museum throughout her residency and invited visitors to see how she applied her unique interpretations of the river in three ethereal embroidered artworks, reminiscent of the sheer, flowing and luminous qualities of water. She also created a large-scale drawing along the gallery wall.

Camerata - Queensland's Chamber Orchestra (26 August - 27 October 2022)

Five musicians were engaged in collaboration with Emerging Composer in Residence, Alexander Voltz to develop a suite of six movements in response to the artworks on display in *Making Place*. The suite was performed live in the gallery in November 2022 and remains available on the MoB website. Camerata commented that they were "delighted to be able to perform in the Museum and to spend time there again, and also to be exposed to these threads of history about our home city".



Top: Gordon Hookey at Museum of Brisbane.
Photo: Joe Ruckli.

Bottom: Jody Rallah in *Clay: Collected Ceramics* at Museum of Brisbane. Photo: Claudia Baxter.

Gordon Hookey (5 November 2022 – 26 March 2023)

Spanning four decades of collecting, Gordon recreated an installation of posters from his Yeronga studio in the Museum. With subject matter ranging from protest and social justice to global and local iconography, this collection of posters acted as a source of inspiration for some of Gordon's most recognised works. During his residency, Gordon set-up in the Adelaide Street Pavillion to yarn with visitors about the themes in the posters and his work, while also creating a new artwork inspired by his conversations.

Vanghoua Anthony Vue: Ua li ua tau - Making do (21 January – 28 April 2023)

Vanghoua Anthony's site-specific installation for BrisAsia 2023, *Ua li ua tau - Making do*, explored themes of identity and belonging, tradition and innovation, dislocation and adaptation. He reinterpreted and reinvented Hmong traditions and aesthetics within an Australian context. Weaving together everyday objects and recycled materials, Vanghoua Anthony's work spoke to his do-it-yourself attitude, instilled in him by his family and the broader Hmong community, whose experiences of migration have required them to 'ua li ua tau' or 'make do' with what is at hand. During his residency, Vanghoua Anthony 'made do' with found and locally sourced tools and materials to add to his installation.

Robert Brownhall (18 April – 30 June 2023)

Observing and drawing City Hall, both from within the Museum and nearby vantage points, Robert invited dialogue with the public throughout his residency. As Robert shares, "The residency has been a very rewarding experience, and it has been great to connect with the public". Robert is a prolific drawer and created a sketch a week. Over the decades he has drawn many Brisbane buildings, although this was his first time depicting the iconic landmark of City Hall. MoB has acquired several of Robert's drawings created during his residency with two of these installed in *Making Place*.

Pat HOFFIE (1 July 2022 – 27 July 2023)

Pat is a Brisbane-based visual artist, who first called the city home at the age of three after her family emigrated from Edinburgh, Scotland. Having worked across a range of media, writing became a core aspect of Pat's practice and has been instrumental in her commitment to working in ways that bind people to place. Pat's residency at MoB saw her respond to this enduring theme of "place". Focusing specifically on Brisbane, the artist drew from the paintings featured in *Making Place*.

Jody Rallah (31 March – 25 May 2023)

Yuggera and Biri artist Jody Rallah was engaged as Artist in Residence to align with *Clay*. Jody began her residency in the MoB Studio, where she conducted research on City Hall and the site on which it sits. As the outcome of her residency, Jody was commissioned to paint using coolamons and clay directly on to the walls of the gallery. Her artwork evolved over the course of the residency and is a connecting element within the exhibition. Through the residency, Jody evoked her connection to Country and community, and sparked broader conversations about the stories of place.

Dead Puppet Society (4 April – 1 September 2023)

Starting the research and development phase of their residency in early 2023, Dead Puppet Society respond to the themes explored in *Making Place* through a participatory project that involves the wider Brisbane community. Dead Puppet Society is an Australian production house and design company with international reach. They create deeply imaginative design-led theatre, producing visual theatre works wrought with spectacle and wonder.

Taloi Havini (17 October 2022 – 6 May 2023)

Taloi Havini continued her residency with MoB to further examine the Museum of Brisbane Collections in what she has titled an 'artist intervention'. Taloi's residency interrogates significant artworks and objects within the Collections to inform new perspectives and interpretations. The outcome of this residency is the exhibition, *The Local*, which opened on 6 May 2023.

The Artist in Residence programs are generously supported by Tim Fairfax AC.

COLLABORATING WITH BUSINESS, EDUCATION & CULTURAL SECTORS

Public Program Highlights

The MoB public program focused on extending visitor experiences of the featured exhibitions as well as pushing the presence of MoB past the walls of the Museum. Complementing the exhibition program, MoB presented 87 public and private events and workshops, in collaboration with 124 artists, authors, academics and institutions, providing meaningful cultural experiences for 3,359 participants.

Our Visitor Experience Team delivered a total of 11,121 tours, engaging 48,298 participants, including:

- 8,732 City Hall tour participants
- 35,758 Clock Tower participants
- 23 Language Other Than English Tours
- 155 organ tour participants
- 865 walking tour participants
- 720 general Museum tour participants
- 1,702 *Exhibition Highlights* Tour participants
- 381 visitors engaged in *BYO Baby Tours*.

MoB's outdoor walking tours gave visitors firsthand experiences of places across our city. In 2022/23, we offered four historic tours, experienced by 865 visitors throughout the year: *Walking in Wartime*, *History on the Hill*, *Brisbane City Walking Tour: Past and Present* and the final season of *Tides of Brisbane: Historic Boat Tour*.

Engagement Highlights

MoB engaged the wider community through a range of events that introduced different parts of the Museum to new audiences as well as profiled the Museum Collections, location and diverse program.

Events aligned to exhibitions included:

World of Wonder: Margot McKinney

- **World of Wonder High Tea and Tour:** Over July – September, guests were invited to indulge in high tea in partnership with Dandelion & Driftwood, followed by a guided tour of *World of Wonder*.

Play Moves

- **Play Moves UpLate Opening Party:** For the first time MoB opened its doors for an exhibition opening party, presenting a multi-sensory *UpLate* event that showcased the exhibition and featured

Michelle Vine, *UnitePlayPerform*, *Counterpilot*, Sai Karlen, *Slow Art Collective*, Tara Pattenden, and live music from DJ Michelle Xen.

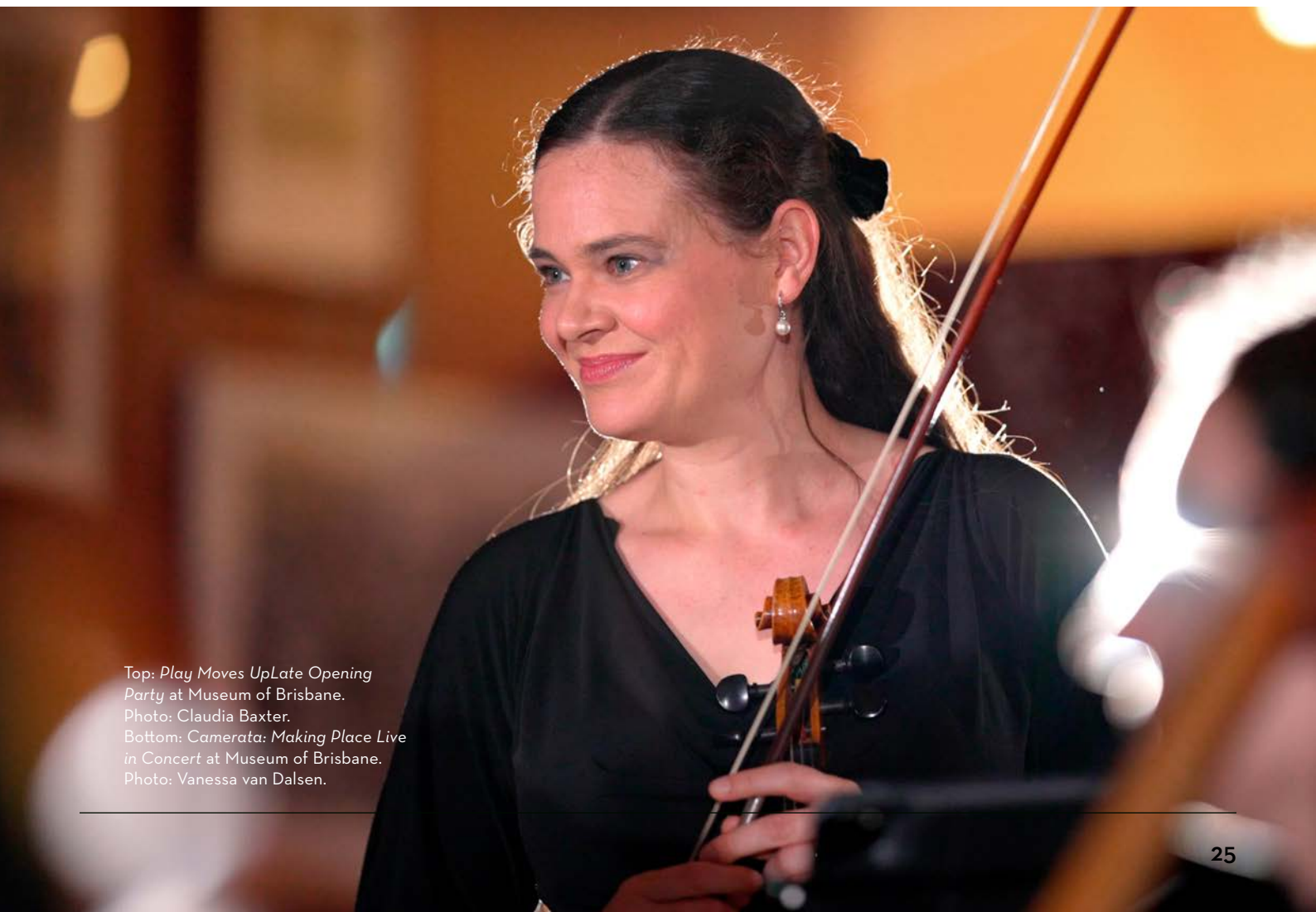
- **Tenzin Choegyal: Woven Sounds:** Artist and composer Tenzin Choegyal transformed the exhibition with an ocean of sound.
- **UpLate: Matt Hsu's Obscure Orchestra:** A curious world of intricately crafted experimental music made with world instruments and rethought everyday objects, Matt Hsu's *Obscure Orchestra* brought *Play Moves* to life with a roaming performance party.
- **UnitePlayPerform: Kinship Playshop:** A guided experience hosted by *UnitePlayPerform's* Artist, Founder and Master Facilitator, ØFFĒRÎNGŠ was an immersive experience that cultivated community connection through immersive art, ritual, making and community.
- **UnitePlayPerform: Utopia Playshop:** Guests were invited to choose, build and embody their own wearable artwork in this guided experience hosted by ØFFĒRÎNGŠ.

Clay: Collected Ceramics

- **Clay: Collected Ceramics Curator Tour:** An intimate tour of *Clay* was led by Senior Research Curator Dr Sarah Engledow.
- **Earth & Fire In Conversation:** Brisbane ceramic experts, Kylie & Tiffany Johnson celebrated the release of their book *Earth & Fire: Modern potters, their tools, techniques and practices*.
- **Tea and Tour with Kylie Johnson and Friends:** This event brought audiences closer to Brisbane's clay community with a morning tea experience followed by a tour of *Clay* led by paper boat press founder, Kylie Johnson and an artist featured within her ceramic collection.

Artist in Residences were also activated:

- **Making Place Live in Concert:** As Artist in Residence from August – September 2022, *Camerata* – Queensland's Chamber Orchestra brought the exhibition *Making Place* to life through music. Set in the inspirational surrounds of the gallery, the artists premiered the compositions in an intimate concert experience on 4 November 2022.
- **Pop-Up Performance:** Following the premiere of their new music aligned to *Making Place*, *Camerata* returned to the Museum for a free pop-up performance of their new compositions.



Top: *Play Moves UpLate* Opening Party at Museum of Brisbane.
Photo: Claudia Baxter.
Bottom: *Camerata: Making Place Live* in Concert at Museum of Brisbane.
Photo: Vanessa van Dalsen.



BRISBANE ART DESIGN

BRISBANE ART DESIGN (BAD) returned in 2023 to highlight local art and design luminaries with an inclusive and immersive program of hands-on workshops, open studios, design talks and arty parties that coloured the town across three exciting weekends and showcased the inventive creatives shaping our city.

From 10 - 28 May, the BAD program activated three neighbourhoods across three weekends and brought art lovers to the 'burbs for a creative smorgasbord of pop-up events, after-hours studio tours, exclusive workshops and design-led talks.

The 2023 event included over 70 venues, with 303+ events, featuring over 428 artists. Some highlight events produced by the MoB team include:

- *BAD Art+Fashion Runway:* In collaboration with Fashion Queensland, BAD showcased Brisbane's leading designers fusing art and fashion at special runway event, including Anannasa, Chamani, Kablooie, Luna and Sun, Maggie Goose, Nelson Molloy, Red Ridge the Label, SFH Designs and Sinerji.
- *Southside x Mas & Miek Dinner:* Presented alongside ARIA Property, art and food collided for one night only as Brisbane's beloved ceramic studio Mas & Miek team up with the culinary talents at Southside Restaurant in a long-table Fish Lane Arts Precinct event.
- *BAD Neighbourhood Walking Trail:* Over each BAD weekend, tour guides delivered a free low-impact walking trail of the featured neighbourhood, taking guests into local creative spaces to discover Brisbane's art and design scene.
- *BAD Open Studio Bus Tour:* This new tour offered a behind-the-scenes look into Brisbane's art and design community - stepping into the artist's studio and hearing directly from the makers about their practices. This tour connected the many aspects of Brisbane's creative community and transported attendees around the BAD neighbourhoods for a special guided tour.

- *The Finders Keepers x BAD Art & Design Pop-up Market:* A one-day-only free art and design mini-market showcased 20+ talented local makers at The Black Brisbane in Albion. The Finders Keepers is Australia's leading design marketplace, committed to inspiring and supporting creativity, with this event, the only presentation of their markets in Brisbane in 2023.
- *BAD Stories of Failure:* Honest, unpretentious and authentic, this event had local creatives share what hiccups helped lead to success for our BAD speakers. Kelley Sheenan (Peppermint Magazine), Chantal Fraser (artist) and Dara Donnelly (QUIVR) each shared a pivotal story from their career that helped shape their practice.
- *BAD Sustainability and Design Panel:* Representatives from across the Brisbane design industry took part in this panel discussion focusing on current sustainability issues, including greenwashing and designing for healthy living in communities. Speakers included Dr Liz Brogden, (Lecturer in Design (Built Environment), School of Architecture, University of Queensland), Daniel Clifford (Principal Art+Design, UAP), Jason Bird (Founder + Creative Director, Luxxbox) and Matthew Couper (artist).

BAD was able to deliver such an extensive program thanks to the funding support from the Australian Government through the Restart Investment to Sustain and Expand (RISE) Fund, the Queensland Government through the Queensland Arts Showcase Program (QASP), and through Brisbane City Council. Acknowledgement also goes to the partners aligned to BAD: Liquid Interactive, Evie Networks, Brisbane Airport Corporation, ARIA Property Group, The Finders Keepers, Design Institute of Australia, Aether Brewing, Heritage Lanes, Peppermint Magazine and 4ZZZ.

P28: *BAD Food Truck Night* at The Black Albion.
 Photo: Atmosphere Photography.
 P29: *You'll Know It When You Feel It* at Institute of Modern Art.
 Photo: Atmosphere Photography.





MoB Kids

Over the winter and spring school holidays, MoB Kids asked young people to try their hands at designing a unique jewellery creation in a free drop-in *World of Wonder Design Studio*. This was accompanied by a specially designed tour of *World of Wonder: Margot McKinney*, with a *Little Gems Tour* and *Young Explorers Tour*, taking kids on a 45-minute tour of the exhibition to explore the magic of opals, pearls and get hands-on with real gems and tools of the trade. *Teen In-Situ Drawing* was also offered for the 13-17 year olds over both periods.

As part of a collaboration with Brisbane Children's Writers Festival, MoB presented a tour and workshop aligned to *World of Wonder: Margot McKinney*. Working with MoB's Learn Specialist, a special satellite program was offered at MoB as part of the festival program, which included the *Young Explorers Tour* followed by an onsite creative writing workshop.

With the opening of *Play Moves* over the summer school holidays, MoB Kids focused on encouraging families to immerse themselves in the participatory exhibition. MoB also offered a self-guided Weavables kit from MoB Shop and programmed a sell-out *Teen Screen Print Workshop*.

Autumn school holidays saw the final weeks of *Play Moves*, with a mixture of paid and free activities to engage visitors of all ages. Activities included designing a piece of wearable art at the *Play Moves Badge Studio* and free drop-in craft activity *Remix City Hall* where visitors were asked to let their imaginations run wild and design a City Hall of the future. Artist in Residence, Vanghoua Anthony Vue delivered a *Teen Tape Art Workshop*.

School holidays in *Play Moves* at Museum of Brisbane. Photo: Claudia Baxter.

MoB Learn

15

Unique programs

62

School groups

3,916

Students and teachers

2,501

Self-guided students
and teachers

MoB Learn offered a range of educational programs and workshops to schools, tertiary organisations and other learning groups interested in engaging with the stories, art and the history of Brisbane. Our trained Museum Educators facilitated this range of offerings through an inquiry-based and student-led approach. The goal was to ensure each student had a meaningful and memorable experience during their visit.

For school groups, all our programs are curriculum-aligned to ensure that their visit complements the learning that happens in the classroom. For primary groups, our history programs focus on how life has changed in Brisbane, the Moreton Bay penal colony and the important role of civics in connection to Brisbane City Hall. Secondary students can engage with local history through walking tours of the city as well as our hands-on *White Gloves* experiences where they explore items from the Collection.

MoB Learn also offers a range of workshops that highlight the practices of local artists suitable for primary and secondary students. These workshops provide students valuable insight in a hands-on workshop environment. Some of the workshops have the option of inviting the artist to attend the session, which helps support local artists as well as creating the opportunity to connect aspiring students with artists in their community.

MoB Learn Assist

MoB Learn Assist allows the Museum to support schools and organisations within the Greater Brisbane area that are unable to visit due to financial barriers. Thanks to the generous support of the Clem Jones Foundation, the Jelley Family Foundation and MoB Donors, the Museum continued this invaluable offering across the 2022/23 financial year.

During this period, MoB welcomed 1,304 students to the Museum and Brisbane City Hall. Partnerships were continued with Little Dreamers and The Smith Family, organisations that support some of the most marginalised students in the city's communities. Philanthropic support and these partnerships are essential in ensuring that all people in our community have equal access to history, arts and culture.



Top and bottom: MoB Learn Open Day. Photos: Claudia Baxter.

IDENTIFYING OPPORTUNITIES TO SELF-GENERATE INCOME

Museum of Brisbane's success in the financial year is greatly attributed to the support received from Brisbane City Council, donors, volunteers, members, and corporate partners. The Museum is grateful for the generosity of Tim Fairfax AC, whose deep commitment to supporting local artists enables the continued presentation of the Artist in Residence program.

A dedicated fundraising appeal was launched in April 2022 to encourage community support and help expand MoB's community access program, MoB Learn Assist. Funding was received from donors, as well as from the Clem Jones Foundation and the Jelley Family Foundation, to support MoB Learn Assist 2022/23, providing access for teachers and students from diverse socioeconomic areas to experience customised MoB Learn programs free of charge.

Museum of Brisbane could not be more grateful for the support received and to many sponsors and partners across corporate, education, cultural, media, and tourism sectors who have assisted in delivering an ambitious program of exhibitions, events, and Museum experiences this year. Their support enables the Museum to continue to deliver our mission. Please see page 43 for a full list of partners.

MoB Shop

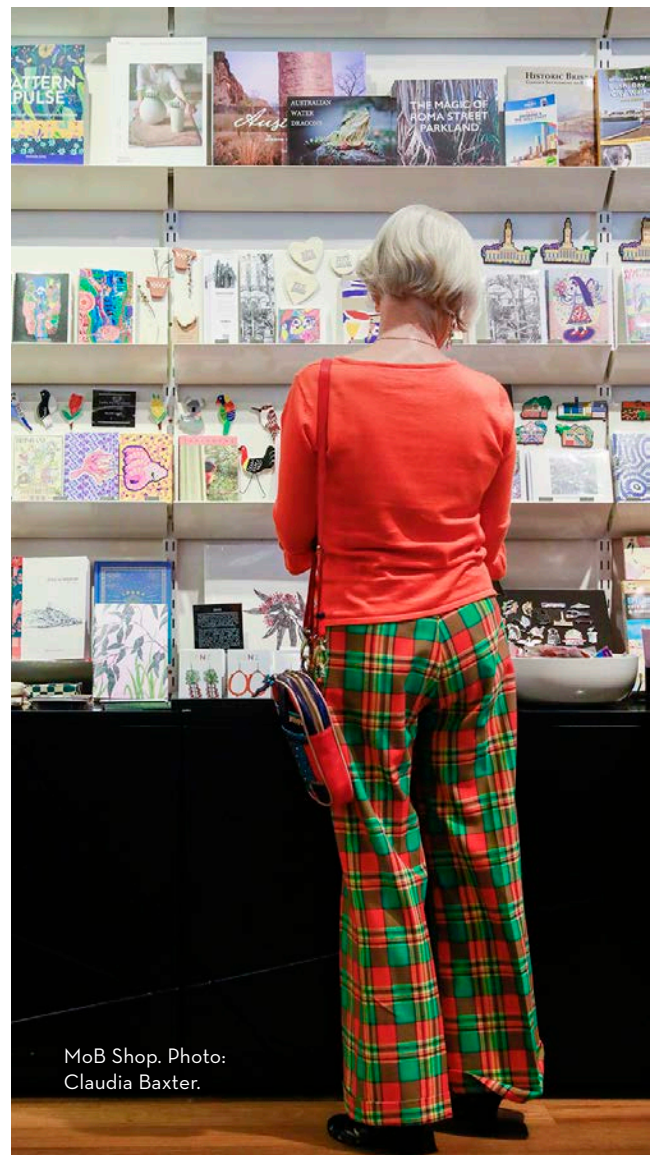
MoB Shop continues to grow with an extensive collection encompassing a diverse range of local and handcrafted items, spanning jewellery, ceramics and homewares to stationery, books and gourmet treats, available for purchase both instore and online.

Across July-November, the Shop collaborated with Margot McKinney and her team to create special items for *World of Wonder: Margot McKinney*. Alongside the exhibition book, prints, greeting cards, playing cards, lens cloths and umbrellas were produced. MoB Shop also sold unique silk bracelets designed by the McKinney family. This collaboration led to excellent sales, reaching a record high during the exhibition.

Throughout the *Play Moves* exhibition, MoB Shop integrated creations by local artists. Complementing the exhibition's theme, MoB Shop showcased tactile

homewares by Geo Illo alongside Flowature's fun statement earrings. Exhibition artists were also featured with unique earrings and heartwarming "hugs" by Michelle Vine and illustrated postcards featuring Tara Pattenden's mural.

For *Clay: Collected Ceramics*, MoB Shop worked closely with Curatorial Consultant Kylie Johnson to introduce an assortment of limited-edition tea towels and ceramic earrings to sit alongside Kylie and Tiffany Johnson's book, *Earth & Fire: Modern potters, their tools, techniques and practice*. MoB Shop have also collaborated with Illustrator Jesse Irwin to develop pottery-inspired enamel pins, and ceramic works by artists featured in both *Clay: Collected Ceramics* and *Commune* take pride on the shelves.



MoB Shop. Photo: Claudia Baxter.

MoB Members Program

As of 4 July 2022, MoB had 140 members. Additional benefits, including a season pass to ticketed exhibition *World of Wonder: Margot McKinney* saw membership sign-ups increase throughout the financial year. By 30 June 2023, MoB recorded 242 active members. MoB thanks its members for their support and engagement with the Museum.

Member benefits have also developed, with the addition of a collaboration with Museums of History New South Wales. The following benefits are offered to members:

- Priority admission, advanced notice and pre-sale tickets to MoB programs all year round
- Access to the best of MoB with member-only discounts on a range of programs
- Access to members-only experiences, including exhibition previews, curator tours, last looks and more
- Exclusive seasonal member meet-up events, tours, artist meet-and-greets and other opportunities
- Year-round MoB Shop discount of 10 per cent and special discount days throughout the year
- Exclusive access to MoB Shop online sales
- A free 12-month digital subscription to Art Guide Australia (new from September 2022)
- 20 per cent discount online for Symphony Hill wines (new from August 2022)
- Copy of a MoB printed publication
- Discounts on city parking
- Reciprocal benefits at Museums of History New South Wales.

Further to the above, MoB Members were able to have extended access to the Museum and exclusive event invites, including:

- Free season pass entry to *World of Wonder: Margot McKinney*
- Two tickets to *Play Moves Up Late Opening Party* (paid ticketed event)
- *VIP Shopping Night* invite (Fri 25 November) - increased discount to 10 per cent for evening
- Invited to inaugural *MoB Learn Open Day VIP Morning Tea* in the Museum
- Exclusive invite to *In Conversation with Lydia Pearson* presented by the Design Institute of Australia (DIA) in partnership with MoB, for which DIA Member discount was offered to MoB Members.

The MoB Member program continues and looks to engage members further in the growth of MoB.



MoB Members at *When Pictures Whisper Stories* by Pat HOFFIE Book Launch. Photo: Claudia Baxter.



MoB Members at MoB Learn Open Day. Photo: Claudia Baxter.



MARKETING

Audience growth exceeded expectations, with an increase in visitation by 127.2 per cent from the previous year. This was directly aligned to a greater focus on local and interstate visitation and the promotion of three major exhibitions during this period (*World of Wonder: Margot McKinney*, *Play Moves* and *Clay: Collected Ceramics*). There was also a continued drive to develop greater accessible in-person experiences to extend audiences and a promotion of ticketed activations to extend experiences.

The diverse nature of the exhibitions and activations required omnichannel approaches to strategic marketing solutions, with each exhibition either reaching or exceeding campaign expectations. Following on from the launch of the “Brissie-ism” branding campaign in May 2022, the months following focused on rolling out the campaign via outdoor media and digital channels, as well as evolving it to include community engagement. This involved a display within the Museum and a competition inviting the community to submit their own “Brissie-ism”.

Throughout this period, web visitation resulted in 805,777 page views, with 311,193 users, an almost 18 per cent increase on last year’s web traffic. Further to this, accumulative social media followers increased by 9.3 per cent, with the greatest increase across TikTok and LinkedIn followers. These digital results supported the growth in visitation through greater awareness of the Museum and activities visitors could experience.

Our partnership with Google Arts and Culture continued, displaying highlights from the Easton Pearson Archive, with 1,402 views this financial year. With thanks to the generosity of Dr Paul Eliadis AM, Pamela Easton and Lydia Pearson, the Archive is featured in high resolution and shared with global audiences alongside the world’s leading museums and archives.

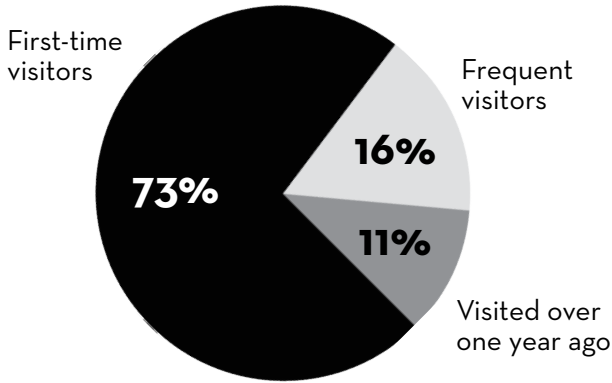
Bonnie Hislop. Photo: Macami.

AUDIENCE INSIGHTS

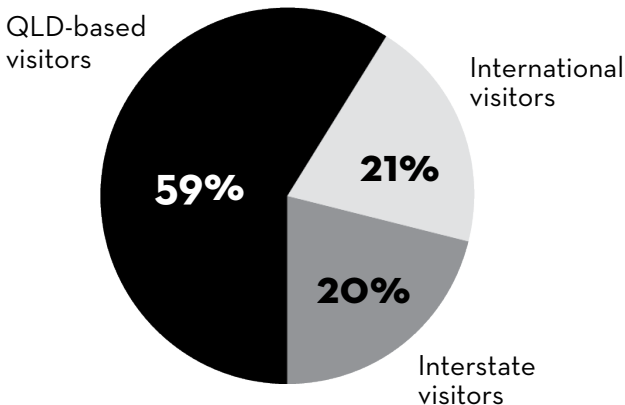
2,292

Museum visitors surveyed by the Visitor Experience Team between 1 July 2022 - 30 June 2023, which is 0.7 per cent of total visitation. Visitor surveys are conducted via Typeform.

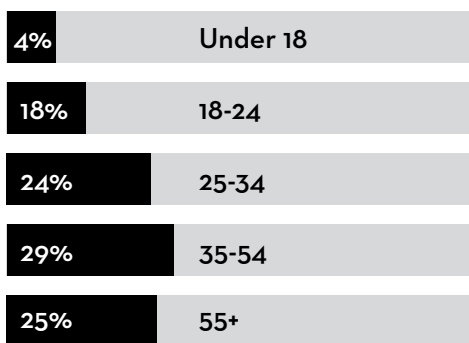
Visitor Frequency



Visitor Origin



Age Distribution



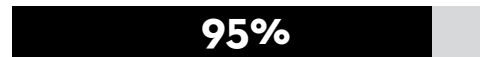
Survey Statements



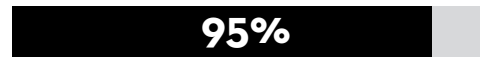
Highly satisfied with the quality of Museum exhibitions and public programs.



Agree that MoB makes a positive contribution to the image, appearance and reputation of Brisbane.



Agree that MoB enriches the cultural life of Brisbane.



Agree that MoB represents and promotes Brisbane's unique qualities.

Surveyed visitor response highlights:

We enjoyed the variety of exhibits and the manner of displaying complementary images. A rich collection, thank you from 2 Melburnians!

It was a great exhibition and was very refreshing and appealing to the eye. The fact that it was also free was amazing as it allows people from all over to visit. I would definitely come again. The staff were also very nice and welcoming.

Lovely friendly staff and well curated exhibits that meld First Nations history and culture well with colonial history.

Really interesting exhibition and I love the hands-on experience which is so rare in an exhibition. I will definitely bring my grandchildren.

Highly recommended! I learnt so much about the history of Brisbane, and I loved the art in the Museum of Brisbane!



INVESTING IN OUR TEAM

MoB continues to find opportunities to further develop the professionalism, capacity and wellbeing of our dedicated team. The IDEA Project allowed all staff, from Visitor Experience Team to exhibition teams to engage in training to provide better accessibility across the Museum. The team has year round access to MuseumNEXT Digital Conference and Summit platform for self-paced learning from international museum and institutions.

August

Melanie Heley completed the AICD course 'The Board and the Company Secretary'.

September

Sarah Harvey attended APAX (Australian Performing Arts Exchange) at NIDA.

October

Renai Grace, Christine Clark and Rebekah Manning attended the AILA Festival of Landscape Architecture.

November

Cathy de Silva attended Design Canberra.

December

VET and office staff attended 'Conversations with Warunghu, Aunty Raelene' introduction to Cultural Awareness with MoB Indigenous Advisor Warunghu, Aunty Raelene Baker.

May

MoB's Programming, Curatorial and Marketing teams all participated in *Neurodiversity in Employment: Sensory Sensitivities in the Workplace* - online training session facilitated by NeuroEmploy.

June

VET and office staff attended 'Conversations with Aunty Raelene' introduction to Cultural Awareness training with MoB Indigenous Advisor Warunghu, Aunty Raelene Baker.

Museum of Brisbane Visitor Experience Team member.
Photo: Claudia Baxter.

EXHIBITIONS AND DISPLAYS

EXHIBITIONS

Perspectives of Brisbane

Semi-permanent exhibition
From 26 October 2018 (redesigned November 2022, East Gallery)
East Gallery and Adelaide Street Gallery

Making Place: 100 Views of Brisbane

From 26 March 2022
Gallery 1

In Transit: Rhanjell Villanueva

1 February – 7 August 2022
Hallway

Estuary: Anita Holtsclaw

16 June – 23 October 2022
Adelaide Street Pavilion

Focus Shift

From 4 November 2022
Gallery 2

World of Wonder: Margot McKinney

18 June – 6 November 2022
Gallery 2

Gordon Hookey

5 November 2022 – 26 March 2023
Adelaide Street Pavilion

Play Moves

9 December 2022 – 16 April 2023
Gallery 2

Ua li ua tau - Making do: Vanghoua Anthony Vue

21 January – 28 April 2023
Hallway

The Local

From 6 May 2023
Adelaide Street Pavilion

Clay: Collected Ceramics

12 May – 22 October 2023
Gallery 2

Commune

12 May – 22 October 2023
Dome Gallery

DISPLAYS

Brisbane Outdoor Gallery: Indigenous Art Program: OUTstanding

7 May – 7 August 2022
Foyer

Brisbane Outdoor Gallery: Play/Ground

9 September 2022 – 8 May 2023
Foyer

Brisbane Outdoor Gallery: Digital Public Art Collection

9 May – 18 June 2023
Foyer

Brisbane Outdoor Gallery: Indigenous Art Program Reflections

18 June – 2 October 2023
Foyer

ARTIST IN RESIDENCE

MoB's Artist in Residence program is supported by Tim Fairfax AC.

Pat HOFFIE

1 July 2022 – 27 July 2023

Taloi Havini

17 October 2022 – 6 May 2023

Anita Holtsclaw

16 June – 23 October 2022

Camerata - Queensland's Chamber Orchestra

26 August – 27 October 2022

Gordon Hookey

5 November 2022 – 26 March 2023

Vanghoua Anthony Vue

21 January – 28 April 2023

Jody Rallah

31 March – 25 May 2023

Dead Puppet Society

4 April – September 2023

Robert Brownhall

18 April – 30 June 2023

EXTERNAL

Botanica: Contemporary Art Outside

20–29 May
Brisbane City Botanic Gardens

Pattern and Print: Easton Pearson Archive

29 April – 10 July 2022
Tweed Regional Gallery and Margaret Olley Centre, New South Wales

Ensemble: Easton Pearson Archive

26 September – 21 October 2022
TAFE Fashion Precinct Gallery, Mt Gravatt

Pattern and Print: Easton Pearson Archive

12 October – 11 December 2022
Cairns Art Gallery, Queensland

Pattern and Print: Easton Pearson Archive

18 February – 10 May 2023
Rockhampton Museum of Art, Queensland

ACQUISITIONS

ARTWORKS

Joyce Hyam
Industrial Scene, Brisbane River Looking Towards Kangaroo Point c1950s
Watercolour on paper
Gift of Vivien Harris
2022

Joyce Hyam
Simple Dwelling circa early 1960s
Watercolour on paper
Gift of Vivien Harris
2022

Stephen Nothling
Flats on Flats 2022
Oil on board
Purchased 2022

Stephen Nothling
Uplifted on Lindon Street 2022
Oil on board
Purchased 2022

Fiona Foley
Silent Witnesses 2017
Fujiflex digital print
Purchased 2022

Joe Furlonger
Tanker, Moreton Bay 2022
Acrylic bound pigment on linen
Purchased 2022

Gwendolyn Grant
Evening, Brisbane Botanical Gardens c1930s
Oil on panel
Purchased 2023

Vincent Brown
At Herston looking towards RBH 1940
Oil on card
Purchased 2023

L B Phillips
Shell House rendering 1934
Watercolour on paper
Gift of Morgyn Phillips in memory of David and Patricia Phillips 2023

L B Phillips
Grey Street Bridge 1928
Etching
Gift of Morgyn Phillips in memory of David and Patricia Phillips 2023

Yvonne Mills-Stanley
Take me to your Leader 1986
Oil on canvas
Gift of Yvonne Mills-Stanley 2023

Yvonne Mills-Stanley
1817 - Queen Street 1987
Acrylic on canvas
Gift of Yvonne Mills-Stanley 2023

Margaret Olley
Evans Deakin, Montague Road, Brisbane 1966
Ink and watercolour
Purchased 2023

Elise Jane Carmichael
ragi series (42 cyanotypes) 2023
Cyanotype on cotton with embroidery
Purchased 2023

Pamela See
Strawberry 2023
Paper
Purchased 2023

Pamela See
Quince 2023
Paper
Purchased 2023

Pamela See
Banana 2023
Paper
Purchased 2023

Pamela See
Citrus 2023
Paper
Purchased 2023

Pamela See
Passionfruit 2023
Paper
Purchased 2023

John Honeywill
Snap 2023
Oil on linen
Purchased 2023

Ruth Cho
West End weekend pilgrimage 2023
Multi-block linocut on Magnani Litho Smooth paper
Purchased 2023

Ruth Cho
Dwellers of the Parklands 2023
Multi-block linocut on Magnani Litho Smooth paper
Purchased 2023

Lawrence Daws
Red Landscape 1987
Oil on board
Donated through the Australian Government's Cultural Gifts Program by Cameron Bruhn 2023

Wolfgang Sievers
CWA Annual General Meeting, Lennon's Hotel, Brisbane 1983
C-Type photograph
Donated through the Australian Government's Cultural Gifts Program by Cameron Bruhn 2023

Michael Zavros
Koala (Edition 75/120), 2020
Archival ink on Hahnemühle 100% cotton Fine Art paper
Donated through the Australian Government's Cultural Gifts Program by Cameron Bruhn 2023

Gordon Bennett
Untitled (No Moral Sense) 1992
Acrylic on paper
Donated through the Australian Government's Cultural Gifts Program by Leanne Bennett 2023

Gordon Bennett
Untitled (He is Remembered as an...as an Explorer) 1992
Acrylic on paper
Donated through the Australian Government's Cultural Gifts Program by Leanne Bennett 2023

Gordon Bennett
Untitled (One of the Finest Looking Natives) 1992
Acrylic on paper
Donated through the Australian Government's Cultural Gifts Program by Leanne Bennett 2023

Gordon Bennett
Untitled (The Truth was Less Glamorous) 1992
Acrylic on paper
Donated through the Australian Government's Cultural Gifts Program by Leanne Bennett 2023

Gordon Bennett
Untitled (The Artist has Drawn) 1992
Acrylic on paper
Donated through the Australian Government's Cultural Gifts Program by Leanne Bennett 2023

Gordon Bennett
Untitled (He was Never Tried for the Murder) 1992
Acrylic on paper
Donated through the Australian Government's Cultural Gifts Program by Leanne Bennett 2023

John Citizen
Interior (Bedroom) 2008
Acrylic on linen
Donated through the Australian Government's Cultural Gifts Program by Leanne Bennett 2023

Joe Furlonger
Samford Valley - sapling forest 2009
Acrylic bound pigment on linen
Donated through the Australian Government's Cultural Gifts Program by Joe Furlonger 2023

Keith Burt
Protea 1 2023
Oil on board
Purchased 2023

Keith Burt
White Trio 2023
Oil on board
Purchased 2023

Keith Burt
Bougainvillea 2023
Oil on board
Purchased 2023

Keith Burt
Goldie 2023
Oil on board
Purchased 2023

Keith Burt
Leaves in Brown Bottle 2023
Oil on board
Purchased 2023

Keith Burt
Protea 2 2023
Oil on board
Purchased 2023

Keith Burt
Leaves on Red 2023
Oil on board
Purchased 2023

Keith Burt
Brown Bottles 2023
Oil on board
Purchased 2023

Keith Burt
Waratah 2023
Oil on board
Purchased 2023

Robert Brownhall
Clocktower view 2023
Pencil on paper
Purchased 2023

Robert Brownhall
City Hall in morning light 2023
Pencil on paper
Purchased 2023

Robert Brownhall
Morning jet 2023
Pencil on paper
Purchased 2023

Robert Brownhall
Lamp study 2023
Pencil on paper
Purchased 2023

Robert Brownhall
Afternoon clocktower 2023
Pencil on paper
Purchased 2023

Robert Brownhall
Column study 2023
Pencil on paper
Purchased 2023

Robert Brownhall
Adelaide Street entrance 2023
Pencil on paper
Purchased 2023

Robert Brownhall
Shadows on the columns 2023
Pencil on paper
Purchased 2023

Robert Brownhall
Boy and lion 2023
Pencil on paper
Purchased 2023

Robert Brownhall
Window sketch 2023
Pencil on paper
Purchased 2023

Robert Brownhall
Columns through the trees 2023
Pencil on paper
Purchased 2023

Robert Brownhall
The dome 2023
Pencil on paper
Purchased 2023

Robert Brownhall
Clocktower study 2023
Pencil on paper
Purchased 2023

Karen Stone
*"That candy pink fibre is a b****! Bit Harsh. Maybe she's just misunderstood?"* 2018
Cotton and linen fibre
Purchased 2023

Karen Stone
"Roses on teacups... raspberry ripple cream biscuits" 2018
Cotton and linen fibre
Purchased 2023

Lyndall Phelps
Re-collect series (10 works) 2023
Perforated card, embroider thread, herbarium card, lead pencil and polyester thread
Purchased 2023

OBJECTS AND MEMORABILIA

Nicolette Johnson
Spiral Pot I 2022
Wood fired stoneware with Shino glaze
Purchased 2022

Nicolette Johnson
Spiral Pot III 2022
Wood fired stoneware with Miwa glaze
Purchased 2022
'World Expo 88' Souvenir Jumper c1988
Polycotton blend
Gift of Chris Riseley 2022

Norton Fredericks
Identity Landscape 2022
Wool felt, botanical dyes, silk and flax
Purchased 2022

Norton Fredericks
Protectors 2022 (2 parts)
Wool felt, botanical dyes, silk and flax
Purchased 2022

Victoria Park Golf Club
Score Cards (3 cards) 1950
Paper, ink and pencil
Gift of Brad and Simone Shaxson 2022

Steph Woods
Continuum Vessel #1 2022
Paper clay and matte glaze
Purchased 2022

Steph Woods
Continuum Vessel #2 2022
Paper clay and matte glaze
Purchased 2022

Steph Woods
Continuum Vessel #3
2022
Paper clay and matte glaze
Purchased 2022

Steph Woods
Continuum Vessel #4
2022
Paper clay and matte glaze
Purchased 2022

Steph Woods
Continuum Vessel #5
2022
Paper clay and matte glaze
Purchased 2022

Brisbane 1982
Commonwealth Games Photographs (44 photographs) 1982
Photographic prints
Gift of Linda Jean Rosenthal 2022

M Dyer, Harvey School
Teapot with lid 1936
Earthenware and glaze
Donated through the Australian Government's Cultural Gifts Program by Cameron Bruhn 2022

Milton Moon
Small vase 1970s
Ceramic and glaze
Donated through the Australian Government's Cultural Gifts Program by Cameron Bruhn 2022

Milton Moon
Small footed bowl 1980s
Ceramic and glaze
Donated through the Australian Government's Cultural Gifts Program by Cameron Bruhn 2022

Milton Moon
Large Vase 1970s
Ceramic and glaze
Donated through the Australian Government's Cultural Gifts Program by Cameron Bruhn 2022

Carl McConnell
Ginger jar with lid 1970s
Ceramic and glaze
Donated through the Australian Government's Cultural Gifts Program by Cameron Bruhn 2022

Carl McConnell
Large vase 1970s
Ceramic and glaze
Donated through the Australian Government's Cultural Gifts Program by Cameron Bruhn 2022

Carl McConnell
Large footed bowl 1970s
Ceramic and glaze
Donated through the Australian Government's Cultural Gifts Program by Cameron Bruhn 2022

Carl McConnell
Small tea bowls (Set of six) 1980s
Ceramic and glaze
Donated through the Australian Government's Cultural Gifts Program by Cameron Bruhn 2022

Carl McConnell
Small footed bowl 1970s
Ceramic and glaze
Donated through the Australian Government's Cultural Gifts Program by Cameron Bruhn 2022

Carl McConnell
Small footed bowl 1970s
Ceramic and glaze
Donated through the Australian Government's Cultural Gifts Program by Cameron Bruhn 2022

Carl McConnell
Small footed bowl
1958-1962
Ceramic and glaze
Donated through the Australian Government's Cultural Gifts Program by Cameron Bruhn 2022

Carl McConnell
Small jug 1970s
Ceramic and glaze
Donated through the Australian Government's Cultural Gifts Program by Cameron Bruhn 2022

Carl McConnell
Ramekin 1980s
Ceramic and glaze
Donated through the Australian Government's Cultural Gifts Program by Cameron Bruhn 2022

VDO Parking Meter
Date unknown
Steel
Gift of Brisbane City Council 2023

EMMCO Dual Automatic Parking Meter Date unknown
Steel
Gift of Brisbane City Council 2023

Venner Park-O-Meter
Date unknown
Steel
Gift of Brisbane City Council 2023

Duncan Parking Meter
Date unknown
Steel
Gift of Brisbane City Council 2023

Expo 88' City Marching Band Capes (2 capes)
1988
Textile
Gift of Kirsten Devitt 2023

Scrapbook Pages of Brisbane Photographs (11 Pages) 1960s-2008
Paper, photographic prints
Gift of Lyn Browne 2023

Royal Air Force Saro London Aircraft Photographs (2 photos)
1938
Black and white silver gelatin photographs
Gift of John Hewson 2023

Jane du Rand
Thriving: Brisbane bush turkeys 2023
Assemblage using glazed and unglazed ceramic pieces, Smalti and porcelain tiles
Purchased 2023

Bonnie Hislop
A Bit Much 2023
Glazed ceramic
Purchased 2023

Nicolette Johnson
Tendril Vase 2023
Glazed stoneware
Purchased 2023

Kenji Uranishi
Between Two Worlds 2023
Glazed porcelain
Purchased 2023

Edwin Earle Roberts
Hand Carved Chair 1919
Wood
Gift of Loretta Corbett in memory of her grandfather Edwin Roberts 2023

Rachel Burke
Spaghetti Strap Dress 2023
Synthetic fabric and tinsel
Gift of Brisbane City Council 2023

William James Buzacott
for the Brisbane
Newspaper Company
Limited
*Souvenir Program of
Royal Prince's Visit, 1920*
1920
Paper
Gift of Helen Duggan
2023

Printed by James
Ferguson Pty Ltd,
Associated with
Queensland State
Primary Schools Music
and Arts Society
*Festival of Music
Programme* 1971
Paper
Gift of Helen Duggan
2023

Edited by Andrew
Cowell, publisher
Richard Walsh and
Australian Consolidated
Press *Expo 88 Official
Souvenir Program* 1988
Paper
Gift of Helen Catherine
Musgrave Langdon 2023

Australian Print
Brokers, West End,
Printed by William
Brooks Queensland
The Human Factor 1988
Paper
Gift of Helen Catherine
Musgrave Langdon 2023

Published by Robert
Brown and Associates
*World Expo 88
Program Booklet* 1988
Paper
Gift of Helen Catherine
Musgrave Langdon 2023

*Collection of Expo 88
Postmarks* 1988
Paper
Gift of Helen Catherine
Musgrave Langdon 2023

*Commonwealth
Games Booklet/XII
Commonwealth Games
Brisbane 1982 Sporting
Facilities* 1982
Paper
Gift of Helen Catherine
Musgrave Langdon 2023

*The Brisbane Centenary
Official Historical
Souvenir* 1924/1974
Paper
Gift of Helen Catherine
Musgrave Langdon 2023

*Finney Isles
(Finney's) 90-year
Commemorative
Booklet* 1954
Paper
Gift of Helen Catherine
Musgrave Langdon 2023

*Queen Victoria
Diamond Jubilee
Commemorative medal,
Municipality of Brisbane
Incorporated, 1897* 1897
Metal
Gift of Helen Catherine
Musgrave Langdon 2023

*Queensland Exhibition
Mint Medal* c1897
Silver
Gift of Helen Catherine
Musgrave Langdon 2023

*Queensland Centenary
Commemorative Medal*
c1923
Silver
Gift of Helen Catherine
Musgrave Langdon 2023

Mary Ellen Nice
*Red and Cream Lattice
Print Dress* c1940s-1950s
Cotton
Gift of Helen Catherine
Musgrave Langdon 2023

Purchased at Greddens
(Maker unknown)
*Black Lace dress with
underslip* c1940s-1950s
Synthetic fabric
Gift of Helen Catherine
Musgrave Langdon 2023

Mary Ellen Nice
*White Debut Lace Dress
with Cape Ensemble*
c1950s
Synthetic fabric
Gift of Helen Catherine
Musgrave Langdon 2023

Mary Ellen Nice
Pink and Grey Dress
c1953
Synthetic fabric
Gift of Helen Catherine
Musgrave Langdon 2023

*Plumbers Supplies Pty.
Ltd. purchase tag*
Paper
Gift of Helen Catherine
Musgrave Langdon 2023

*Finney Isles purchase
tag* 1961
Paper
Gift of Helen Catherine
Musgrave Langdon 2023

*Fortitude Valley
Centenary Booklet* 1949
Paper
Gift of Helen Catherine
Musgrave Langdon 2023

*1982 Commonwealth
Games Coasters (26
coasters)* c1982
Paper
Gift of Helen Catherine
Musgrave Langdon 2023

*Victoria and Grey
Street Bridges Souvenir
Teacup, Saucer and
Plate Set* Date unknown
Porcelain
Gift of Moya Sue in
memory of George and
Eva Sue Yee 2023

*Souvenir Glass Tumbler
of the Cancelled 1949
Royal Visit* 1949
Glass
Gift of Moya Sue in
memory of George and
Eva Sue Yee 2023

Vanghoua Anthony Vue
*Hmussie Willow (Green
& Gold) 1-5* 2023
Carved English willow
cricket bats, coloured
beeswax and French
varnish
Purchased 2023

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EXHIBITION PARTNERS

World of Wonder: Margot McKinney



In Transit and Vanghoua Anthony Vue: Ua li ua tau - Making do

Making Place: 100 Views of Brisbane



This exhibition was part of *BrisAsia Festival* 2022. Presented by Brisbane City Council in partnership with Museum of Brisbane.

architectus™ Conrad Gargett

Clay: Collected Ceramics

Play Moves



gadens



ARTIST IN RESIDENCE PROGRAM

Museum of Brisbane's Artist in Residence program is supported by Tim Fairfax AC.

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MoB LEARN ASSIST PROGRAM

The Museum welcomed the support of the Clem Jones Foundation and the Jelley Family Foundation for their support of MoB Learn Assist, offering subsidised education programs and transport costs for disadvantaged schools across the Greater Brisbane region.

.....

PATTERN AND PRINT: EASTON PEARSON ARCHIVE

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.

Archive Partner



Touring Partner



Project Partner



Publication Sponsor



The Dress Circle



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, 2017. The Archive consists of more than 3,300 garments, and it is supported by more than 5,000 accessories, specification sheets, range plans, look books, photographs and supporting material donated by Pamela Easton and Lydia Pearson, 2018.

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| Alex Tuite | Jennifer Harrison | The Clem Jones Foundation |
| Ann Mackie | Leanne and Peter Coddington | The Jelley Family Foundation |
| Bruce and Jocelyn Wolfe | Linda Gilligan | Tim Fairfax AC |
| David Muir | Marie-Claire Hargreaves | Tim Quinn |
| Donald Bryant | Megan Jenner | Vanessa Pye |
| Elissa Smith | Melanie Heley | Zoe Graham |
| Eugene and Jennifer Esmonde | Rachel Leung | Anonymous x5 |



World of Wonder: Margot McKinney at Museum of Brisbane. Photo: Georgia Wells.

FINANCIAL SUMMARY

The consolidated results of the Consolidated Entity was a surplus for the year amounting to \$822,612 (2022: \$270,122). Museum of Brisbane Pty Ltd has recorded a deficit for the year due to the rising cost of operations in the current economic climate. During the 12-month period ended 30 June 2023, the Museum has continued to engage with local artists and storytellers and delivered major exhibitions: *World of Wonder: Margot McKinney*; *Play Moves*; and *Clay: Collected Ceramics*. The Museum also successfully produced *Botanica - Contemporary Art Outside*, at the Botanical Gardens, for Brisbane City Council and its own off site

biennial festival, Brisbane Art Design (BAD). The Museum of Brisbane Trust (the Trust) has produced a positive result that has contributed to the overall consolidated entity's surplus.

The Trust was established to receive gifts, bequests and donations. Philanthropic support has continued, enabling the further expansion of the MoB Learn Assist program, continuation of the Artist in Residence program, growth of the Collections and conservation of the Easton Pearson Archive.

MUSEUM OF BRISBANE TRUST

ABN 70 514 947 142

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2023

REVENUE	2023 \$	2022 \$
Artwork Received Below Fair Value	391,031	163,998
Philanthropy	803,905	254,624
Donations	3,420	2,810
Grant	10,000	-
Interest	20,209	1,482
TOTAL REVENUE	1,228,565	422,914
EXPENSES		
Accounting and Bookkeeping Fees	(6,150)	(6,150)
Bank and Credit Card Charge/Fees	(612)	(843)
Philanthropy Expenses	(14,053)	(21,793)
Artist in Residence Program Expenses	(190,960)	(105,767)
EPA Program Expenses	(15,250)	-
Learn Assist Program Expenses	(44,210)	(18,529)
TOTAL EXPENSES	(271,235)	(153,082)
SURPLUS FOR THE YEAR	957,330	269,832
OTHER COMPREHENSIVE INCOME:		
Increase/(Decrease) in Asset Revaluation Surplus	(1,500)	23,930
TOTAL COMPREHENSIVE INCOME	955,830	293,762

STATEMENT OF FINANCIAL POSITION

As at 30 June 2023

ASSETS	2023 \$	2022 \$
CURRENT ASSETS		
Cash and Cash Equivalents	718,772	276,402
GST Receivable	2,071	3,615
TOTAL CURRENT ASSETS	720,843	280,017
NON-CURRENT ASSETS		
Artwork and Collectibles	5,353,646	4,837,142
TOTAL NON-CURRENT ASSETS	5,353,646	4,837,142
TOTAL ASSETS	6,074,489	5,117,159
CURRENT LIABILITIES		
Trade and Other Payables	1,500	-
TOTAL CURRENT LIABILITIES	1,500	-
TOTAL LIABILITIES	1,500	-
NET ASSETS	6,072,989	5,117,159
UNITHOLDERS EQUITY		
Unitholders Capital	10	10
Accumulated Surplus	5,955,133	4,997,802
Asset Revaluation Surplus	117,846	119,346
TOTAL EQUITY	6,072,989	5,117,159

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 2023

OPERATING RESULT	2023 \$	2022 \$
REVENUE	8,899,497	7,366,927
EXPENSES		
Employee Benefits Expenses	(3,945,837)	(3,475,926)
Audience Development Expenses	(1,368,687)	(953,878)
Program (Exhibition) Expenses	(1,173,960)	(1,210,114)
Minor Equipment	(49,472)	(58,090)
Collection Management	(38,476)	(41,801)
Depreciation and Amortisation Expenses	(789,304)	(786,031)
Internet Web Hosting Expenses	(105,148)	(104,877)
Finance Costs	(18,525)	(24,267)
Property Expenses	(293,184)	(217,756)
Other Expenses	(294,292)	(224,065)
TOTAL EXPENSES	(8,076,885)	(7,096,805)
SURPLUS FOR THE YEAR	822,612	270,122
OTHER COMPREHENSIVE INCOME		
Increase/(Decrease) in Asset Revaluation	(1,500)	23,930
TOTAL COMPREHENSIVE INCOME	821,112	294,052

CONSOLIDATED STATEMENT OF FINANCIAL POSITION

As at 30 June 2023

ASSETS	2023 \$	2022 \$
CURRENT ASSETS		
Cash and Cash Equivalents	1,999,915	1,751,876
Receivables	27,780	83,953
Other Assets	91,393	171,071
TOTAL CURRENT ASSETS	2,119,088	2,006,900
NON-CURRENT ASSETS		
Property Plant and Equipment	5,615,096	5,182,487
Right - of - Use Assets	2,037,575	2,589,045
TOTAL NON-CURRENT ASSETS	7,652,671	7,771,532
TOTAL ASSETS	9,771,760	9,778,432
CURRENT LIABILITIES		
Payables	209,806	196,433
Accrued Employee Benefits	245,211	221,725
Deferred Sponsorship	2,083	2,083
Contract Liabilities	2,500	300,394
Lease Liabilities	684,462	632,427
TOTAL CURRENT LIABILITIES	1,144,063	1,353,062
NON-CURRENT LIABILITIES		
Accrued Employee Benefits	31,134	43,759
Lease Liabilities	1,374,431	1,980,587
TOTAL NON-CURRENT LIABILITIES	1,405,565	2,024,346
TOTAL LIABILITIES	2,549,627	3,377,408
NET ASSETS	7,222,133	6,401,024
EQUITY		
Share Capital	1	1
Unitholders Capital	10	10
Asset Revaluation Surplus	117,846	119,346
Retained Earnings	7,104,276	6,281,667
TOTAL EQUITY	7,222,133	6,401,024



BOARD OF DIRECTORS

MUSEUM OF BRISBANE BOARD



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Leanne Coddington



Andrew Gutteridge



Natasha Hood

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Leanne Coddington

Andrew Gutteridge

Natasha Hood

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(Term completed 31 Dec 2022)

Andrew Harper, Deputy Chair
(resigned 9 Dec 2022)

Liana Heath (Term completed Dec 2022)

Brian Wyborn (resigned March 2023)

PATRON



Sallyanne Atkinson AO

Various makers. Pieces from the collection of Kylie Johnson (detail) 1800s-2023, ceramic in Clay: Collected Ceramics at Museum of Brisbane. Photo: Katie Bennett.

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As at 30 June 2023

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