

# 2024 -25

ANNUAL REPORT

**MOB**  
MUSEUM OF BRISBANE





Front and back: **Dylan Bolger**, *LEAF SZN* (detail) 2025. Photo: Joe Ruckli.  
**Jo-Anne Driessens**, *Mirror (Interior/Exterior) Penetration* 1995. Photo: MoB.



Museum of Brisbane acknowledges and respectfully embraces the histories, traditions and stories of all Aboriginal and Torres Strait Island People.

We honour the Traditional groups of Brisbane (Meanjin) and neighbouring nations of the Greater Brisbane Region. We strive to create and foster an inclusive future through our exhibitions and programs.

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**Karen Stone.** *Roses on teacups...raspberry ripple cream biscuits* 2018 and *"That candy pink fibres a b\*\*\*\*! Bit harsh. Maybe she's just misunderstood?"* 2018, in *Rearranged: Art of the Flower* at Museum of Brisbane, 2023. Photo: Katie Bennett.

# LORD MAYOR'S MESSAGE



Lord Mayor Adrian Schrinner

Brisbane's success is not just in our strong economy or world-class lifestyle. It's also thanks to our thriving arts and cultural scene that makes our city such an exciting place to live and visit.

Museum of Brisbane is a cornerstone of our cultural identity. It plays a vital role in sharing our city's rich history and showcasing local creativity through free exhibitions and affordable programs.

Over the past year, the Museum has delivered an outstanding program of exhibitions and experiences for the community. From thought-provoking showcases such as *Precious*, *New Light: Photography Now + Then*, and *Micro Museum*, to a dynamic calendar of public programs and initiatives, the Museum has inspired, educated and connected audiences of all ages.

These achievements are testament to the passion and dedication of the Museum's talented team, whose vision ensures Brisbane's story continues to be celebrated and preserved for future generations.

I want to thank all those who have supported the Museum over the past year—the donors and partners, artists and collaborators, volunteers and most importantly, the people of Brisbane.

Through your support, Museum of Brisbane remains a place to reflect on our past and celebrate our place as Australia's lifestyle capital.

**Adrian Schrinner**  
Lord Mayor of Brisbane

# CHAIR'S INTRODUCTION



Ian Klug AM

Reflecting on the year that has passed, I am in awe of the exceptional volume and quality of work that has been delivered by the dedicated and passionate team at Museum of Brisbane. I thank Lord Mayor Adrian Schrinner, Councillor Vicki Howard, and the whole team at Council for their ongoing commitment to the Museum.

Our generous philanthropic supporters and corporate partners enable the Museum to extend the reach and impact of our exhibitions and creative programs, and to the development of our Collections. I extend my heartfelt thanks to all supporters for their continued belief in the Museum. I would like to acknowledge the extraordinary generosity of Tim Fairfax AC whose visionary and sustained support for MoB's Artist in Residence program was this year recognised through the official naming of the Fairfax Gallery at MoB.

We are also immensely grateful to the Clem Jones Foundation, The Jelley Family Foundation and Morgans Foundation whose generous matched funding helped us raise a record-breaking \$76,895 for our 2025 Learn Assist Appeal. Our gratitude extends to Ian and Cass George and John and Holly Livingstone for their significant gifts to establish the Creative Space.

We are thankful for the generous support of our loyal corporate partners The Star, Architectus, Brisbane Airport, Hotel Indigo, Heritage Lanes, TAFE Queensland, UAP, We are Flip, Bouquet Boutique, Symphony Hill Wines, Wine & Dine'm, Weekend Edition, Must Do Brisbane and Bambrick. Our partners provide invaluable financial and in-kind support, expanding the reach and impact of the Museum's activities.

As ever, I wish to acknowledge the dedication of my fellow Board members—Leanne Coddington, Andrew Gutteridge, and Natasha Hood—as well as our First Nations Cultural Governance Advisor, Warunghu, Auntie Raelene Baker, for her invaluable guidance. I also wish to extend special thanks to our wonderful patron, Sallyanne Atkinson AO, for her ongoing, vigorous support, as well as to CEO/Director, Zoe Graham, and the leadership team for their steadfast dedication and vision in shaping the Museum's future.

As we draw nearer to Brisbane 2032, Museum of Brisbane is proud to continue to celebrate the culture, creativity and complex narratives that make up the city that we call home, and with the support of Lord Mayor and Council, the next year will bring some exciting changes to the Museum. Watch this space!

**Ian Klug AM**  
Chair, Museum of Brisbane

# WARUNGHU, AUNTY RAELENE BAKER'S ACKNOWLEDGEMENT



Warunghu, Aunty Raelene Baker

Let us acknowledge and pay our deepest respect to past, present and future Traditional Custodians and Elders of the Lands on which we work and live; to the continuation of cultural, spiritual and Custodial practices of Aboriginal and Torres Strait Island People of the land, sea and waterways.

We value the traditions, cultures and contributions of the Aboriginal and Torres Strait Island artists who continue to relate to MoB. Importantly, we honour the Traditional groups of Brisbane (Meanjin) and neighbouring nations of the Greater Brisbane Region. My lineage connections are Yuggera, Biri Juru, Biri Guba and Girrimay.

Over the years, I have become increasingly involved in MoB's strategy, programs and collaborations with Aboriginal and Torres Strait Island communities. MoB continues to strengthen conversations and engagements with these communities, and create opportunities to celebrate Indigenous Australian histories of the past, present and future.

It has been a joy to work so closely with artists and the MoB team. In particular, it was a delight to collaborate with Artist in Residence, Hiromi Tango,

and develop her community-led project *花卉 Hanabira (Gentle Petal)*. I worked with Hiromi to embed local First Nations knowledge of flora into the project—a project that inspires healing and social connection in a spiritually deep manner.

MoB's initiatives continue to enrich, enliven and expand the boundaries of contextual, contemporary and cutting-edge thought and engagement, while embracing personal culture, professional growth and old traditions. This inclusive programming embraces the past, present and future, and promotes the continued living culture of 65,000 years.

MoB is the ongoing repository of historical and contemporary material. It is a place that nurtures communication and dialogue, instilling knowledge in its diverse and growing audiences, and amplifying the significance of Brisbane histories and stories of past, present and ongoing.

**Warunghu, Aunty Raelene Baker**  
First Nations Cultural Governance Advisor

# DIRECTOR'S INTRODUCTION



Zoe Graham

2025 has been a transformative year for Museum of Brisbane, defined by progress across all areas of our strategic priorities. We have deepened our engagement with communities, expanded our reach to new audiences, and laid the foundations for a future-ready museum—one that is bold, inclusive and ever-evolving. Through reimagined programming, strengthened artist collaborations, and a focus on meaningful connection with audiences, we continue to shape a museum experience that is both locally grounded and globally relevant.

We enjoyed record attendance with 436,514 visitors through the doors and over 5,300 visitors participating in creative workshops and special events. Visitor feedback was overwhelmingly positive, with 97% of those surveyed reporting they were satisfied or very satisfied with their experience.

This year was a period of great change and growth. In July, *Making Place: 100 Views of Brisbane* made way for *New Light: Photography Now + Then*, an arresting exploration of the Alfred Elliott Collection interpreted by seven contemporary photographers. This beautiful exhibition was accompanied by

*Viewfinders*, a community response that filled our Adelaide Street Gallery with snapshots of life through the eyes of local photographers.

In summer, Artist in Residence project, *Departure*—expertly brought to life by artists Christine Ko and Louis Lim—made way for the poignant mandalas of Sara Nejad. Meanwhile, working from the Fairfax Gallery, artist Dylan Bolger brought his prolific *LEAF SZN* series to completion with the creation of its 100th artwork.

As the autumn leaves fell, we bade farewell to *Rearranged: Art of the Flower* which captivated visitors with beautiful blooms and opened our largest exhibition to date, *Precious*. This monumental exhibition showcases over 3,000 objects from across 30 public and private collections across Greater Brisbane.

Our commitment to ensuring equitable access for all audiences is unwavering and this year we expanded our accessible offerings for all audiences. Quiet Afternoons, LOTE Tours and Bilingual Storytime have continued to welcome new audiences into the Museum, making it more accessible than ever. This commitment was acknowledged at the annual Queensland Tourism Industry Council Awards, where we were extremely proud to take home Bronze for our programs.

As ever, I would like to acknowledge the tireless support of our philanthropic, government and corporate partners who help amplify our mission. We are deeply grateful to Brisbane City Council, whose ongoing commitment and investment make our work possible. I would also like to acknowledge the leadership of our Board and thank the entire team at MoB who bring such care and expertise to everything they do.

**Zoe Graham**  
CEO/Director

# STRATEGIC PLAN

The Museum's Strategic Plan 2025-2028 is designed to deliver exceptional cultural, community and economic outcomes for Brisbane, and directly contribute to the aspirations of Brisbane City Council's *Brisbane Vision 2031* and *Creative Communities Strategy*.

## Purpose

Museum of Brisbane (MoB) is at the heart of our city, cherished by locals and a must-visit destination for visitors to Brisbane.

Through uniquely Brisbane exhibitions and enriching creative experiences, we celebrate the city's art and social history. Our program inspires creativity, encourages new perspectives, and brings the community together to create meaning and connection.

## Principles of Commitment

### Champions for Brisbane

We proudly contribute to the vibrancy and prosperity of our city.

### Inclusion

We are enriched by the diversity of our team and the communities we collaborate with.

## Vision

**Where the world meets  
Brisbane.**

We are more than just a museum; we are a place for the people, a portal to our past, and a mirror to contemporary life. Through art and ideas, creativity and conversations, we're a welcoming place for all, woven into the fabric of Brisbane and proudly shared with the world.

Together, we shine a light on Brisbane - uncovering its unique history, revelling in the bold and brilliant art of today, and sharing the passion of its people.

### First Peoples

We recognise and respect the enduring contributions of Aboriginal and Torres Strait Island People.

### Sustainable

We play an active role in creating positive social, economic, and environmental outcomes for Brisbane.

## Values

**We make a difference**

**We take care**

**We are collaborative**

**We are creative**

**We are purposeful**

## Goals

**Expand our home**

**Deepen engagement with communities**

**Reach more people than ever before**

**Strengthen our Collection**

**Be future ready**



Top: Dylan Bolger. Photo: Joe Ruckli.  
Bottom: Sara Nejad community workshop. Photo: MoB.

# KEY STATISTICS



**436,514**

MUSEUM VISITORS  
RECORD-BREAKING

**365,877**

ACTIVE WEB VISITORS

**63,218**

CLOCK TOWER TOURS

**8,246**

CITY HALL TOURS

**97%**

VISITOR SATISFACTION

**1,585**

MUSEUM TOURS

**5,250**

STUDENTS PARTICIPATED  
IN LEARN PROGRAMS

**105**

MoB SHOP ARTISTS

**1,572**

STUDENTS SUPPORTED  
BY LEARN ASSIST

**38,936**

FACEBOOK

**43,669**

INSTAGRAM

**44**

ARTISTS SUPPORTED

**6,483**

LINKEDIN

**1,350**

TIKTOK

SOCIAL MEDIA FOLLOWERS

# EXHIBITIONS



Precious. Photo: Joe Ruckli.

# Rearranged: Art of the Flower

25 NOV 2023 – 27 JAN 2025

*Rearranged: Art of the Flower* celebrated the use of floral imagery by Brisbane artists to tell stories of place, memory, and history. Set in a space evoking a Queenslander house, the exhibition featured paintings, textiles, sculptures, ceramics and new media. Flowers, often linked with domestic life and still life art, are reimagined to reflect contemporary issues, while acknowledging their deep connection to Aboriginal and Torres Strait Island cultures. *Rearranged* drew inspiration from the Museum's historical collection with paintings by Vida Lahey and Margaret Olley, through to works by contemporary artists including Michael Zavros, Boneta-Marie Mabo, Monica Rohan, Elisa Jane Carmichael, Karen Stone and John Honeywill.

**Exhibition Partners** Gadens and Bouquet Boutique



**Karen Stone**, *Roses on teacups, raspberry ripple cream biscuits* 2018 and *"That candy pink fibre's a b\*\*\*\*! Bit harsh. Maybe she's just misunderstood?"* 2018, in *Rearranged: Art of the Flower* at Museum of Brisbane, 2023. Photo: Katie Bennett.

*"I just can't get enough of Rearranged."*

- MUSEUM VISITOR

# New Light: Photography Now + Then

17 AUG 2024 – 6 OCT 2025

The past and present converge in *New Light: Photography Now + Then*, an exhibition that presented a mesmerising display of photography spanning 1890 to 2024. The exhibition invited visitors to immerse themselves in the world of amateur Brisbane photographer Alfred Elliott (1870-1954), whose extraordinary images laid dormant for decades until they were discovered in 1983, stored in cigar boxes beneath a home in Red Hill. Drawing on this treasure trove of an archive, seven contemporary Brisbane photographers created exciting new commissions responding to different parts of the Elliott Collection. By layering their own perspectives, knowledge and experiences onto the collection, the artists encouraged new ways of looking at our past, our present and this place. Contemporary artists included: Marian Drew, Jo-Anne Driessens, Joachim Froese, Tammy Law, Carl Warner, Nina White and Keemon Williams.

**Exhibition Partners** Architectus and We Are Flip



*New Light: Photography Now + Then.* Photo: Katie Bennett.  
Right: **Tammy Law**, *We were thought to be mysterious and alien...* (detail) 2024. Photo: Katie Bennett.



*“First time here, very impressed by New Light”*

– MUSEUM VISITOR



Viewfinders. Photo: Katie Bennett.

## Viewfinders

17 AUG 2024 – 7 SEP 2025

As part of *New Light: Photography Now + Then*, members of Brisbane's photography community were invited to respond to the Elliott Collection. Photographers of all levels were encouraged to study the photographs Alfred Elliott took of Brisbane's urban landscape and consider his use of subject, composition and light. They were then invited to hit the streets and capture their own photograph of Brisbane's built environment using their favourite camera. More than 65 photographs were selected to form this display, which looks beyond Elliott's singular vision of Brisbane to reflect the myriad perspectives through which people see and experience our city.

## Perspectives of Brisbane

ONGOING

*Perspectives of Brisbane* explores the city's evolving history, culture, and landscape through stories, photographs, and audio. From its 65,000-year Indigenous heritage to its transformation since European settlement, the exhibition highlights Brisbane's growth, conflicts, and diversity. In an ever-changing display of artworks and objects from the Collection, *Perspectives of Brisbane* offers visitors the chance to delve into the city's past and contemporary life, exploring the diverse experiences that make the city what it is today.



*Perspectives of Brisbane*. Photo: Katie Bennett. Artworks (from left to right):  
**Dylan Mooney**, *Next To You* 2021 from the series 'Queer, Blak & Here' 2020-21, digital illustration on paper. Museum of Brisbane Collection.  
**Richard Bell**, *Still...* 2017, synthetic polymer on canvas. Museum of Brisbane Collection.  
**Christopher Bassi**, *Untitled (Weaver)* 2017, oil paint on canvas. Museum of Brisbane Collection.  
**Jeanie Drummond**, after Sir John Watson Gordon c1848, *General Sir Thomas Makdougall Brisbane* 1894, oil on canvas. Gift of the Town Council of Largs, Scotland 1954. City of Brisbane Collection, Museum of Brisbane.

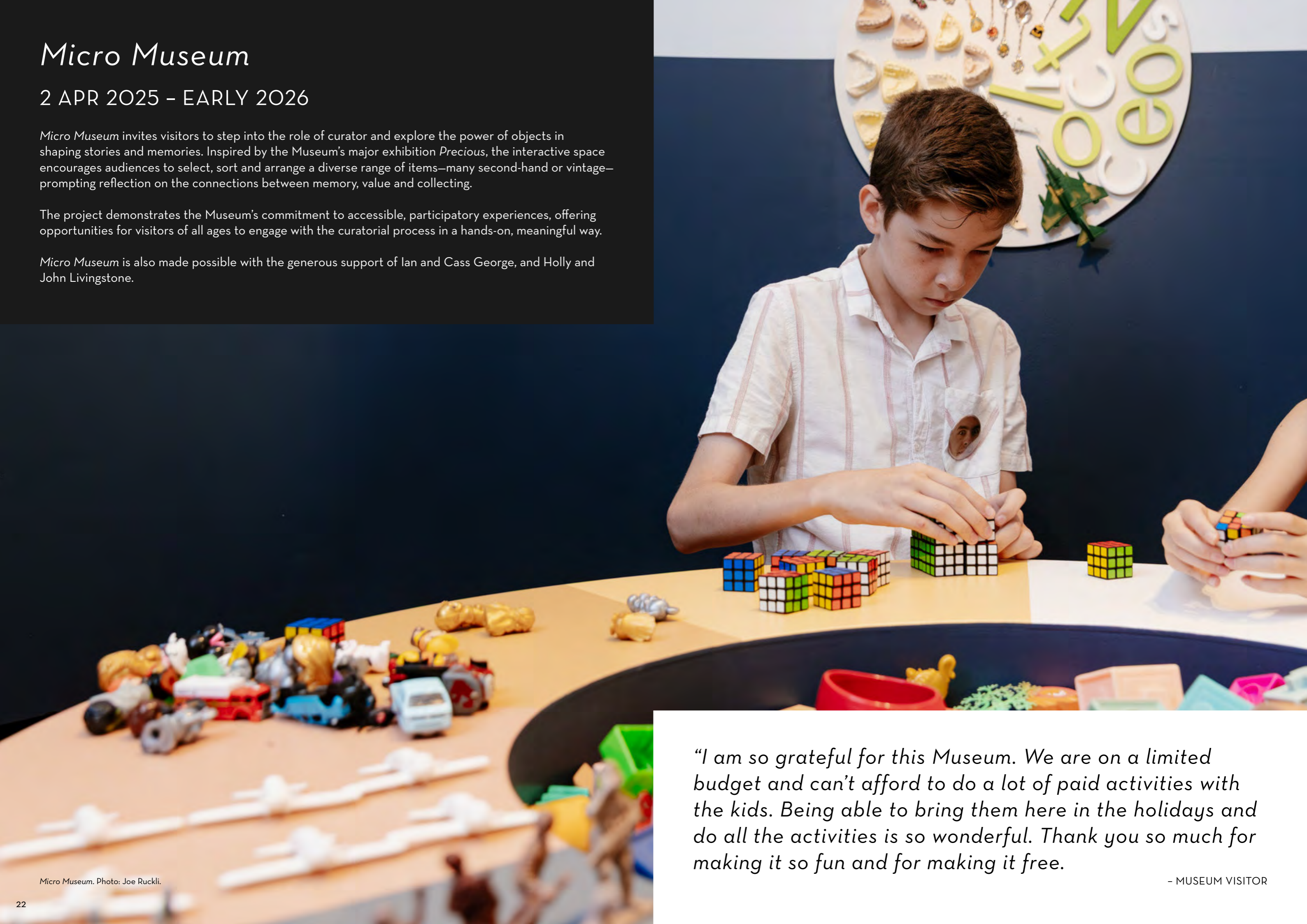
# Micro Museum

2 APR 2025 – EARLY 2026

*Micro Museum* invites visitors to step into the role of curator and explore the power of objects in shaping stories and memories. Inspired by the Museum's major exhibition *Precious*, the interactive space encourages audiences to select, sort and arrange a diverse range of items—many second-hand or vintage—prompting reflection on the connections between memory, value and collecting.

The project demonstrates the Museum's commitment to accessible, participatory experiences, offering opportunities for visitors of all ages to engage with the curatorial process in a hands-on, meaningful way.

*Micro Museum* is also made possible with the generous support of Ian and Cass George, and Holly and John Livingstone.



*"I am so grateful for this Museum. We are on a limited budget and can't afford to do a lot of paid activities with the kids. Being able to bring them here in the holidays and do all the activities is so wonderful. Thank you so much for making it so fun and for making it free."*

– MUSEUM VISITOR

# Precious

2 APR 2025 – APR 2027

*Precious* draws visitors into a world of collecting, presenting a remarkable series of collections loaned from private collectors and museums across Greater Brisbane. Objects on display are fascinatingly diverse and include anything from eggs and scientific glassware to pharmaceuticals and even Queensland Rugby League ephemera. With more than 3,700 objects exhibited overall, some collections are fractionally represented, while others are amongst the fullest of their kind in Australia, the southern hemisphere or the world. *Precious* responds to our innate interest in the accumulation of objects. Each collection carries a unique origin story and sheds light on Australian and international history, industry, trade and geography.

Collection highlights included 'Aboriginalia' from Tony Albert; artisan crafts, vintage badges and more from Malcolm Enright; a selection of vintage dresses from the Embroiderers' Guild; artefacts from the Maritime Museum; and garments from the Easton Pearson archive.



**3,700+ objects  
exhibited**

*"I can almost hear the voices of the makers and owners of these pieces. Wow!"*

- MUSEUM VISITOR

# ARTIST IN RESIDENCE PROGRAM



Sara Nejad, *Sacred Circles*. Photo: Katie Bennett.

MoB's Artist in Residence program is a vital and significant platform for local artists that lies at the heart of the Museum's offering. Each year, the program activates the Museum's spaces in fresh and surprising ways, empowering creatives to explore and share Brisbane stories through their own distinctive practices.

Now in its ninth year and guided by MoB's new Strategic Plan (2025-2028), the program has grown to deliver deeper, more participatory experiences for artists and audiences alike. Residencies have been extended to allow for more meaningful engagement, with artists supported to work in increasingly public-facing modes, often for the first time.

In 2024-25, MoB partnered with Brisbane Festival, BrisAsia Festival and Brisbane Powerhouse through MELT Open to expand the reach and impact of the program. With more than 430,000 visitors to the Museum throughout the year, the residency program continues to offer a highly visible and valuable platform for local artists at all stages of their careers. We extend our heartfelt thanks to Tim Fairfax AC for his extraordinary contribution and enduring support of local artists.

8

Artists engaged

6

Residencies

3

Partnerships

3,000+

Participation in Artist in Residence workshops and activities

5

Art forms represented including: visual arts, writing, performance art and mixed media

1

Early-career artist

5

Mid-career artists

2

Established artists

1

First Nations artist

5

Culturally and linguistically diverse artists

## 2024-25 ARTISTS

The visionary support of Tim Fairfax AC enabled the participation of the following artists in 2024-25:

**Trent Dalton**  
**Luke George and Daniel Kok**  
**Dylan Bolger**  
**Sara Nejad**

The outcomes of several residencies that concluded last financial year have also remained on display for visitors to enjoy in 2025, extending the visibility of the artist's practice and the Museum's engagement with the artist.

These include projects by: Hiromi Tango's 花卉 *Hanabira (Gentle Petal)* and Christine Ko and Louis Lim's *Departure*.

## ACKNOWLEDGING PHILANTHROPIC LEADERSHIP: FAIRFAX GALLERY

In 2025, MoB was honoured to unveil the newly appointed Fairfax Gallery, located in the heart of the Museum and formerly known as the Dome Gallery. This gesture acknowledges Tim's generosity and his enduring commitment to artists and cultural life in Brisbane, and beyond. The Fairfax Gallery stands as a lasting tribute to Tim's significant impact and reflects the vital role of philanthropy in shaping bold, artist-led programming at the Museum.



Tim Fairfax AC, Gina Fairfax AC, Chairman Ian Klug AM and CEO/Director Zoe Graham in the Fairfax Gallery at Museum of Brisbane. Photo: MoB.

## AUDIENCE AND ARTIST FEEDBACK

*"The mandalas are exquisite... We liked the themes of divinity and perfection. Lovely space. Peaceful."*

- MUSEUM VISITOR



Sara Nejad, *Sacred Circles* 2024. Photo: Katie Bennett.

*"The 'I love you' wall is so beautiful and made me cry."*

- VISITOR, TRENT DALTON'S *WRITE YOUR HEART OUT* RESIDENCY



Visitors participate during Trent Dalton's residency *Write your heart out*. Photo: Joe Ruckli.

*"It was one of the great projects of my creative life. You are all doing such incredible work in that museum!! Never stop!!"*

- TRENT DALTON



Trent Dalton at the *Write your heart out* pop-up event in King George Square. Photo: Katie Bennett.

## AUDIENCE AND ARTIST FEEDBACK

*"We had a wonderful week and were so productive in our research for the project! Thanks to everyone in the team for making us feel so welcome and looked after."*

- LUKE GEORGE



Luke George and Daniel Kok's performance installation *Still Lives: Melbourne* at the National Gallery of Victoria. Photo: Courtesy the artists.

*"It has been a career highlight seeing the number of visitors engage with our project, and the positive reception we've received from the migrant community. Knowing that we are creating a project that has been so warmly embraced by the community has renewed our belief in the value of the work we are undertaking."*

- CHRISTINE KO AND LOUIS LIM



Louis Lim and Christine Ko with kite making workshop participant, Amelia, at Museum of Brisbane. Photo: Courtesy the artists.

*"For me, taking the opportunity to live, breath and work like an artist for two months and really pushing myself in ways I haven't before was special. This was the first time I put down the day job just to focus.... This is potentially life changing if I'm honest with myself."*

- DYLAN BOLGER



Dylan Bolger in residence at Museum of Brisbane. Photo: Joe Ruckli.

## AUDIENCE AND ARTIST FEEDBACK

*“The Gentle Petal residency has provided us with love, kindness and support. I personally felt warm colour palate rainbows growing in my heart... so many beautiful gentle petals have been grown with love and care... this sense of connection, sense of belonging has meant a lot for me as a Japanese migrant residing in Australia... Thank you.”*

- HIROMI TANGO



Hiromi Tango and Warunghu, Aunty Raelene Baker at the Gentle Petal contributor morning tea. Photo: MoB.

# PUBLIC ENGAGEMENT



Queen's Wharf Brisbane Precinct Public Art Tour. Artwork: **Justene Williams**, *Sheila* (2024). Photo: Katie Bennett.

## PUBLIC PROGRAMS

This year, MoB's public programs brought together exhibition artists, MoB Shop makers, Artists in Residence, and local creatives to offer visitors deeper, more meaningful experiences. Highlights included sold-out Crafty Parties with Paper Hands, Claire Ritchie, and MIKAs, alongside the continuation of our popular Brisbane walking tours with the launch of the Queens Wharf Brisbane Precinct Public Art Tour, proudly supported by Major Partner, The Star. This new tour invites participants to explore the art and history of the recently opened precinct. Collaborations with some of Brisbane's most dynamic cultural events—including Brisbane Festival, Brisbane Open House, Brisbane Fashion Festival, and BrisAsia Festival—expanded our reach and welcomed new audiences to engage with MoB in fresh and exciting ways. The Museum also partnered with Hey Mate to present Creative Conversations: Mental Wellbeing & the Arts in Queensland, bringing together artists and industry leaders to explore wellbeing within the creative sector.

*“Very enriching experience every time I’m in town.”*

– MUSEUM VISITOR



Finger Knitting Throwdown, a free activity led by local artist Annika Strand. Photo: MoB.

## MoB KIDS

MoB Kids' holiday programs offered a dynamic mix of free and low-cost activities that captivated children and their families through engaging, hands-on creative experiences. During the summer holidays, activities were inspired by the Artist in Residence program with Dylan Bolger's *LEAF SZN* (Macaranga Mates) and Christine Ko and Louis Lim's *Departure* (Family Flyers), incorporating diverse artistic perspectives and cultural influences. Macaranga Mates alone saw 2,779 creations, with a total of 5,317 participants engaging over the program period.

In autumn, the opening of two new experiences—*Micro Museum* and the *Precious* exhibition—sparked a fresh wave of curiosity-driven activities. The Monster Mashup activity saw 1,852 creations made, with 6,127 overall participants across the two-week period. Badge-making was also a highlight in Autumn, attracting enthusiastic participation from all age groups.



Macaranga Mates activity. Photo: Claudia Baxter.

*“We’re so glad you have activities suitable for all ages—not just for kids.”*

– MUSEUM VISITOR

## MoB LEARN

In 2024-25, MoB Learn continued to grow its education audience, welcoming more than 5,250 students through its programs—an increase of over 1,000 students compared to the previous year. In addition, 1,581 self-guided students explored the Museum independently, further broadening the program's reach.

MoB Learn offers diverse programs for all year levels, from early childhood through to tertiary students, all directly aligned with key curriculum areas across multiple disciplines. This year saw the development and launch of two new innovative offerings: Federation in Focus and Posters and Politics.

MoB Learn remains committed to creating an inclusive, dynamic learning environment where students are encouraged to collaborate, construct their own meaning, and engage in creative and critical thinking. Teachers consistently praised the high level of student engagement, particularly the unique hands-on learning experiences provided through object handling sessions.



A Learn Assist school group on a Museum highlights tour with staff member. Photo: MoB.

*"I really enjoyed the excursion and found everything really interesting, especially the white gloves experience."*

YEAR 4 STUDENT, BRISBANE CONVICT STORIES, LEARN ASSIST VISIT

## LEARN ASSIST

Thanks to the generous support of the Clem Jones Foundation, The Jelley Family Foundation, Morgans Foundation and MoB's dedicated community of donors, Learn Assist funding made it possible for 1,572 students across 42 bookings to access our Learn programs through subsidised visits.

For many of these students, Learn Assist provides their first-ever visit to a museum or gallery, opening up new learning experiences and deepening their awareness of the cultural opportunities available in our city.

# 1,052KM

THE FURTHEST DISTANCE A SCHOOL TRAVELLED FOR A LEARN ASSIST SUBSIDISED VISIT

# 2

BRAND NEW PROGRAMS DEVELOPED AND DELIVERED THIS YEAR

# 12

NEW LEARN ASSIST SCHOOLS PARTICIPATED FOR THE FIRST TIME

# 16

UNIQUE CURRICULUM ALIGNED EDUCATIONAL PROGRAMS ON OFFER

# 1,840+

MAPS MADE OF THE MORETON BAY PENAL COLONY DURING BRISBANE CONVICT STORIES



Learn Assist school participating in the Museum's Convict Stories program. Photo: MoB.

## ACCESSIBILITY

Access and inclusion remained a central focus at Museum of Brisbane this year, a commitment that was recognised with a Bronze Award at the Queensland Tourism Industry Council (QTIC) Awards.

Popular initiatives including Quiet Afternoons and Languages Other Than English (LOTE) offerings—featuring Bilingual Storytime, LOTE tours, and the integration of Auslan-interpreted artworks and audio guides across major exhibitions have continued to achieve excellent engagement.

MoB's Access and Inclusion programs are proudly supported by Program Partner Brisbane Airport.

## MoB MEMBERS

MoB Members remained at the heart of the Museum community, with benefits such as priority access to ticketed events and workshops, exclusive discounts at the MoB Shop, and invitations to Members-only events continuing to be a key part of the program.

Highlights for Members this year included Previews of *Write Your Heart Out* and *New Light: Photography Now + Then*, as well as the annual MoB Shop Christmas Party.

The Membership program experienced continued growth, welcoming new members throughout the year.

# 39

BYO BABY TOURS

# 52

QUIET AFTERNOONS

# 40

CHINESE LANGUAGE TOURS

# 16

SPANISH LANGUAGE TOURS

# 17

BILINGUAL STORYTIMES

# 3

AUSLAN CITY HALL TOURS

## MoB SHOP

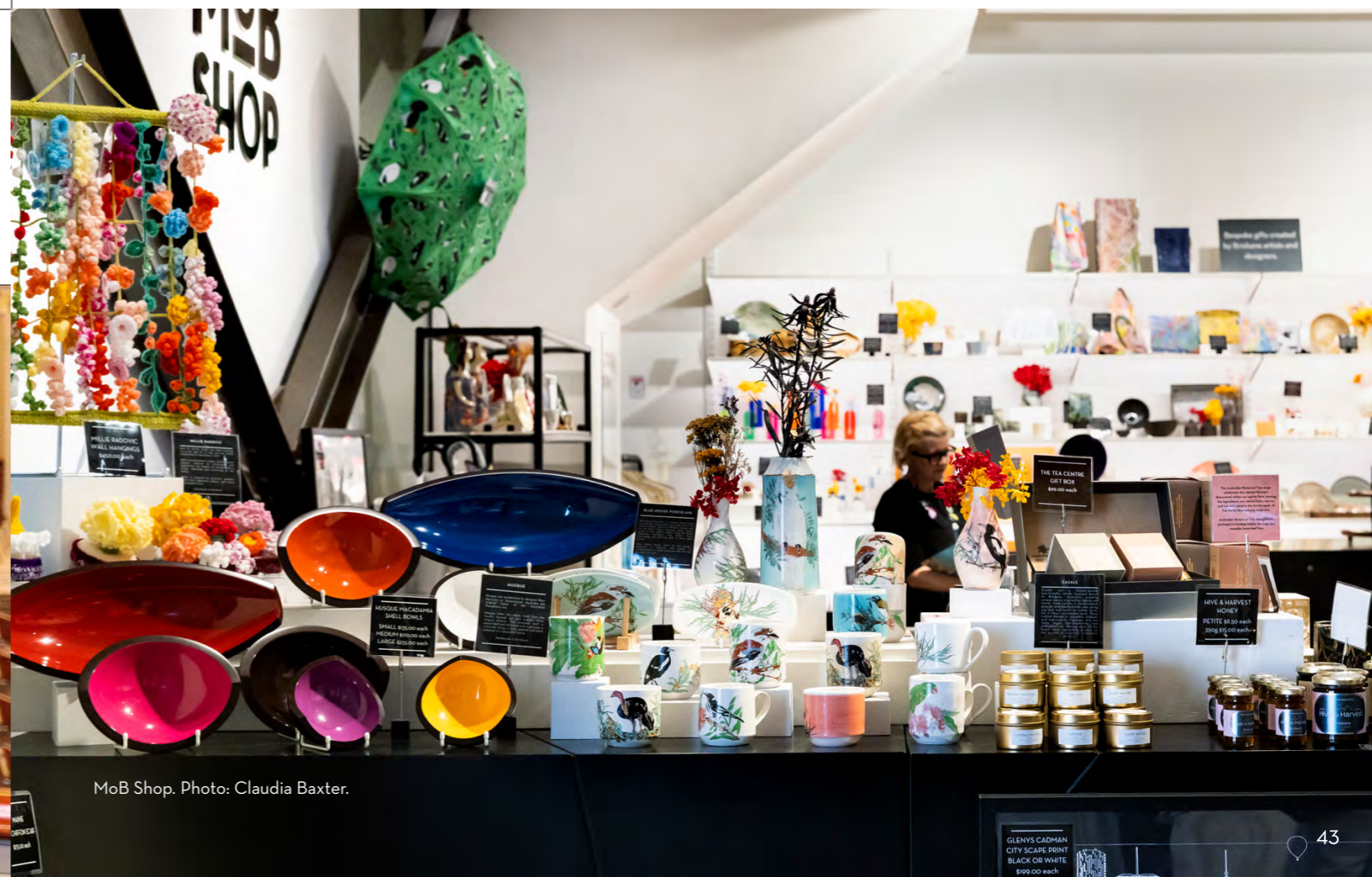
MoB Shop delivered strong results in 2024-25, with the highest revenue on record.

The Shop supported more than 100 local artisans and designers, as well as over 100 authors. Commissioning exclusive products from Phoebe Paradise, Jessie Irwin Art, Blue House Porcelain, and Busy Head, MoB Shop delivered a unique and distinctly Brisbane retail offering.

MoB Shop also continued its partnership with The Great Artist Market at Howard Smith Wharves, funding workshops led by local makers. As a key visitor touchpoint, the Shop played an important role in connecting audiences with Brisbane's creative community.



Auslan Interpreted City Hall Tour. Photo: MoB.



MoB Shop. Photo: Claudia Baxter.

# AUDIENCE INSIGHTS



King George Square *Write your heart out* event with Trent Dalton. Photo: Katie Bennett.

The Museum welcomed visitors from near and far in 2024-25, with Brisbane metro residents making up the largest proportion of visitors, while strong numbers from interstate and international markets highlight MoB's growing reputation as a cultural destination.

This year, 79% of surveyed visitors were first-time attendees, presenting an ongoing opportunity to foster lasting relationships with new audiences while maintaining meaningful connections with our frequent visitors.

Our audience represented a broad cross-section of the community, with 25-34 year olds (26%) and 35-54 year olds (33%) making up the largest groups, alongside strong engagement from young adults, families, and older visitors.

An impressive 97% of respondents reported being satisfied or very satisfied with the Museum's exhibitions and programs, affirming MoB's role in enriching Brisbane's cultural life.

## AUDIENCE FEEDBACK

*"As a proud Brisbane resident I love that we have a museum like this that is uniquely Brisbane."*

*"When I entered the Museum I felt very calm and relaxed. It's a peaceful place to enjoy all exhibits."*

*"Have lived in Brisbane my whole life. Was fantastic learning the history of the building and place."*

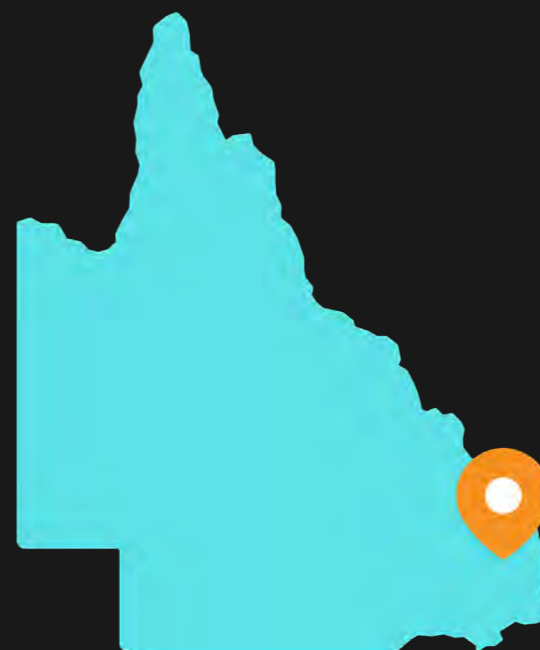
*"Very well displayed. I loved the 'easy read' on the information board. I will certainly return."*





Precious. Photo: Joe Ruckli.

## VISITOR ORIGIN



**40%**  
Brisbane Metro



**35%**  
International

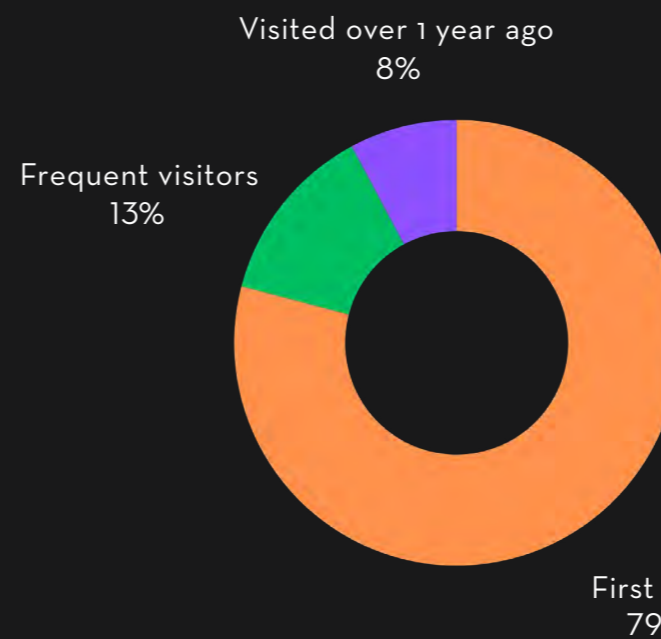


**18%**  
Interstate

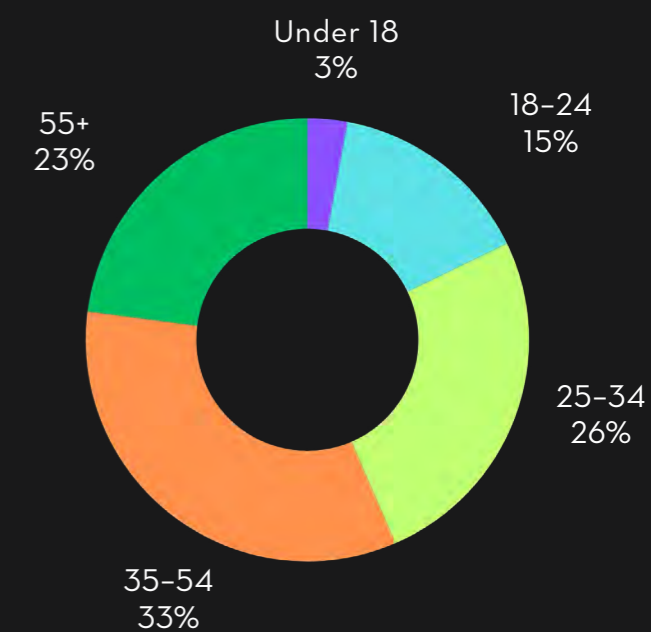


**7%**  
Rest of QLD

## VISITATION FREQUENCY

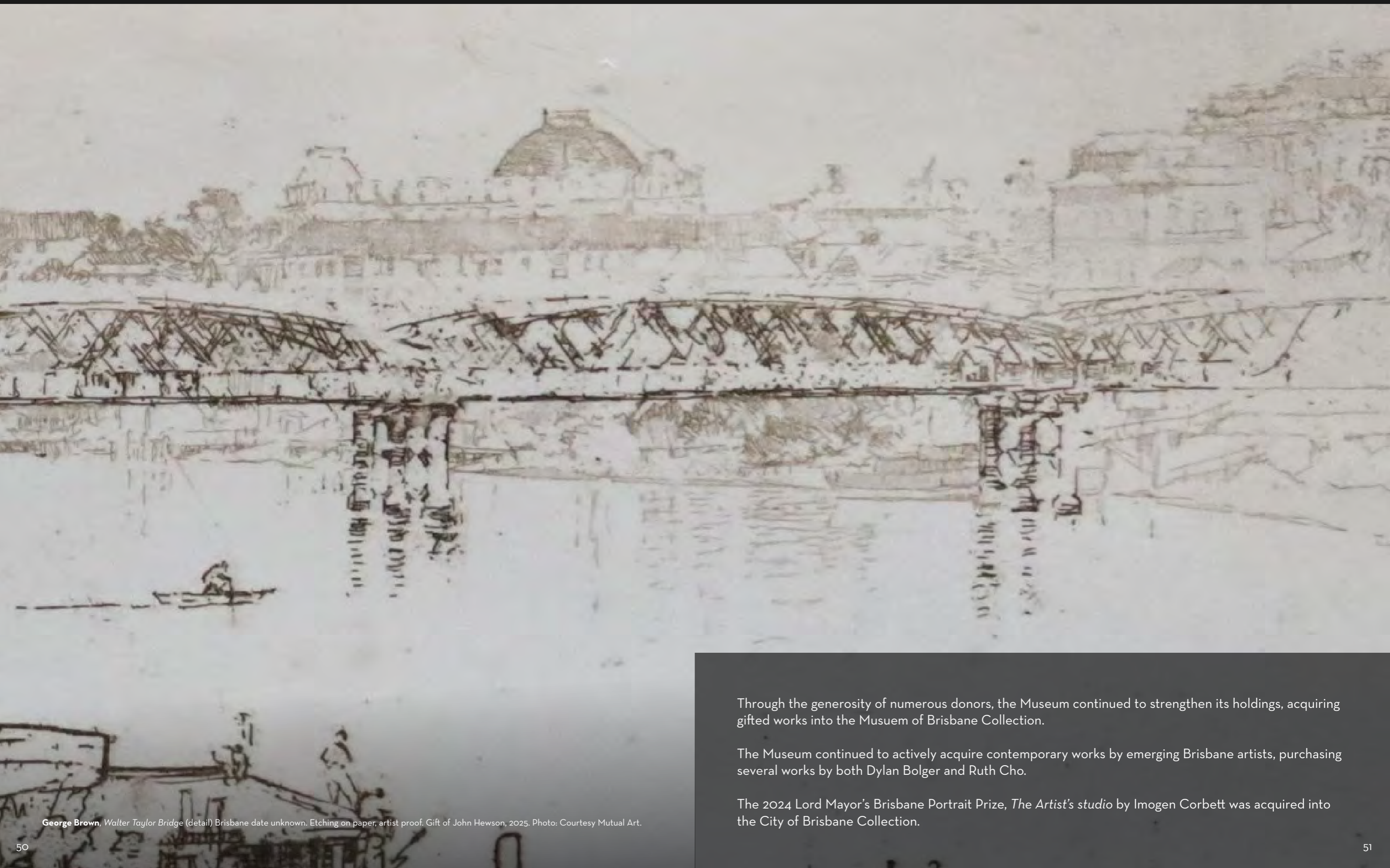


## VISITOR AGE



Data is based on Museum visitors surveyed by the visitor experience team in 2024-25. Sample size is 2,335 people.

# ACQUISITIONS



George Brown, *Walter Taylor Bridge (detail)* Brisbane date unknown. Etching on paper, artist proof. Gift of John Hewson, 2025. Photo: Courtesy Mutual Art.

Through the generosity of numerous donors, the Museum continued to strengthen its holdings, acquiring gifted works into the Museum of Brisbane Collection.

The Museum continued to actively acquire contemporary works by emerging Brisbane artists, purchasing several works by both Dylan Bolger and Ruth Cho.

The 2024 Lord Mayor's Brisbane Portrait Prize, *The Artist's studio* by Imogen Corbett was acquired into the City of Brisbane Collection.

**McWhirters & Son  
McWhirters Catalogue,  
1950 Spring & Summer**  
1950  
Paper and ink  
Gift of Elaine Mergard  
2024

**EMI Records  
Its better to be a SAINT  
than a sap** c.1977-1978  
Badge, metal  
Gift of Kym Bradshaw  
2024

**EMI Records  
Know your product**  
c.1977-1978  
Badge, metal  
Gift of Kym Bradshaw  
2024

**Dylan Bolger  
Ninety Five (Dornoch)**  
2024  
Paint pen on plywood  
Purchased 2024

**Dylan Bolger  
Ninety Seven (south  
Boundary)** 2024  
Paint pen on plywood  
Purchased 2024

**Dylan Bolger  
Ninety Nine (north  
Boundary)** 2024  
Paint pen on plywood  
Purchased 2024

**Harvey School  
Australian Art Pottery  
Slab** Vase date unknown  
Ceramic  
Gift of Glenn Cooke  
2024

**Pam Goodall  
Lamp base** date  
unknown  
Ceramic  
Gift of Glenn Cooke  
2024

**Pam Goodall  
Fish** date unknown  
Ceramic  
Gift of Glenn Cooke  
2024

**Mel McRae  
River Walk** c.2008  
Oil on board  
Gift of the Estate of  
Glenn Cooke 2025

**Irene Amos  
Bio-computer** 1985  
Oil on canvas  
Gift of the Estate of  
Glenn Cooke 2025

**Mavis Vernon (Tilley)  
South Brisbane reach of  
the river** 1959  
Oil sketch on board  
Gift of the Estate of  
Glenn Cooke 2025

**Unknown  
Grey Street Bridge,  
Brisbane 1932** 1932  
Cotton doiley  
Gift of the Estate of  
Glenn Cooke 2025

**Unknown  
1982 XII Commonwealth  
Games Brisbane  
Australia** 1982  
Cotton crocheted doiley  
Gift of the Estate of  
Glenn Cooke 2025

**Unknown  
Brisbane 1932** 1932  
Cotton doiley  
Gift of the Estate of  
Glenn Cooke 2025

**Keith Burt  
Goldie** 2025  
Oil on board  
Purchased 2025

**Unknown  
Reverend Thomas  
Mowbray** 1841  
Oil on canvas  
Gift of John Mowbray  
2025

**Unknown  
Reverend Thomas  
Mowbray** date unknown  
Photographic print  
Gift of John Mowbray  
2025

**Jennifer Stuerzl  
Inundation #9 (Brisbane  
River)** 2011  
Oil on copper panel  
Gift of anonymous  
donor 2025

**Jennifer Stuerzl  
Inundation #10  
(Brisbane River)** 2011  
Oil on copper panel  
Gift of anonymous  
donor 2025

**Jennifer Stuerzl  
Inundation #11  
(Brisbane River)** 2011  
Oil on copper panel  
Gift of anonymous  
donor 2025

**Jennifer Stuerzl  
Artist book** 2011 - 2024  
Mixed media artist  
sketch book  
Gift of anonymous  
donor 2025

**Unknown  
Various (Brisbane)  
City Hall invitations,  
programs and  
information related  
to Joseph Howell  
Whitehouse** c.1913 - 1930  
Paper and photographic  
print  
Gift of Cynthia Fisher  
2025

**Unknown  
A Souvenir of Beautiful  
Brisbane postcard set**  
1959  
Paper and photographic  
prints  
Gift of Rebekah  
Mitchell-Matthews in  
memory of Roy James  
Mitchell 2025

**Doug Spowart  
The First and Last Expo  
Photo Show** 1988  
Gelatin Silver, C-Type  
print  
Gift of Doug Spowart  
2025

**Unknown  
Suite of Brisbane City  
tea sets and table sets**  
date unknown  
Ceramic  
Gift of Kylie Guthrie  
2025

**George Brown  
Breakfast Creek  
Brisbane** date unknown  
Etching on paper, artist  
proof  
Gift of John Hewson  
2025

**George Brown  
Walter Taylor Bridge**  
Brisbane  
date unknown  
Etching on paper, artist  
proof  
Gift of John Hewson  
2025

**George Brown  
Kangaroo Point Cliffs**  
date unknown  
Etching on paper, artist  
proof  
Gift of John Hewson  
2025

**Charles Lancaster  
House at Kenmore** 1949  
Oil on board  
Gift of anonymous  
donor 2025

**Queensland Can  
Company  
The Dream of  
Yesterday is the Reality  
of To-Day** c.1929  
Tin and ink  
Gift of anonymous  
donor 2025

**Charles Lancaster  
Indooroopilly Reach,  
Brisbane River from  
St Lucia**  
date unknown  
Oil on board  
Gift of Doreen and  
Ralph Draheim 2025

**Wembley Ware  
Brisbane Centenary  
1859-1959** 1959  
Glazed ceramic plate  
Gift of anonymous  
donor 2025

**Ruth Cho  
Why the yellow face?  
(after Frederick  
McCubbin)** 2021  
Multi-coloured linocut  
print on paper  
Purchased 2025

**Ruth Cho  
Australian Beach  
History (after Charles  
Meere)** 2021  
Multi-coloured linocut  
print on paper  
Purchased 2025

**Ruth Cho  
Shearing the Tigers  
(after Tom Roberts)**  
2021  
Multi-coloured linocut  
print on paper  
Purchased 2025



Ruth Cho, *Shearing the Tigers (after Tom Roberts)* (detail) 2021. Multi-coloured linocut print on paper. Photo: MoB.

# PARTNERS



Crafty Party with Claire Ritchie. Photo: MoB.

Museum of Brisbane is deeply thankful to our partners across the corporate, education, cultural, media, and tourism sectors. Their generous support has been crucial in helping the Museum deliver an ambitious and vibrant program of exhibitions, events, and experiences throughout the year.



*Dedicated to a better Brisbane*

Museum of Brisbane is Brisbane City Council's leading history and art museum, where you can experience our city's vibrant culture.

MAJOR PARTNER



THE STAR

SUPPORTING PARTNERS



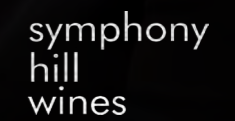
INDUSTRY PARTNERS



DIGITAL PARTNER



EVENT PARTNERS



MEDIA PARTNERS





In 2024-25, the Museum welcomed 118 generous donors whose support made a meaningful difference across exhibitions, educational programs, and artist initiatives. The EP Collective grew to eight dedicated annual giving members reflecting a shared commitment to preserving the Easton Pearson Archive. Additionally, four donor engagement events were held throughout the year, elevating connections and strengthening relationships with supporters and prospective donors.

The Museum warmly thanks all donors for their generosity. We especially recognise Tim Fairfax AC for his ongoing visionary support of the Artist in Residence program; Dr Paul Eliadis AM, a valued patron of contemporary art and design, for his generous support of the Easton Pearson Archive gift to the Museum; Ian and Cass George, and Holly and John Livingstone, for their inspiring gift establishing a dedicated creative space for young people; and the Clem Jones Foundation, The Jelley Family Foundation, Morgans Foundation, and The Shepherd Family Foundation for their leadership in supporting the 2025 Learn Assist Appeal.

# GIVING COMMUNITY 2024-25

## VISIONARIES

Dr Paul Eliadis AM  
Tim Fairfax AC

## CHAMPIONS

Ian and Cass George  
The Jelley Family Foundation  
Clem Jones Foundation  
Holly and John Livingstone  
The Shepherd Family Foundation

## AMBASSADORS

Morgans Foundation  
Anonymous (1)

## PATRONS

2rog Consulting  
Sallyanne Atkinson AO  
Dr Alison Bruce  
Coddington Family  
Cornerstone Properties  
Donald Daniels  
Leanne and Tim de Souza  
Peter and Virginia Evans  
Gina Fairfax AC  
Tim Fairfax Family Foundation  
Zoe Graham  
Angela Grant  
Jane Grealy

Neal Harvey  
Natasha Hood  
Jeff Humphreys  
Teresa Keleher  
Michael Keniger  
Beth Kennedy  
Ian Klug AM  
Colin and Noela Kratzing  
Annie MacNaughton  
Judith McLean  
David Muir AM  
Anonymous (1)

## FRIENDS

Charlie Cush  
Christine and Ted Dauber  
Jemma Fitzgerald  
Marie-Claire Hargreaves  
Bronwyn Klepp  
David and Erica Lee  
Jan Psaltis  
Sarah Rayner  
Bruce Wallis  
Anonymous (2)

## SUPPORTERS

Anna-Rosa Baker  
Jonathan Blocksidge  
Julie Byth  
Hannah and Arthur Cloake  
Joel Clotas  
COCOM Communications  
Linda Conrad  
Aaron Doyle  
Doug and Elaine Eager  
Joanne Eager  
Daniel Feeney  
Eddy Garcia-Grant  
Councillor Alex Givney  
J Harrison  
Sarah Harvey

John Hewson  
Annie Hodge  
Cathie Hodge  
Dr Kaye Kendall  
Rebekah Leong  
Anita Lewis  
Hon Justice John Logan RFD  
Allison McKelvie  
Mary Micallef  
Sharon and Mike Mitchell  
Carolyn Neilsen  
Judy Noble  
Kristine Parikka  
Pauline Peel  
Kerryn Prentice

Liz and Nigel Prior  
Tim Quinn  
Thanat Rice  
Philip Rice  
Su Lin Rodrigo  
Courtney Stewart  
Naomi Takeifanga  
Robyn Tennant  
The Tucker Family  
MandM  
Margaret Wilcox  
Margaret Williams  
Anonymous (29)



MoB Giving Community Event. Photo: Atmosphere Photography.

# FINANCIAL SUMMARY



# MUSEUM OF BRISBANE PTY LTD AND ITS CONTROLLED ENTITY

## Consolidated Profit and Loss Statement As at 30 June 2025

REVENUE	2025	2024
Operational Funding	5,153,964	5,069,818
Grants Revenue	82,704	12,500
Philanthropy and Donations	335,375	238,599
Artwork Received below Fair Value	48,701	177,527
Sponsorship and Other Contributions	190,032	233,000
Merchandise Sales	665,779	536,123
Payroll Tax Refund	916,269	-
Public Programs and Tours	99,254	89,986
Project Delivery Income	-	165,509
Interest Received	127,595	140,210
Other Income	18,065	11,199
<b>TOTAL REVENUE</b>	<b>\$7,637,738</b>	<b>\$6,674,471</b>
<b>EXPENDITURE</b>		
Employee Expenses	4,141,707	3,948,255
Depreciation and Amortisation	770,592	774,532
Property Expenses	303,632	311,949
Program Expenses	304,092	416,408
Merchandise Expenses	407,374	329,253
Sponsorship Expenses	67,949	159,957
Finance Costs	9,300	14,598
Operational Expenses	869,105	708,249
<b>TOTAL EXPENSES</b>	<b>\$6,873,751</b>	<b>\$6,663,201</b>
<b>SURPLUS / (DEFICIT)</b>	<b>\$763,987</b>	<b>\$11,270</b>
<b>OTHER COMPREHENSIVE INCOME</b>		
Increase / (Decrease) in Asset Revaluation Surplus	-	-
<b>TOTAL COMPREHENSIVE INCOME</b>	<b>\$763,987</b>	<b>\$11,270</b>

## Consolidated Balance Sheet For the year ended 30 June 2025

ASSETS	2025	2024
<b>Current Assets</b>		
Cash and Cash Equivalents	2,739,521	1,898,162
Trade and Other Receivables	82,066	40,250
Inventory	93,069	78,672
<b>Total Current Assets</b>	<b>\$2,914,656</b>	<b>\$2,017,084</b>
<b>Non-current Assets</b>		
Property Plant and Equipment	161,064	198,772
Intangible Assets	23,700	28,440
Right of Use Asset	718,648	1,393,406
Artwork and Collectibles	5,702,793	5,641,456
<b>Total Non-current Assets</b>	<b>\$6,606,205</b>	<b>\$7,262,074</b>
<b>Total Assets</b>	<b>\$9,520,861</b>	<b>\$9,279,158</b>
<b>LIABILITIES</b>		
<b>Current Liabilities</b>		
Trade and Other Payables	488,430	334,775
Other Liabilities	11,102	15,202
Contract Liabilities	41,507	18,000
Employee Benefits	220,746	232,594
Lease Liability	731,124	704,045
<b>Total Current Liabilities</b>	<b>\$1,492,909</b>	<b>\$1,304,616</b>
<b>Non-current Liabilities</b>		
Employee Benefits	28,989	29,683
Lease Liability	1,574	711,457
<b>Total Non-current Liabilities</b>	<b>\$30,563</b>	<b>\$741,140</b>
<b>Total Liabilities</b>	<b>\$1,523,472</b>	<b>\$2,045,756</b>
<b>NET ASSETS</b>	<b>\$7,997,389</b>	<b>\$7,233,402</b>
<b>FUNDS</b>		
Share Capital	1	1
Unitholder's Capital	10	10
Asset Revaluation Surplus	117,846	117,846
Accumulated Funds	7,879,532	7,115,545
<b>TOTAL EQUITY</b>	<b>\$7,997,389</b>	<b>\$7,233,402</b>

# MUSEUM OF BRISBANE TRUST

## Profit and Loss Statement As at 30 June 2025

REVENUE	2025	2024
Artwork Donations Received below Fair Value	48,701	177,527
Philanthropy and Donations	335,375	238,599
Interest Received	22,658	33,147
Grants Revenue	-	10,000
<b>TOTAL REVENUE</b>	<b>\$406,734</b>	<b>\$459,273</b>
<b>EXPENDITURE</b>		
Program Expenses	348,400	158,826
Collection Costs	-	13,873
Operational Expenses	7,620	16,164
Other Expenses	1,500	-
<b>TOTAL EXPENSES</b>	<b>\$357,520</b>	<b>\$188,863</b>
<b>SURPLUS / (DEFICIT)</b>	<b>\$49,214</b>	<b>\$270,410</b>
<b>OTHER COMPREHENSIVE INCOME</b>		
Increase / (Decrease) in Asset Revaluation Surplus	-	-
<b>TOTAL COMPREHENSIVE INCOME</b>	<b>\$49,214</b>	<b>\$270,410</b>

## Balance Sheet For the year ended 30 June 2025

ASSETS	2025	2024
<b>Current Assets</b>		
Cash and Cash Equivalents	688,423	707,729
Trade and Other Receivables	6,750	4,993
GST Receivable	328	475
<b>Total Current Assets</b>	<b>\$695,501</b>	<b>\$713,197</b>
<b>Non-current Assets</b>		
Artwork and Collectibles	5,702,793	5,641,456
<b>Total Non-current Assets</b>	<b>\$5,702,793</b>	<b>\$6,354,653</b>
<b>Total Assets</b>	<b>\$6,398,294</b>	<b>\$6,354,653</b>
<b>LIABILITIES</b>		
<b>Current Liabilities</b>		
Trade and Other Payables	5,681	11,254
<b>Total Current Liabilities</b>	<b>\$5,681</b>	<b>\$11,254</b>
<b>Total Liabilities</b>	<b>\$5,681</b>	<b>\$11,254</b>
<b>NET ASSETS</b>	<b>\$6,392,613</b>	<b>\$6,343,399</b>
<b>FUNDS</b>		
Unitholder's Capital	10	10
Asset Revaluation Surplus	117,846	117,846
Accumulated Funds	6,274,757	6,225,543
<b>TOTAL EQUITY</b>	<b>\$6,392,613</b>	<b>\$6,343,399</b>

# OUR PEOPLE



Staff handling the Eastern Pearson Archive. Photo: MoB.  
Right: Staff member interacting with a visitor in Micro Museum. Photo: Joe Ruckli.



At the heart of the Museum is a team of artists, creatives, and cultural professionals whose talent, passion, and dedication bring the museum to life every day. Their expertise is nurtured through a blend of on-the-job learning and formal training, including regular WHS training to ensure a safe and supportive workplace. Professional growth is further enriched through access to MuseumNext, connecting our people to fresh ideas and global museum practice. Recognising that creativity thrives when wellbeing is supported, all staff have access to confidential counselling and resources through the Hey Mate Employee Assistance Program, helping them stay healthy, resilient, and inspired.

# BOARD

As at 30 June 2025

## CHAIR

Ian Klug AM  
Appointed 6 October 2022

## DIRECTOR

Leanne Coddington  
Appointed 21 January 2020

## DIRECTOR

Andrew Gutteridge  
Appointed 23 January 2020

## DIRECTOR

Natasha Hood  
Appointed 18 March 2019



Ian Klug AM



Leanne Coddington



Andrew Gutteridge



Natasha Hood

## PATRON

Sallyanne Atkinson AO



Sallyanne Atkinson AO



Precious. Photo: Joe Ruckli.

# STAFF

As at 30 June 2025

CEO/DIRECTOR  
Zoe Graham

EXECUTIVE ASSISTANT &  
EASTON PEARSON ARCHIVE  
LEAD  
Emma Collett

**BUSINESS SERVICES**  
CFO AND COMPANY  
SECRETARY  
Kerryn Prentice

FINANCE OFFICER  
Joanne Eager

OPERATIONS MANAGER  
Willow Manton

AV TECHNICIAN  
Mitchell McLaughlin

**CURATORIAL AND  
COLLECTIONS**  
DIRECTOR, CURATORIAL AND  
COLLECTIONS  
Christine Clark

SENIOR RESEARCH CURATOR  
Dr Sarah Engledow

CURATOR  
Elena Dias-Jayasinha

CURATORIAL ASSISTANT  
Gabrielle Bergman

COLLECTIONS AND  
REGISTRATION MANAGER  
Liz Pullar

(ACTING) COLLECTIONS AND  
REGISTRATION MANAGER  
Kiri Chan

REGISTRAR  
Claudia Husband

COLLECTIONS TECHNICIAN  
Kirrilee Robinson

COLLECTIONS CASUALS  
Jordan Harwood  
Meg Lonie

COLLECTIONS INTERNS  
Clare Glasscock  
Mia Jennings  
Veronica McArthur

**ENGAGEMENT**  
DIRECTOR, ENGAGEMENT  
Sarah Harvey

ENGAGEMENT MANAGER  
Tamara Hembury

ENGAGEMENT LEAD  
Simone Reilly

LEARN COORDINATOR  
Annie Hodge

LEARN COORDINATOR  
(PARENTAL LEAVE COVER)  
Jessica Lacey

MEMBERS AND EVENTS  
COORDINATOR  
Claire Magann

DEVELOPMENT MANAGER  
Lucy Whyte

DEVELOPMENT SPECIALIST  
(PARENTAL LEAVE COVER)  
Jade Rodrigo

MARKETING MANAGER  
Rachel Murphy

VISUAL DESIGN &  
MARKETING COORDINATOR  
Chelsea Shotton

DIGITAL PRODUCER  
Iris Shen

RETAIL & eCOMMERCE LEAD  
Michelle Gillies

RETAIL COORDINATOR  
Therese Smith

RETAIL ASSISTANTS  
Sean Gordon  
Leisa Pritchard  
Rachael Wands

EXPERIENCE LEAD  
Erola Prat Ibanez

VISITOR EXPERIENCE  
SUPERVISOR  
Eloise O'Neill

RESEARCH LEAD AND  
VISITOR EXPERIENCE  
OFFICER  
Brian Ogden

VISITOR EXPERIENCE  
OFFICERS

Shannon Armstrong  
Melissa Dawes  
Larissa Deak  
Anna Deuble  
Luke Dixon  
Nicole Fallon  
Revy Hamilton  
Isabelle Heaton

Maite Hijosa Feijoo  
Domenica Hoare  
Oskar Hornbeck  
Yi Jung Hsien  
Shivani Kanodia  
Catherine Kindt  
Maya Krautz  
Nicholas Magann  
Sean McKay  
Lulu Milne  
Jane Ristuccia-Mason  
Micah Rustichelli  
Sunny Su  
Eomer Sweet  
Sarah Vanden Berg  
Tess Wenke  
Jordyn Yeung

**EXHIBITION MANAGEMENT**  
DIRECTOR, EXHIBITION  
MANAGEMENT AND  
STRATEGIC PROJECTS  
Naomi Takeifanga

EXHIBITION MANAGER  
Melissa Blight

EXHIBITION MANAGER  
Katarzyna Jarosz

EXHIBITION MANAGER  
(PARENTAL LEAVE COVER)  
Chloe Waters

EXHIBITIONS ASSISTANTS  
Amy Bowden  
Revy Hamilton

BUILD & PRODUCTION  
MANAGER  
Craig Sproul

EXHIBITION BUILD  
TECHNICIAN  
Rick Hayward

AV EXHIBITION SPECIALIST  
David Shackleton

EXHIBITION INSTALLATION  
CASUALS

Alexander Atkinson  
Isabelle Cowan  
Edward DeSouza  
Christopher Hagen  
Isabelle Heaton  
Roy Jones  
Heather Mackie  
Luka Takeifanga

**VOLUNTEERS**  
Reena Almeida  
Tseren Byambasuren  
Chun-Jui Chen (Jeremy)  
Carol Deuble  
Jasmine Ellis  
Kanako Enokida  
Michael Foster  
Lorna Graham  
Kerrie Harrison  
Isabel Haqqani  
Jessica Herling  
Piper Holzgal  
Sabine Kutscheid  
Genevieve Lehmann  
Victoria Lenton  
Jean Logan

Bonnie Martinez  
Yumiko Matsushita  
Lucy Milne  
Zeke Montgomery  
Mark Murphy  
Emily O'Connell  
Odette Paramor  
Lisa Petko  
Cristina Pilamunga  
Margaret Ridley  
Faria Salehi  
Gailyn Wood  
Tangqing (Jennifer) Zhang

We acknowledge the ongoing HR  
advice and support of Jemma  
Fitzgerald of CONVERGE HR.

