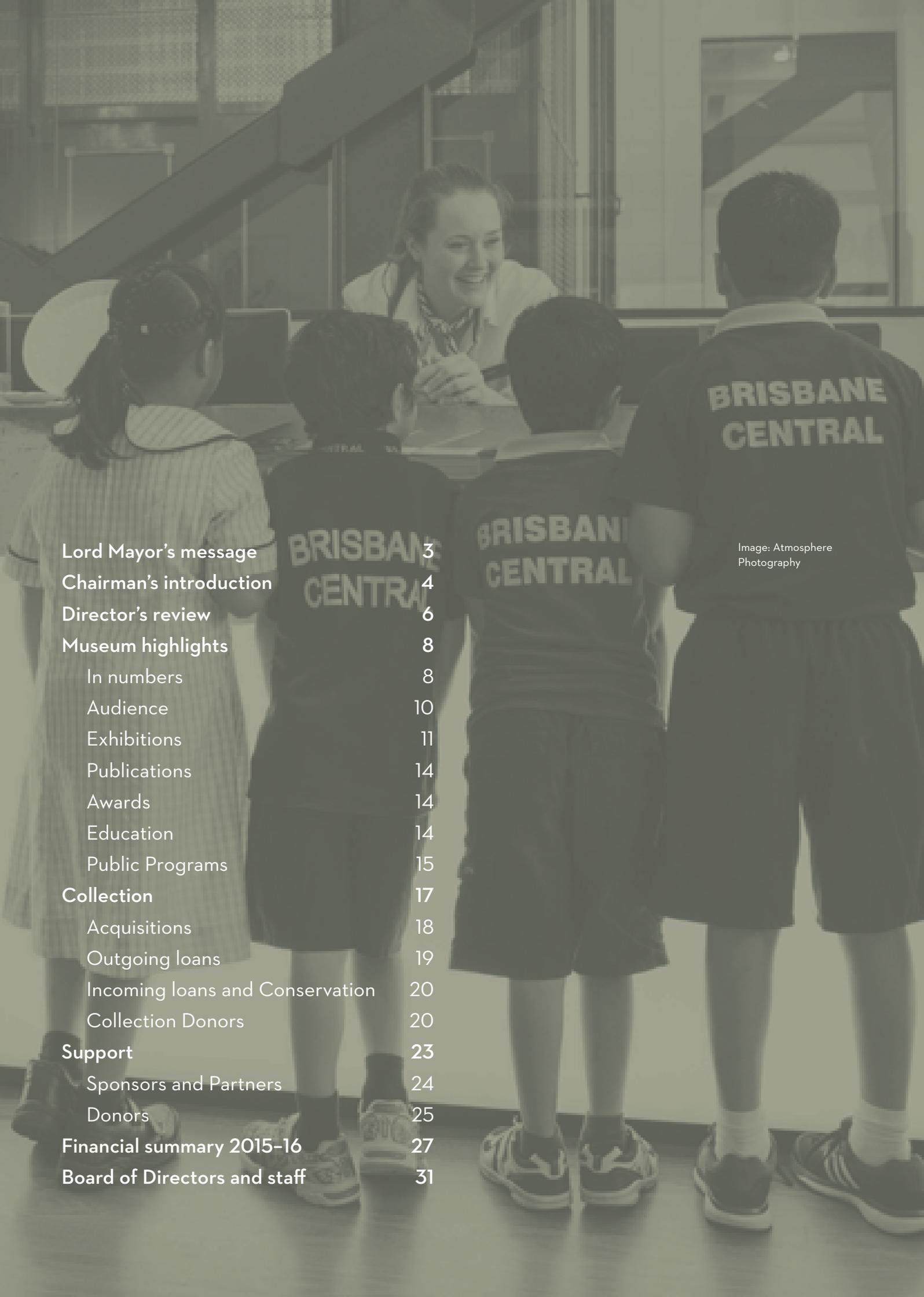


MUSEUM
• OF •
BRISBANE



2015
- 16

Annual Report



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Image: Atmosphere
Photography

LORD MAYOR'S MESSAGE



Lord Mayor
Graham Quirk

Brisbane is thriving and each year sees us, our people and our organisations building our reputation as Australia's New World City. There's something special about Brisbane. Our cosmopolitan city is energetic, expressive and enthusiastic. We embrace our place in the Asia-Pacific region and celebrate all aspects of our cultural diversity and heritage. As the past year's activities show, Museum of Brisbane embodies the qualities of our New World City and continues to cement its position as a local favourite and top tourist destination.

Museum of Brisbane is the city's storyteller, our premier cultural ambassador inspiring interest and passion for all that is Brisbane. As both an important asset to the local community and a flagship destination for tourists, it's a place that people love to visit, where our cultural diversity is celebrated and where Brisbane's stories are told. Building on its national and international reputation for

excellence and innovation, the Museum has again presented a diverse and engaging program of exhibitions and events that have informed, educated and entertained more than one million visitors since re-opening in City Hall in 2013.

As the proud founding partner of Museum of Brisbane it gives me great pleasure to see the Museum, now in its third year of independence from Brisbane City Council, carving its niche as a place where locals and visitors alike can explore the city and its people through award-winning programming and highly engaging events. Brisbane City Council is committed to ensuring our city is a great place to live, work and play and the 2015-16 year saw a greater percentage of Brisbane locals calling the Museum home, enjoying its pride of place atop City Hall. There really is something for everyone at Museum of Brisbane.

Our flourishing cultural precincts and successful creative enterprises make up the hallmarks of our New World City. I can think of few organisations that fit this brief as well as Museum of Brisbane does and it is certainly a critical part of our *Creative Brisbane Creative Economy 2013-22* strategy.

My congratulations go to the Board of Directors, chaired by Sallyanne Atkinson AO, and to the entire team at Museum of Brisbane. Their passion to transform the ordinary into the extraordinary through ambitious and aspirational exhibitions continues to drive visitors and locals alike to this much-loved Brisbane institution. I also thank the many partners, sponsors and donors who so generously support Museum of Brisbane and contribute to its ongoing success.

Graham Quirk
Lord Mayor

CHAIRMAN'S INTRODUCTION



Sallyanne Atkinson AO,
Chairman

As Chairman of the Board I am proud to present the Museum of Brisbane Annual Report for 2015–16. The Museum is a vital and integral part of the city's cultural fabric. As Brisbane itself grows, the Museum reflects and celebrates this, and the exhibitions, public programs, and education programs this year have reached deeper into the community, adding to the cultural landscape of Brisbane.

The 2015–16 year marks a significant period for the Museum as it nears the end of a three year cycle book-ended by the popular exhibition *The River*. In addition to the many awards and accolades the Museum has garnered over this time, the 2015–16 year saw us celebrate 200,000 guided tours up the Clock Tower and we warmly welcomed our one millionth visitor since re-opening in City Hall.

Once again the Museum presented a rich range of exhibitions aimed at capturing and engaging an equally

diverse audience. The 2015–16 year reported a very successful first quarter with nostalgic exhibitions *The view from here* and *William Bustard: Painting with light* attracting higher than expected visitation. With a particular focus on celebrating local artists and stories, the Museum presented exhibitions to inspire pride and respect from residents including *Stephen Nothling: The last street in Highgate Hill*, *Robyn Stacey: Cloud Land* and *Navigating Norman Creek*. Embracing the city's cultural diversity and position as a key player in the Asia-Pacific region the Museum showcased Japanese-born artist Kenji Uranishi in *Momentary*, and presented *Living in the city: New architecture in Brisbane & the Asia-Pacific*. *The River* continued to provide enjoyment and *Facing World War One: Stories of loyalty, loss and love* explored the human impact of war through intimate and untold stories marking the 100th anniversary of the city's first Anzac Day Parade.

Modern museums are not just places of display. During the year we have held many talks and panel discussions to debate issues raised by our exhibitions.

Visitor satisfaction continues to exceed expectations with 97% of surveyed visitors reporting that their experience matched or surpassed their expectations. Our research also boasts an extremely diverse audience with visitation from all around the world and a noticeable uplift in Chinese visitors. Programming aimed at engaging with Brisbane residents was particularly successful with visitors from Brisbane increasing to 40% of total visits. As Australia's New World City and a growing hub for the Asia-Pacific region it is pleasing that international visitors represented 31% of visits with a significant growth in visits from Asia.

Museum of Brisbane could not operate without the support of its many partners and I would like to extend



Visitors engage with architectural models in *Living in the city*. Image: Photo Co.

particular thanks to Lord Mayor Graham Quirk, Councillors Krista Adams and Matthew Bourke as Chairs of Council's Lifestyle and Community Services Committee and Brisbane City Council for its continued support of and dedication to the Museum as founding partner.

The Museum continues to attract strong and committed supporters as evidenced by a 34% increase in sponsorship. This year saw our inaugural Museum Partners Gadens and Audi Centre Brisbane return and new partnerships brokered with Hitachi, Australian Bureau of Statistics and Liquid Interactive. Special thanks also goes to Hilton Hotel Brisbane, Wine & Dine'm, Excel Hire, Folio Books, 612 ABC Brisbane, goa, Avant Card and The Weekend Edition who generously continue their support.

I would like to thank my fellow Board of Directors: Andrew Harper, Jeff Humphreys, Alison Kubler, Chris

Tyquin and Company Secretary David Askern for their support. As an industry leader, Museum of Brisbane continues to demonstrate world-class museum practices and leads the way in providing inclusive and participatory activities that empower residents and visitors to stay connected through the shared experience of exploring Brisbane's stories. As the Museum continues to break new ground as a worldwide innovator, the vision, dedication and expertise of Director Peter Denham and the Museum staff is to be commended.

It is a great pleasure and privilege to be Chairman of this world-class Museum and as we prepare to open *100% Brisbane*, I look forward with excitement to what will undoubtedly be another momentous year.

Sallyanne Atkinson AO
Chairman

DIRECTOR'S REVIEW

Peter Denham,
Director



The 2015–16 year saw the Museum consolidate its role as a Museum for and of the city. Our vibrant program enjoys international recognition, our public programs and education offerings extend the reach of our exhibitions and most importantly, we continue to build our reputation as an active participant in the life of the city.

After an exceptional year of growth in 2014–15 the Museum refocussed attention on local engagement and in strengthening linkages to the Asia-Pacific. In parallel with the changing landscape of the city, Museum of Brisbane continues to grow and evolve and our 2015–16 program resonated strongly with our diverse Brisbane community and interstate and international visitors.

The River: A history of Brisbane continued to delight audiences with its unique introduction to the city's history from the perspective of the Brisbane River. *The view from here* offered a nostalgic nod to Brisbane's past through the photographic works of Alfred Elliott and *William Bustard: Painting with light* profiled a prolific artist who was instrumental in Brisbane's developing art scene.

Local stories were foregrounded with *Navigating Norman Creek* exploring Queensland's most urbanised catchment through a series of short films and *The last street in Highgate Hill* shared a corner of inner-suburban Brisbane through the eyes of the quirky and playful Stephen Nothling who presented an affectionate and imaginative interpretation of life behind the façade of 38 homes in Highgate Hill. *Robyn Stacey: Cloud Land* explored contemporary life in Brisbane, its people, places and stories, through the lens of the camera obscura. Specially commissioned by the Museum, the collaboration with Stacey continues a Museum objective to ask artists to look anew at the city.

Kenji Uranishi: Momentary featured more than 50 new works by Kenji Uranishi, a Japanese-born ceramic artist who relocated to Brisbane more than a decade ago. Uranishi's delicate artistry responded to the importance of place and the role of the city. As Brisbane establishes itself as an important city in the Asia-Pacific, questions about what our buildings say about life here were explored in *Living in the city: New architecture in Brisbane & the Asia-Pacific* which

featured architectural models of nine new projects in Brisbane currently under construction alongside one project from each of Brisbane's nine Sister Cities in the Asia-Pacific.

Facing World War One: Stories of loyalty, loss and love explored the human impact of war, sharing intimate and untold stories in a filmic journey alongside studio portraits and a showcase of original objects such as letters, postcards and journals. This deeply moving exhibition marked the 100th anniversary of the Brisbane's first Anzac Day Parade.

Our public programs continue to provide interactive opportunities both within and beyond the Museum walls. Robust panel discussions brought to life topics including "Photography vs film: Who tells a better story" and "Public Art: Then and Now". Activities in our Dome Lounge ranged from Mandolins in the Museum to a portrait scanning day through to the Build your city activity which was enjoyed by over 4000 participants in just two weeks.

Local artists were featured in hands-on workshops including En Plein Air Watercolour with Maria Field,



Visitors in the Robyn Stacey: *Cloud Land* exhibition
Image: Photo Co.

Capturing Place with photographer Carl Warner, illustration workshop with Penelope Bell, collage masterclass with Stephen Nothling, and a ceramic masterclass with Kenji Uranishi. Innovative events continued beyond the Museum's walls including the *Cloud Land* Camera Obscura experience at Hilton Hotel Brisbane, stained-glass walking tours, kayak tours and working bees on Norman Creek.

The Museum provided fantastic opportunities for our youngest visitors to get involved, fostering a vital connection between Brisbane's local history and our city's future leaders. The Little Lens activities and DIY Pinhole viewers enabled budding photographers to gain practical insight into the *Cloud Land* exhibition. The Sunprints Workshop lit up the Dome Lounge and little explorers ventured out into the community with ecology workshops for children held at the Moorhen Flats.

Linking to the Australian National Curriculum, our education program provided meaningful and enjoyable experiences for students including tours, workshops and activity sessions. Our program attracted 221 groups

from schools and tertiary institutions, with 5,841 students enjoying the Museum's offering — a 25% increase from last year. The *Brisbane Now and Then* program was launched as an ongoing offering for primary school students to showcase Brisbane's history in a fun and interactive way and celebrate our unique location in City Hall — one of Brisbane's most significant buildings.

I would like to thank all the individuals, institutions and organisations who gave their time, expertise and support to the Museum, enabling us to realise an ambitious program and provide an extraordinarily high quality experience for residents and visitors alike. Lord Mayor Graham Quirk and Councillors Krista Adams and Matthew Bourke continue to champion and support the Museum and a growing number of individual donors, corporate sponsors and partners came together with the shared aim of helping the Museum showcase the creativity of our artists and the unique history of Brisbane. My thanks go to Chairman Sallyanne Atkinson AO and our Board who guide and advocate for the Museum. I would also like to acknowledge the diligent and inspirational people I work with whose

efforts often go well beyond expectations to deliver our world-class program.

As our inaugural exhibition, *The River*, comes to a close, we mark an important milestone since the Museum reopened in City Hall in 2013. In three short years Museum of Brisbane has become a must-see destination for tourists and a place where residents love to engage in the city's stories. In a time of unprecedented global urbanisation — in which it is estimated that by 2050, nearly 80 per cent of the world's population will live in cities — city museums have a crucial role in forming a sense of identity, community, belonging and acceptance. The next long-term exhibition to call the Museum home is *100% Brisbane*, a world-first that holds a mirror to the face of contemporary Brisbane. It signifies a new direction for Museum of Brisbane and museum practices internationally, putting the Museum squarely at the forefront of international museum practice. I look forward to the coming year and watching the Museum help shape Brisbane's history and place in the world.

Peter Denham
Director

MUSEUM HIGHLIGHTS

IN NUMBERS

288, 178 visitors

60, 883 visitors up the Clock Tower

10 exhibitions and installations

11, 569 events and tours

146 artists and artworkers engaged

103 community and organisation contributors

77 artworks added to the Collection

34% increase in sponsorship income

525 media mentions with **\$1, 719, 859** value and **21.9** million reach

4.5/5 star rating and **#16** of 312 things to do in Brisbane Trip Advisor

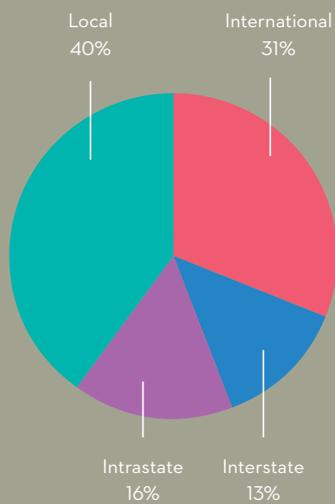
15,019 enews subscribers

193, 678 sessions on the official Museum website

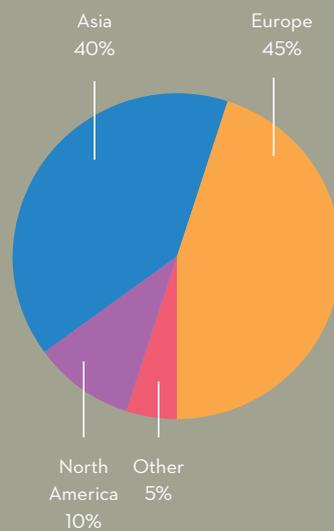
Significant increase of engagement on social media including **67%** increase on Instagram, **30%** increase on Facebook, **17%** increase on Twitter

AUDIENCE

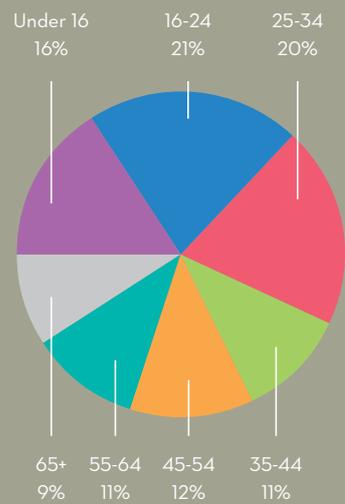
Visitor origins



International audiences

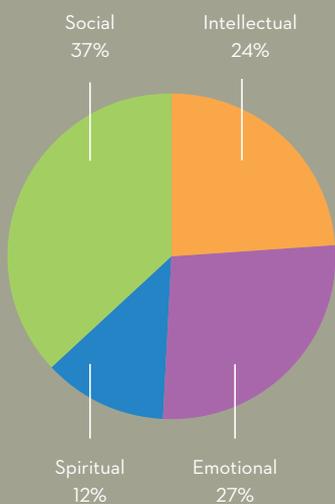


Age

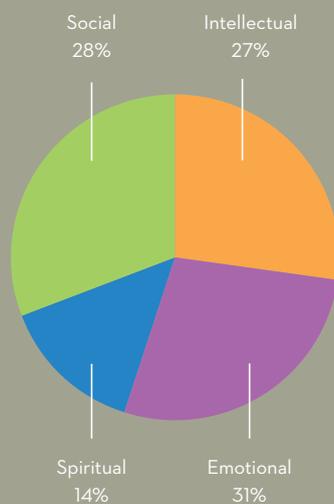


Delivering deeper engagement

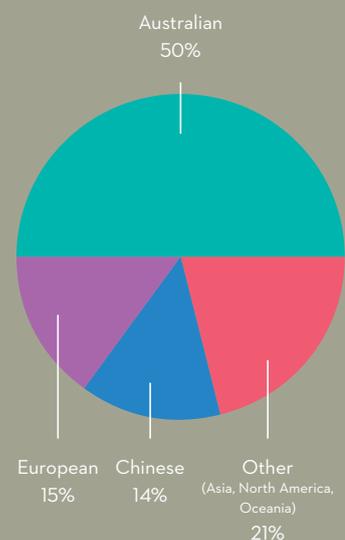
Main motivation



Main outcome



Diverse local audiences



Audience

Visitors watching a short film by Trish FitzSimons in *Navigating Norman Creek*.



Audiences at Museum of Brisbane in the 2015–16 year became increasingly diverse, younger and achieved a better gender split than previous years. Data collected by our daily surveying of visitors and analysed by Morris Hargreaves McIntyre reveals growth in local, regular and family audiences. It also points to increasing ethnic diversity in domestic markets with a particular uplift in Asian visitors across international visitation. Given that new or re-opening Museums tend to receive their highest level of visits in year one, with a 15–20 % decrease in visits in subsequent years, Museum of Brisbane is withstanding this trend with visitation in the 2015–16 year matching that of the 2013–14 opening year. With 288,000 visits overall and 44,000 regular visits, research shows that the Museum is gradually growing its core, regular audience. Regular visitors made an additional 14,000 visits to the Museum compared to 2013–14.

Museum of Brisbane is also delivering deeper engagement, with visits significantly more likely to result in emotional outcomes than anticipated. Three in ten visitors reported that they felt an emotional impact, even though

they might have originally anticipated a purely social outcome. This data shows that Museum of Brisbane is tracking well against its objective of providing empowering and transformative personal experiences through its program.

In terms of global and local trends, the Museum's marketing strategies are keeping up with the extraordinary pace of technological advancements, in particular focussing on the increase in digital consumption and a rise in video media. Museum of Brisbane responded to the environmental trends for video content demand with high quality video pieces such as our Kenji Uranishi video resulting in extreme spikes in engagement across social media channels. Social media continues to be a strong player in the digital marketplace and the Museum's social media channels all grew in engagement including a 30% increase in Facebook likes from the previous year.

The Museum's audience strategies also responded to the 'flattening of privilege' phenomenon, where the sharing economy is emphasising accessibility and transparency as

well as meeting the demand for more personalised and authentic experiences that provide life enrichment and self-actualisation. Museum of Brisbane's exhibition content and audience development strategies connect perfectly into these trends.

Audience exhibition engagement also exceeded expectations in 2015–16. Exhibitions such as *The view from here: The photographic world of Alfred Elliott 1890–1940* and *Facing World War One: Stories of loyalty, loss and love*, captured visitors' attention. Through high production values and personal connections, audiences spent far greater timeframes engaging with the subject matter than anticipated. These exhibitions also lent themselves to a noticeably older male demographic previously under-represented in the Museum's visitation.

William Bustard:
Painting with light
exhibition



Exhibitions

The River: A history of Brisbane

Semi-permanent

The River: A history of Brisbane explores our ever-changing relationship with the river. From its importance to the land's traditional owners, its discovery that decided our capital's location, and the industry that was born along its shores, the river has played a critical role in the growth of our city.

Revealing how the river is intertwined in the lives of Brisbane's inhabitants, the exhibition also showcased artworks and objects from the City of Brisbane Collection. It connected visitors to the stories of the city through charting a compelling journey from Brisbane's earliest settlement through to the modern city we call home.

An introduction to Brisbane

Permanent

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

Signature Wall

Permanent

This is a reproduction of the original Signature Wall featured in the basement of City Hall. During preliminary work for the City Hall restoration in October 2008, over 150 signatures of Second World War soldiers were uncovered in the basement in what was originally the men's toilets. The Signature Wall is evidence of the important role the building played during this time in the city's history.

The view from here: The photographic world of Alfred Elliott 1890 - 1940

13 February - 30 August 2015

As an amateur photographer, Elliott captured our city at the beginning of an exciting era - a time of enormous population growth, advances in technology and significant global events and social change. Coupled with glimpses of his family life, this exhibition explored one man's fascinating views of a forgotten Brisbane.

The historic collection of glass plate and film negatives was discovered in the early 1980s, stored in cigar boxes under a house in inner-city Red Hill. This incredible find provided a rare and intimate look at both Elliott's life and the evolution of our city.

Navigating Norman Creek

19 June - 11 October 2015

A meandering labyrinth running through 13 suburbs and touching the lives of almost 100,000 residents, Norman Creek is one of Brisbane's hidden sanctuaries.

Once an aquatic playground and an important hub for the boatbuilding industry, today this waterway is challenged by flood, pollution and urban development, but is slowly being revitalised by the community.

Filmmaker, historian and creek resident Trish FitzSimons took visitors on a journey along Norman Creek through a series of short films revealing this unique environment and its relationship with the people of Brisbane.

William Bustard: *Painting with light*

19 June 2015 - 31 January 2016

Bustard (1894 - 1973) was an artist, illustrator and stained-glass window designer, whose work continues to portray an optimistic view of a changing city. After his 1921 arrival in Brisbane, he became captivated by the brilliant Queensland light and depicted this unique characteristic of our landscape through his multi-faceted art practice.



Living in the city
exhibition
Image: Diana Snape

Bustard was also acclaimed for his stained-glass designs — a craft which literally captures the light — with numerous detailed hand-drawn designs included in the exhibition. With more than 70 original works on show, *William Bustard: Painting with light* offered a new look at this important and much-loved artist.

Stephen Nothling: The last street in Highgate Hill

23 October 2015 – 31 January 2016

Stephen Nothling created new work for this exhibition by observing and interpreting everyday life in the street where he has lived for the past 14 years.

Louisa Street is the last street in Highgate Hill. The next suburb of Brisbane, Dutton Park, begins across the road. Inner-suburban Brisbane was explored by Nothling, through an affectionate and imaginative interpretation of life behind the façade of 38 homes in Highgate Hill.

The last street in Highgate Hill was part of Document, an ongoing series of exhibitions that uncover how artists, photographers and observers view and record Brisbane's landscape, history and culture.

Robyn Stacey: Cloud Land

18 September 2015 – 3 April 2016

Robyn Stacey: Cloud Land explored contemporary life in Brisbane, its people, places and stories, through the lens of the camera obscura. Specially commissioned by the Museum, the collaboration with Stacey continues the Museum's objective to ask artists to look anew at the city.

Well known Brisbane sites, including hotels, apartments, offices and industrial spaces were transformed into captivating internal spaces that feature the city and many of its landmarks. By transforming each site into a camera obscura, Stacey was able to invite the rapidly developing external city into the subjects' private worlds. The subjects themselves highlight the changing face of Brisbane, the many people who connect with Brisbane, be it for generations or for a passing moment in time.

Living in the city: New architecture in Brisbane & the Asia-Pacific

19 February – 22 May 2016

One of the ways we define the personality of a city is through its architecture. Buildings are landmarks that define the skyline and places where we come together. They are the settings for our daily life and

an expression of our shared needs and aspirations. The design of every building helps create the character of a city and the way we individually and collectively inhabit it.

In Australia, three-quarters of the population now live in urban centres like Brisbane. This trend is common throughout the Asia-Pacific as the populations of cities, including Brisbane's nine Sister Cities, continue to grow at a rapid pace. A vision for the future of these cities can be seen in the buildings that are being planned, designed and built right now.

Living in the city provided a snapshot of the future of cities across the Asia-Pacific, previewing 18 new buildings from Brisbane and its Sister Cities across the region from Abu Dhabi to Kobe. The scale models were sourced from some of the Asia-Pacific's most interesting architectural practices and provided a glimpse into the way we, and future generations, will live, work and play.

Kenji Uranishi: Momentary

19 February – 22 May 2016

From Brisbane's Mount Coot-tha to the Seto Inland Sea of Japan, artist Kenji Uranishi has sought inspiration from both his homeland and adopted home.



Facing World War One exhibition film
by Facing Australia
Image: Bryan Crawford

Commissioned by the Museum, Uranishi pushed his practice to create more than 50 new forms and shapes, responding to the importance of place and the role of the city through his artwork.

Momentary marked the first exhibition in which the Japanese-born artist incorporated slip-cast sculpture in his practice, after learning new techniques from a master mould maker during an artist residence in Arita in 2014.

**Facing World War One:
Stories of loyalty, loss and love**
22 April – 28 August 2016

Museum of Brisbane explored the human impact of war through intimate and untold stories in its exhibition *Facing World War One: Stories of loyalty, loss and love*, marking the 100th anniversary of the city's first Anzac Day Parade.

At the heart of the exhibition were letters written by the loved ones of men enlisted in Brisbane, to the Australian Imperial Force (AIF) Base Records in Melbourne. Base Records was the records office of the AIF and acted as the link between those on active service, the authorities and those at home. During October 1914 to December 1921, it sent out nearly 1.5 million letters, 163,840 telegrams, 4,809 cable messages and 31,608 parcels.

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

FOYER INSTALLATIONS

10 years of Qweekend
1 October – 31 October 2015

**Asia Pacific Screen Awards
Retrospective: from the inaugural
Awards to the present, by glass artist
Joanna Bone**
9 November – 29 November 2015

**The Aboriginal and Torres Strait
Islander Dedicated Memorial
Queensland: Maquettes Shortlist**
1 December 2015 – 30 January 2016



Robyn Stacey: Cloud Land exhibition catalogue for sale in the Museum Shop

Image: Atmosphere Photography



Publications

Robyn Stacey: Cloud Land

Published date: September 2015

ISBN: 978-0-9923682-6-5

Size: 56 pages

Authors: Robyn Stacey, Martyn Jolly, Peter Denham

Designed by Chris Starr, Makework

Printed by Printcraft

Accompanied the exhibition

Robyn Stacey: Cloud Land

18 September 2015 – 3 April 2016

Awards

2016: Annual Queensland Chapter of the Australian Institute of Architects Awards

Presidents Prize, *Living in the city:*

New architecture in Brisbane & the Asia-Pacific

Education

The Museum's education program provided meaningful and enjoyable experiences for students that directly linked to the Australian National Curriculum in visual art, history and English. In-depth resources were created for *Robyn Stacey: Cloud Land* and gallery booklets and teaching guides were developed for the new primary school program *Brisbane Now and Then*.

The *Brisbane Now and Then* program is an ongoing offering for primary school students which delves into Brisbane history in a hands-on and interactive way. This program was developed in response to the Australian National Curriculum and showcases our location in City Hall – one of Brisbane's most significant buildings.

Tertiary and ESL students were provided with tailored Museum tours by experienced staff, as well as tours of City Hall and the Clock Tower. During the 2015-16 year, Museum of Brisbane hosted 221 groups from schools and tertiary institutions, totaling 5,841 students.



Camera obscura experience held at Hilton Hotel Brisbane as part of *Robyn Stacey: Cloud Land* exhibition public program and Brisbane Open House weekend.



'Making Communities' panel discussion with Michael Keniger, Hamilton Wilson, Michael Rayner, Rebecca Moore, held as part of the *Living in the city* exhibition.

Public Programs

In 2015–16 public programs included a wide variety of paid and free events including panel discussions, children's workshops, artist masterclasses, walking tours, kayak tours and community working bees. The Museum engaged 68 artists, musicians and industry special guests across 64 events. 19 events took place beyond Museum walls, working with communities to help explore the city we celebrate. William Bustard's prolific stained-glass window career was showcased on a walking tour of Brisbane city's most beautiful churches visiting St John's Cathedral, Cathedral of St Stephen, All Saints Wickham Terrace and Saint Andrew's Uniting Church. Children were encouraged to get their hands dirty with Carla Archibald, wildlife biologist from University of Queensland, and discover first-hand the wildlife that now inhabits the rejuvenated parkland Moorhen Flats as part of *Navigating Norman Creek*. This exhibition also provided the platform for a very unique curator talk insitu as Trish FitzSimons and patrons kayaked Norman Creek.

Public programs provided residents and visitors to Brisbane with direct

access to local artists, as well as distinctive offsite experiences such as the free camera obscura experience at Hilton Hotel Brisbane during Brisbane Open House. Ceramic enthusiasts enjoyed an extremely rare artist masterclass with Brisbane-based Japanese ceramist Kenji Uranishi. This special experience provided insight into Kenji Uranishi's slab built porcelain techniques, with opportunities for patrons to be guided by Uranishi in the creation of their own artworks.

Children's workshops provided memorable ways of engaging with exhibition content and were run every school holiday period fostering a vital connection between Brisbane's local history and our city's youngest residents. Little Lens, a free activity booklet for children and parents, was also produced in conjunction with *Robyn Stacey: Cloud Land* and proved extremely popular with children in the Museum. The 16-page booklet guided children and parents through the exhibition, providing discussion points to explore the history of the camera obscura, the process behind the photos and why the scenery was upside-down and back-to-front!

We also partnered with several local organisations such as Brisbane Asia Pacific Film Festival, Brisbane Square Library and Brisbane Open House with events such as the Brisbane History Series at the Brisbane Square Library and Mandolins in the Museum as part of BrisAsia Festival to further extend our presence as a vibrant organisation with a varied program of exhibitions and events available to the public throughout the year.



COLLECTION

William Bustard
*St Martin's Hospital,
Ann Street*, (detail) 1935
Etching
Museum of Brisbane
Collection



Isaac Walter Jenner
*Loading Coal, Kangaroo
Point, Brisbane River*, 1889
Oil on canvas on board
Museum of Brisbane
Collection

The City of Brisbane Collection is owned by the people of Brisbane through Brisbane City Council and is managed by Museum of Brisbane. The collection contains many significant items reflecting the history of the city and Brisbane City Council, as well as significant artworks by local artists and artists responding to the city. The City of Brisbane Collection is featured in museum exhibitions and is displayed throughout Brisbane City Hall and Council offices. As the custodian of the City of Brisbane Collection, the Museum is responsible for the care of the collection, including documentation and storage. The Museum is also responsible for managing the display of the collection so as to ensure access, security and its ongoing preservation.

With the formation of Museum of Brisbane Pty Ltd and Museum of Brisbane Trust in 2012, a new Museum of Brisbane Collection was established that both meets and complements the

aims of the City of Brisbane Collection. Museum of Brisbane Collection acquisitions will be made in order to:

- Explore and present Brisbane's identity
- Maintain and improve the cultural and historical records of Brisbane
- Support creative industries in Brisbane
- Supplement current holdings and the City of Brisbane Collection with associated and complementary items

In 2015–16, 77 items have been added to the Museum of Brisbane Collection through donations, purchases and the Federal Government's Cultural Gifts Program.

One of the acquisition highlights of this last year, made possible by monetary donations from the community, was the purchase of four paintings by Isaac Walter Jenner, previously not represented in the City

of Brisbane Collection. This new acquisition is a significant addition to the Museum of Brisbane Collection as Jenner was an influential artist in the development of the Brisbane art scene. In particular the painting entitled, *Loading Coal, Kangaroo Point, Brisbane River*, features the coal docks at South Brisbane, an area where the current freeway now passes overhead.

Other items acquired this year include a number of exceptional art works as a result of commissions by the Museum in the case of photographer Robyn Stacey as well as work emanating out of our exhibition program, such as the paintings by Stephen Nothling. With the support of the Brisbane community, Museum of Brisbane will continue to build the collection in order to provide a rich visual archive for the city.



W.J Wadham
Customs House, c. 1900
 Watercolour
 Museum of Brisbane
 Collection

Acquisitions

GIFTS, BEQUESTS AND PURCHASES

ARTWORKS

William Bustard
 b. 1894, d. 1973
Old gothic Church
Coastal scene
Bush scene
 c. 1957
 3 x copper etching plates
 Gift of John Hewson in
 memory of his father
 Jack Hewson 2015

William Bustard
 b. 1894, d. 1973
Farmhouse in country,
 c. 1940
 Oil Painting
 Gift of Rodney Wetherell
 in memory of Evan
 Wetherell 2016

William Bustard
 b. 1894, d. 1973
Figure on wooden bridge,
 c. 1940
 Oil Painting
 Gift of Rodney Wetherell
 in memory of Evan
 Wetherell 2016

William Bustard
 b. 1894, d. 1973
Axeman beside
woodheap,
 c. 1940
 Oil Painting
 Gift of Rodney Wetherell
 in memory of Evan
 Wetherell 2016

William Bustard
 b. 1894, d. 1973
St Martin's Hospital,
Ann St, c. 1935
 Etching
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 Betty Newell 2016

Lawrence Daws
 b. 1927
Lily pool, n.d
 Oil on board
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 Kay Bryan 2016

Lawrence Daws
 b. 1927
Yellow pool, n.d
 Oil on canvas
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 Kay Bryan 2016

Bessie Gibson
 b. 1868, d. 1961
Quay, South of France,
 c. 1922
 Oil on panel
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 Kay Bryan 2016

James Mayall Hobday
 b. 1845, d. 1909
Brisbane River,
Yeerongpilly, 1907
 Oil on canvas
 Purchased 2015

Hubert Jarvis
 b. 1882, d. 1964
View of Brisbane from
Coronation Drive, 1946
 Watercolour on paper
 Purchased 2016

Isaac Walter Jenner
 b. 1836, d. 1902
Loading Coal, Kangaroo
Point, Brisbane River,
 1889
 Oil on canvas on board
 Purchased 2016

Isaac Walter Jenner
 b. 1836, d. 1902
Brisbane River and
Footbridge, c. 1898
 Oil on board
 Purchased 2016

Isaac Walter Jenner
 b. 1836, d. 1902
Sunset, Brisbane, c. 1899
 Oil on board
 Purchased 2016

Isaac Walter Jenner
 b. 1836, d. 1902
Boat at anchor, Moreton
Bay, 1894
 Oil on board
 Purchased 2016

Vida Lahey
 b. 1882, d. 1968
The White Vase, c. 1946
 Watercolour
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 Kay Bryan 2016

Peter O'Doherty
 b. 1958
Cloudland, 2015
 Acrylic on board
 Purchased 2016

Robyn Stacey
 b. 1952
Room 930 Royal on the
Park, Maroochy Barambah
Song woman and
Law-woman Turrbal
people, 2015
 Type C Print
 Commissioned by
 Museum of Brisbane 2015

Robyn Stacey
 b. 1952
Room 710 Tower Mill
Motel, Carlos, 2015
 Type C Print
 Commissioned by
 Museum of Brisbane 2015

Robyn Stacey
 b. 1952
Room 1706 Quay West,
Cloud Land, 2015
 Type C Print
 Commissioned by
 Museum of Brisbane 2015

Robyn Stacey
 b. 1952
Magistrate's Chamber
Childrens Court, Tyrone
presiding, 2015
 Type C Print
 Commissioned by
 Museum of Brisbane 2015

Robyn Stacey
 b. 1952
Maintenance Office Rail
yard, Port of Brisbane,
 2015
 Type C Print
 Commissioned by
 Museum of Brisbane 2015

Robyn Stacey
 b. 1952
Guards Room Boggo Road
Gaol, Rena, 2015
 Type C Print
 Commissioned by
 Museum of Brisbane 2015

W.J Wadham
 b. 1864, d. 1950
Customs House, c. 1900
 Watercolour
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 Betty Newell 2016

Charles Edward Winn
 c.1845 – post 1878, Sydney
St Helena Island, 1878
 Watercolour and gouache
 on paper
 Donated through the
 Australian Government's
 Cultural Gifts Program by
 Peter Ronald Jenyns in
 memory of William James
 Gall Esq CMG 2015



Peter O'Doherty
Cloudland, 2015
Acrylic on board
Museum of Brisbane
Collection

**OBJECTS AND
MEMORABILIA**

Bellevue Hotel Relics
4 pieces, various building
materials
Gift of Dr Catriona
McLeod 2016

John Thomas Bigge
*Report of the
Commissioner of Inquiry
into the State of the
Colony of NSW 1822*, 1822
Folio, 186pp
Purchased 2015

**Black & white and
hand-coloured postcards**
x 9, c. 1930s-1950s
Early Brisbane & major
landmarks in Brisbane city
Gift of Danielle Barnes
2016

Book, 1926
*Picturesque Brisbane and
suburbs*
Gift of Ruth Smith 2016

**Brisbane City Hall
Souvenir Dish**, c. 1960-80
The Little Pottery
Australia
Purchased 2015

Brisbane city tickets x 3,
1973
*Ticket to Brisbane City
Hall Clock Tower*
Brisbane city rail ticket
*Queensland Transport
vehicular ferry ticket*
Gift of Ross Myers 2015

William Bustard
b. 1894, d. 1973
Robinson Crusoe, c. 1949
Hardcover book Illustrated
by William Bustard &
William Defoe
Gift of Isabel Taylor 2015

**Collection of Stone's
Pottery**,
c. 1900-1960
22 pieces
Green hanging pots x 2
*Grey & pink canisters -
4 large and 3 small*
Purple flower jardine
*Multi yellow & green
jardine*
*Multi yellow & green
jardine stand*
*Multi yellow & green
jardine collar*
Coronation lamp base
*Cream vase featuring
Aboriginal face*
*Cream & blue small vase
with handles*
Small green vase
Small kangaroo
Stone's kitty
*Yellow ant catcher (with
CASS badge - Charles
Arthur Stone & Sons)*
*Multi yellow & green fan
vase*
Cream candle holder
Gift of Wendy Camm in
memory of Shirley Pollock
(nee Stone) 2015

**The Illustrated London
News**, 17 June 1854
Single and half page
original etching prints
featuring an illustration
'Affray of Aboriginal tribes,
three miles from Brisbane,
New South Wales'
Purchased 2015

Photograph, c. 1915
Portrait of William Bustard
Gift in memory of
Kathleen Townsend (niece
of William Bustard) 2016

Photographs x 2, c. 1930
*City Hall under
construction and complete*
Gift of Kathleen Parer 2016

**Plan and elevation
drawing**, c. 1978
*Rail Link Roma St -
South Brisbane*
Cameron, McNamara &
Partners Pty Ltd for
Queensland Railways
Gift of Kevin Lambkin 2015

**The Queenslander
Magazine**, 4 November
1935
featuring a William
Bustard print on the cover
Purchased 2015

Super8 film footage,
26 February 1973
*Story Bridge and from the
top of the City Hall clock
tower*
Gift of Ross Myers 2015

Collection Outgoing loans

Douglas Annand
b. 1903, d. 1976
Path through trees, 1944
Pen and ink, watercolour
Gift of Jim and Ronnie
McGillivray 1983,
City of Brisbane
Collection, Museum of
Brisbane
To Toowoomba Regional
Art Gallery 1 September
2015 - 30 September
2016

Henry Bartlett
b. 1916, d. 2014
*Disused Gates of St
Stephen's Cathedral*, 1957
Acrylic on board
Gift of the artist 1990
City of Brisbane
Collection, Museum of
Brisbane
To St Stephens Cathedral
on long term loan

Jon Barlow Hudson
b. 1945
Paradigm maquette, 1988
Stainless steel
Gift of the artist, 2014
Museum of Brisbane
Collection
To the State Library of
Queensland until 1 March
2020

Richard Randall
b. 1869, d. 1906
Hon T J Byrnes, c. 1898
Oil on canvas
City of Brisbane
Collection, Museum of
Brisbane
To Queensland Parliament
until 27 Nov 2016

Sandra Thompson
*Uniting Church of
Australia Moderator*, n.d
Oil on canvas panel
Gift of St Andrew's Uniting
Church 1988
City of Brisbane
Collection, Museum of
Brisbane
To St Andrew's Uniting
Church on long term loan

**2 x souvenir envelopes
from the Royal Visit
Brisbane 1954**
First Day Cover Royal Visit
2 Feb 1954
Paper
City of Brisbane
Collection, Museum of
Brisbane
To Government House
Open Day 4 June 2016

**The Daily Telegraph
Picture Supplement**
*Royal Tour Picture
Supplement*, 1954
Paper
City of Brisbane
Collection, Museum of
Brisbane
To Government House
Queensland Open Day
4 June 2016

**Program for the State
Reception Parliament
House, Royal Visit
Brisbane 1954**
Royal Visit Brisbane,
Queen Elizabeth II
Paper
City of Brisbane
Collection, Museum of
Brisbane
To Government House
Open Day
4 June 2016

110 artworks displayed in
Brisbane City Hall and
Brisbane City Council
offices



*William Bustard:
Painting with light
exhibition*

Robyn Stacey
*Room 930 Royal on the
Park, Maroochy*
*Barambah Song woman
and Law-woman Turrbal
people, (detail) 2015*
Type C Print
Museum of Brisbane
Collection

Exhibitions Incoming Loans

The River: A history of Brisbane
April 2013 – August 2016
3 lenders, 12 items

**The view from here: The photographic
world of Alfred Elliott**
13 February – 30 August 2015
2 lenders, 4 items

William Bustard: Painting with light
19 June 2015 – 31 January 2016
22 lenders, 61 items

Stephen Nothling:
The last street in Highgate Hill
23 October 2015 – 31 January 2016
1 lender, 21 items

Robyn Stacey: Cloud Land
18 September 2015 – 3 April 2016
1 lender, 22 items

**Living in the city: New architecture
in Brisbane & the Asia-Pacific**
19 February – 22 May 2016
18 lenders, 19 items

Kenji Uranishi: Momentary
19 February – 22 May 2016
1 lender, 58 items

**Facing World War One:
Stories of loyalty, loss and love**
22 April – 28 August 2016
5 lenders, 14 items

Conservation

Special Constable armband, 1912
Cotton
Museum of Brisbane Collection

Plaster wall sconce, Cloudland, c. 1939
Painted plaster
Museum of Brisbane Collection

Collection Donors

Danielle Barnes
Kay Bryan
Wendy Anne Camm
John Hewson
Peter Jenyns
Kevin Lambkin
Catriona McLeod
Ross Myers
Betty Newell
Kathleen Parer
Ruth Smith
Isabel Taylor
Joan and Keith Tweedale
Rodney Wetherell





Image: Atmosphere
Photography

SUPPORT

As the Museum seeks to become an active participant in the life of our city, we aim to engage with individuals and other organisations who share our belief that a culturally strong city is an economically strong city. Our corporate partners, donors and grant funders enable us to deliver more than just exhibitions. With their generous support the Museum is able to make a broader impact on our city's cultural and social fabric through activities like public and education programs, multi-lingual experiences, and activations outside of the Museum.

This year saw our inaugural Museum Partners Gadens and Audi Centre Brisbane return as exhibition partners for *Robyn Stacey: Cloud Land* and the award-winning *Living in the city: New architecture in Brisbane & the Asia-Pacific* respectively. We look forward to generating future collaborations and strengthening our valuable partnerships with both organisations.

Much of this year was also spent in preparation for the launch of the Museum's new three-year exhibition, *100% Brisbane*, opening on 15 July 2016. This world-first exhibition provides a dynamic, interactive and unique window in to Brisbane's identity, and would not have been possible without the generosity of our Presenting Partner, Brisbane Airport

Corporation. Also partnering with the Museum for the first time is Technology Partner Hitachi, and Exhibition Supporters Australian Bureau of Statistics and Liquid Interactive. We thank them for their energy and vision in helping us to achieve a new standard for the Museum through *100% Brisbane*.

Having now celebrated our third year as an independent, not-for-profit organisation the Museum is extremely grateful for the ongoing loyalty and support from Accommodation Partner Hilton Hotel Brisbane, Event Partners Wine & Dine'm and Excel Hire, and Merchandise Partner Folio Books. We also wish to acknowledge our generous Media Partners 612 ABC Brisbane, goa, Avant Card and The Weekend Edition for helping us to share the Museum's stories outside of our walls.

Now in its second year, the Museum's annual corporate partnership program, Brisbane Consortium, has proven invaluable in connecting the Museum with like-minded organisations that are also helping to shape the future of our city. We thank Brisbane Airport Corporation, Gadens, Epic Good Foundation, Sunsuper, Bambrick Media, Entwined Solutions and Conrad Gargett for their membership.

The Museum also continues to grow a strong network of individual donors,

as well as retaining existing supporters. In addition to ensuring our exhibitions and other programs remain free or subsidised for our visitors, donations enable the Museum to purchase new works for the collection, commission local artists, and continue to conserve and care for those objects and artworks that are intrinsically linked to the character and history of Brisbane.

Robyn Stacey: Cloud Land was generously supported by grant funding through Arts Queensland's Projects and Programs Fund, which contributed towards the delivery of a publication and public programs aligned to the exhibition.

Museum of Brisbane is the only organisation solely dedicated to our city's identity. We are very grateful to all of our donors, corporate partners and other supporters for enabling us to continue to explore the people, places and stories of Brisbane.

Sponsors and Partners

LIVING IN THE CITY:
NEW ARCHITECTURE IN
BRISBANE & THE ASIA-PACIFIC

Museum Partner



Audi
Centre Brisbane

Exhibition Supporters



THE OPEN HOUSE

ROBYN STACEY: CLOUD LAND

Museum Partner

gadens

Exhibition Supporter



This project is supported by the Queensland
Government through Arts Queensland.

BRISBANE CONSORTIUM



gadens



sunsuper



Entwined
any idea. any surface

CONRAD
GARGETT

MEDIA PARTNERS



WEEKEND EDITION
2017.10.12-13.14.15.16.17.18.19.20.21.

ACCOMMODATION PARTNER



MERCHANDISE PARTNER

**FOLIO
BOOKS**

EVENT PARTNERS



excel
event equipment hire

Donors

FUTURIST

Philip Bacon AM
Robert Bryan AM
Cathie Reid & Stuart Giles
Jane Tynan
Judy Tynan

OPTIMIST

Cornerstone Properties
Tynan Partners
Bruce & Jocelyn Wolfe
Morgans Foundation

CUSTODIAN

Sallyanne Atkinson AO
Frank & Ailbhe Cunningham
Ian & Cass George
Andrew & Sally Harper
David & Sue Henry
John Hewson
Keri Craig-Lee & Trevor Lee
David & Veronica Muir
Liz Pidgeon

FRIEND

Australian Association of Lyceum
Clubs
Judy Brine
Hilary Coulter
Dr A M Cunningham
Sheridan Daddow
Peter & Martel Denham
Mrs C E Donald
Eugene & Jennifer Esmonde
Trevor Findlay
Cassie Grace
Ipswich Arts Foundation
Megan Jenner
Michelle Lee
The Hon. Justice J.A. Logan RFD
Thomas Love
Megan Manser
Ellie McKibben
Amanda Nutt
Peter Rasey
Paul Robinson
Christopher Salter
Cathy de Silva
Melina Trochoulis
Russell Turner
Zoe Walker
Bruce Wallis
Ingrid Waters



FINANCIAL SUMMARY

The consolidated results of the consolidated entity recorded a deficit for the year amounting to \$63,858 (2015: profit \$268,850).

Despite the deficit, the Company has sufficient cash reserves to cover leave provisions and statutory obligations when they fall due.

The consolidated financial result for the year is as expected by the Board of Directors. It was also very pleasing that the Museum in 2016 increased its return on income generating activities above projections.

Museum of Brisbane is now well established in the cultural life of the city and has a new four year funding agreement in place with Brisbane City Council through to 2020.

Kenji Uranishi:
Momentary exhibition
Image: Photo Co.

MUSEUM OF BRISBANE TRUST

ABN 70 514 947 142

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2016

	2016	2015
	\$	\$
REVENUE		
Artwork Donations	560,610	-
Philanthropy	39,118	35,150
Donations	8,051	26,199
Interest	1,426	809
Total Revenue	609,205	62,158
Less: expenses		
Acquisition Costs	1,150	-
Bank & Credit Card Charge/Fees	313	391
Merchant Fees	91	303
Museum of Brisbane Service	10,000	-
Total Expenses	11,554	694
Total comprehensive income	597,651	61,464

STATEMENT OF FINANCIAL POSITION

For the year ended 30 June 2016

	2016	2015
	\$	\$
ASSETS		
Current Assets		
Cash and cash equivalents	41,116	82,304
GST receivable	8,093	-
Total current assets	49,209	82,304
Non-current Assets		
Artwork and collectibles	630,746	-
Total non-current assets	630,746	-
Total Assets	679,955	82,304
Unitholders' Equity		
Units	10	10
Retained surplus	679,945	82,294
Total equity	679,955	82,304

MUSEUM OF BRISBANE PTY LTD AND ITS CONTROLLED ENTITY

ABN 52 098 223 413

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2016

	2016	2015
	\$	\$
REVENUE	5,708,103	5,463,536
Less: expenses		
Employee benefits expense	2,548,839	2,271,920
Audience development expenses	1,211,001	1,122,533
Program (exhibition) expenses	757,246	507,622
Lease expense	738,514	684,819
Minor equipment	23,249	36,138
Consultancy expenses	-	40,463
Collection management	26,538	30,824
Depreciation and amortisation expenses	104,938	95,540
Internet webhosting expenses	113,621	128,877
Other expenses	248,015	275,950
Total Expenses	5,771,961	5,194,686
Total comprehensive income	(63,858)	268,850

CONSOLIDATED STATEMENT OF FINANCIAL POSITION

For the year ended 30 June 2016

	2016	2015
	\$	\$
ASSETS		
Current Assets		
Cash and cash equivalents	943,242	918,262
Receivables	191,434	18,978
Other assets	54,943	6,017
GST receivable	8,093	-
Total current assets	1,197,712	943,257
Non-current Assets		
Property, plant and equipment	1,354,546	1,150,637
Total non-current assets	1,354,546	1,150,637
Total Assets	2,552,258	2,093,894
LIABILITIES		
Current Liabilities		
Payables	700,607	220,138
Provisions	144,385	126,658
Other liabilities	109,653	30,000
Total Current Liabilities	954,645	376,796
Non-Current Liabilities		
Provisions	-	55,627
Total Non-Current Liabilities	-	55,627
Total Liabilities	954,645	432,423
Net Assets	1,597,613	1,661,471
EQUITY		
Share capital	1	1
Unitholder's capital	10	10
Retained earnings	1,597,602	1,661,460
Total Equity	1,597,613	1,661,471



Visitors enjoying
*Stephen Nothling:
The last street in
Highgate Hill*

BOARD OF DIRECTORS AND STAFF

(As at 30 June 2016)

BOARD

Sallyanne Atkinson AO (Chairman)
Andrew Harper
Jeff Humphreys
Alison Kubler
Chris Tyquin
David Askern (Company Secretary)

STAFF

Director

Peter Denham

Deputy Director

Christopher Salter

Executive Assistant

Alix Perry

Finance Manager

Melanie Heley

Collection Manager

Kathryn King

Curator

Phillip Manning

Assistant Curator

Melinda Gagen

Head of Audiences

Melissa Western

Cassie Grace

(maternity leave)

Marketing Manager

Angie Scott

Marketing

Coordinator

Brianna Mackey

Public Programs

Manager

Hilary Coulter

Education Manager

Renae Cummins

Development

Manager

Andrew Tynan

Development

Coordinator

Gemma Larsen

Program Manager

Tim Lynch

Exhibition Design

Manager

Alison Ross

Exhibition Technical

Officer

Frank Casablanca

Exhibition Build

Officer

Jamie Spiers

Exhibition Casuals

Sharyn Watson

Jad Laraway

Zane Stuart

Juanlu Perez

Dan Sala

Benjamin Werner

Head of Operations

Amanda Nutt

Visitor Experience

Coordinator

David West

Customer Service

and Retail Officers

Dominique Baines

Melissa Bocklemann

Stephanie Bonel

Sophie Chapman

Anna Deuble

Trevina Hall

Domenica Hoare

Zoe de Plevitz

Jeremy Eden

Brian Odgen

Erola Prat Ibanez

Greg Sikich

Gwen Suschinsky

Georgia Williams

Education and

Events Officers

Phoebe Connor

Lisa Fuller

Elyssa Hudson

Suzie O'Neill

Nadine Schmoll

Kenji Uranishi
Momentary 2015
Slab-built, glazed
porcelain
Image: Carl Warner

MUSEUM • OF • BRISBANE

LEVEL 3, CITY HALL
KING GEORGE SQUARE

T: 07 3339 0800
E: info@museumofbrisbane.com.au
W: museumofbrisbane.com.au

