

MUSEUM
♦ OF ♦
BRISBANE



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DESCRIPTION OF FACILITIES

Museum of Brisbane occupies a unique rooftop vantage point atop the city's most significant heritage building, Brisbane City Hall. Completed during the building's 2009-2012 restoration, this custom built 1800 square metre museum space opened in 2013.

A mixture of galleries and public spaces wrap around the building's copper dome creating a contemporary environment that maximises the heritage appeal of its location. From the Museum's reception accessible via two lifts from the ground floor of City Hall, visitors can take a trip up the iconic Clock Tower (in Australia's oldest manually operated cage lift) or browse the Museum shop which specialises in locally sourced artisanal objects and merchandise inspired by the Museum collections and exhibitions. A small cloakroom is also available for Museum visitors.

The Museum's maintains an optimal museum standard environment throughout its gallery spaces with a contemporary VESDA system and LED lighting system. Display spaces include 2 major galleries (Gallery 1 and 2 - 300 square metres each) and 5 small gallery spaces ranging between 80 – 90 square metres. Currently Gallery 2 and two of the smaller galleries have been merged to accommodate the Museum's new semi-permanent exhibition *100% Brisbane*.

These gallery spaces are complemented by a small theatrette/education room (capacity 40 people) and the large multi-functional Dome Lounge. Located in the centre of the Museum level, with another the view of the City Hall dome, this space acts as respite from exhibition content but is easily converted to host a range of events including public programs (120 lecture style), launch events (approx. 250 guests standing) and is available for select corporate/commercial hire. The Museum also has its own bathroom facilities. The Museum maintains an exceptionally high standard of design presentation throughout both gallery and public spaces.

The Museum's back of house areas include a conservation/preparation room, AV store and paint/equipment store. The Museum's collections and additional exhibition furniture storage/workshop are located in two separate off-site environments. The Museum's open plan administration offices are located on the floor below (Level 2) and are located at the rear of the building above Council Chambers.

MUSEUM
• OF •
BRISBANE



2014
15

Annual Report



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Alfred Elliott
Treasury Building
William Street
(detail) 1895
City of Brisbane
Collection, Museum
of Brisbane

LORD MAYOR'S MESSAGE



Lord Mayor
Graham Quirk

As our new world city continues to grow, it is more important than ever to maintain and cultivate Brisbane's identity as a hub for the Asia Pacific region. Reflecting on the past year, I can see there are few better examples of this movement than Museum of Brisbane's ever-changing and vibrant offering.

Over the past 12 months, Museum of Brisbane has firmly established itself as the must-see destination to learn about our city. Its highly popular exhibitions provide residents and visitors an opportunity to discover and love even more about Brisbane. Welcoming on average 1,000 visitors each day, the Museum plays a major role in providing an introduction to our city, its people and history. It tells our story and allows residents to contribute to the mutual understanding of who we are as a community.

As a critical player in my *Creative Brisbane. Creative Economy. 2013–22* strategy, the Museum embodies my vision for a creative and prosperous Brisbane. It is a place where visitors are given the best opportunity to experience all our city has to offer, a place where our cultural diversity is celebrated and Brisbane's creative industries thrive.

I'm proud to see the Museum emerge from humble beginnings to an independent cultural institution with a national and international reputation. With award-winning programming, there is something on offer for everyone, from the very young to the very old, for locals or visitors from the other side of the world.

Brisbane City Council is committed to ensuring our city is a great place to live, work and play. We are extremely proud to support Museum of Brisbane as a partner in our community to achieve this goal.

I congratulate the work of the Board of Directors led by Sallyanne Atkinson AO and the whole Museum team. Their great work allows Museum of Brisbane to thrive as people continue to visit in droves. I also thank partners, sponsors and everyone who shares my support for this great place.

Graham Quirk
Lord Mayor

CHAIRMAN'S INTRODUCTION



Sallyanne Atkinson AO,
Chairman

I am delighted to present the Museum of Brisbane Annual Report for 2014–15 as Chairman of the Board, particularly in a year when the Museum achieved a number of significant milestones.

As the only cultural institution solely dedicated to Brisbane's culture and identity, Museum of Brisbane is a true asset to visitors and residents of the city and a key contributor to Brisbane City Council's charter to position Brisbane as a cultural and creative hub in the region.

It has been a truly outstanding year for the Museum and I thank my fellow Board of Directors: Andrew Harper, Jeff Humphreys, Alison Kubler, Chris Tyquin and David Askern for their unwavering support, leadership and direction. The continued rise in visitation and growth in revenue over the past year is a testament to the support provided by these highly respected individuals.

The numbers really do speak for themselves. During the 2014–15 financial year the number of visitors to the Museum increased by 13%. This significant growth has a lot to do with a strategic focus on building an exciting program of exhibitions and public programs, designed to attract a wide and diverse audience. Exhibition programming catered for all tastes from the blockbuster *Costumes from the Golden Age of Hollywood*; to the nostalgic *The view from here: The photographic world of Alfred Elliott 1890–1940*; and right through to community oriented exhibitions *Navigating Norman Creek* and *The many lives of Moreton Bay*. Throughout the year, the Museum also profiled and supported local artists with exhibitions featuring the life and works of William Bustard, Euan Macleod and David Malouf.

It's very encouraging that the Museum not only grew in popularity, but also in esteem. Over the past year, the

Museum enjoyed an exceptional profile of visitor satisfaction and return visitation with 98% of surveyed visitors reporting their Museum experience matched or exceeded their expectations.

The research also reveals that Museum visitors are wide ranging: 38% of our visitors are from Brisbane, 19% are from other parts of Queensland, 11% from other Australian states and territories, and 32% are international visitors.

In its second year of independence from Brisbane City Council, it has been essential for the Museum to build a high level of support within the wider community and it's extremely rewarding to see such a positive response from across Brisbane. The past year has seen an increase in donations of 135% and an increase in sponsorship of 55%. Corporate hire income has also more than doubled and the Museum Shop has flourished with sales increasing by 174%.



Alfred Elliott
*Brisbane Botanic
 Gardens, near the
 Edward Street
 entrance* 1895
 Victoria Bridge,
 decorated for the
 visit of the Duke
 of York 1901

I would like to thank everyone involved with the Museum in all their various capacities, especially Lord Mayor Graham Quirk, Brisbane Lifestyle Chairman Councillor Krista Adams and Brisbane City Council for their ongoing and substantial support.

The Museum has grown existing partnerships and welcomed many new sponsors and supporters this year who have contributed in many ways – financial, in-kind, donations to the collection, loans of artworks and objects, expertise and time. The support has enriched the Museum experience for our audience and I would like to make special mention of Gadens Lawyers and their Chairman Paul Spiro, for their long term loyalty and commitment to the Museum as an inaugural Partner.

A special mention should also go to Audi Centre Brisbane, Hilton Brisbane, ABC 612 Brisbane, Channel 9 Queensland, goa, Wine & Dine'm

and Excel Hire for their generosity in bringing to life our award-winning program.

I would also like to congratulate my fellow Board members for their efforts in setting the direction of the Museum and the dedication and expertise of the Museum staff who have enabled this direction to take shape. Led by Director Peter Denham, I commend and thank the entire staff for their effort during the year.

It is an honour to be Chairman of this thriving Museum and I look forward to another prosperous year ahead.

Sallyanne Atkinson AO
 Chairman

DIRECTOR'S REVIEW



Peter Denham,
Director

The past year has been an exciting one for Museum of Brisbane, with some dynamic and ambitious initiatives attracting bigger and more diverse audiences. The range of exhibitions, enhanced by an appealing schedule of public programs and events, have engaged and delighted more visitors than ever.

Many months of hard work and planning paid off with the triumphant success of *Costumes from the Golden Age of Hollywood*. The award-winning and popular exhibition attracted a new audience to the Museum, with visitors making dedicated interstate and even international trips to see the show.

The success was a defining moment for the Museum, proving it has the ability to develop an offering that can rank among what is available at the best and most renowned arts and cultural institutions around the world.

The Museum presented a well-rounded program for the year to share the diverse stories of the city.

The view from here explored the photographic world of Alfred Elliott and provided a visual record of 50 years of one man's life in Brisbane between 1890 and 1940. As both a documenter and active participant, Elliott's photographs evoked nostalgic memories of a past way of life and offered insights into understanding the development of today's city.

The River: A history of Brisbane, featuring works from the City of Brisbane Collection, continued to provide an important overview of Brisbane through one of its defining natural features. We were privileged to showcase and support local artists with the continuation of exhibitions on David Malouf, which featured the work of five artists responding to the life and works of the author, as well as commissioning Euan Macleod to paint

a series on Moreton Island. The stunning nine panel work entered the collection thanks to the support of our donors.

A prolific artist and Brisbane's developing art scene was profiled with the opening of *William Bustard: Painting with light* and the Museum expanded its connections with local communities through *Navigating Norman Creek*, a wonderful showcase of the city's natural beauty and some of the local issues that concern us all.

New ways to explore the city were introduced with a range of public programs that were not only offered in the space but also out in the community.

In combination with a vibrant offering of programs in the gallery space, the Museum hosted a number of off-site workshops with known artists such as Carl Warner and Euan Macleod. These workshops not only developed



creative skills and exposed our audiences to opportunities to work alongside local artists but also explored different ways of seeing and interacting with the city.

Off-site events even further afield such as the *Peel Island heritage tours* also strengthened relationships with community groups developed throughout the exhibition. To facilitate these unique and extraordinary tours, the Museum sought permissions and worked in partnership with Traditional Owners, the Quandamooka people, as well as Queensland Parks and Wildlife Services and Moreton Bay Environmental Education Centre. Given the rarity of these tours they were very popular amongst the public with many guests saying they felt very privileged to have been able to visit the island usually closed to public access.

Closer in, a rare opportunity was offered to tour the Windmill on

Wickham Terrace which proved to be a highly sought after experience. Thousands registered for the heritage tours and a ballot system was needed to accommodate interest.

The Museum built on the 2013-14 children's program with an increase in activities and programs specifically for our young visitors. School holidays were busy with workshops like *Make your place: Model making for kids*, *Bigger than Ben Hur: make your own movie set* and *Ahoy! Boat building workshop for children* — activities designed to give our younger visitors an opportunity to engage with the Museum's diverse exhibition program. To complement public programs, the Museum continued to offer education resources for schools and welcomed 131 school groups and over 4,700 students through its doors.

Underpinning everything were our strong links with the cultural and wider community. We have harnessed every

opportunity available to collaborate with our various stakeholders, the community, partners, sponsors and donors in the development of our ever-evolving program.

I would like to thank every one of the individuals, institutions and organisations who contributed to showcasing the creativity and unique history of Brisbane. In particular, my thanks goes to Lord Mayor Graham Quirk, Councillor Krista Adams and Brisbane City Council for their ongoing support and commitment to the Museum. I'd also like to especially mention our many new supporters who join a growing community of investors who all share a common appreciation for the place they call home.

This generosity has allowed us to go from strength to strength and to deliver an offering that the entire city can be proud of. It has also unleashed possibilities that were once unimaginable. I thank you all for your support.

I would like to thank one of the Museum's biggest champions, Chairman Sallyanne Atkinson and the Museum's dedicated Board who have generously donated their time to provide the direction and support that has allowed the Museum to flourish. I would also like to acknowledge the hardworking and inspiring people I work with every day, whose incredible efforts have been instrumental in delivering a successful 2014-15 program.

Peter Denham
Director

MUSEUM HIGHLIGHTS

IN NUMBERS

326,212 visitors

9 exhibitions

11,755 events and tours

188 artists and artworkers engaged

242 individuals and groups collaborated with

24 artworks added to the Collection

3 national awards

135% increase in donations

55% increase in sponsorship income

105% increase in corporate hire income

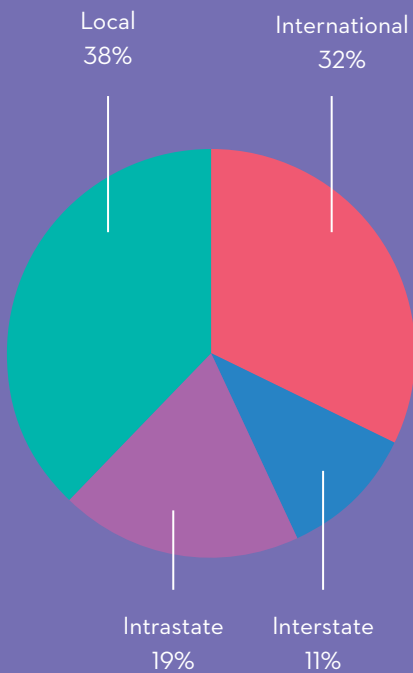
174% increase in merchandise income

98% absolutely excellent or good
customer service rating

855 media mentions, **\$3,253,115** value

AUDIENCE

Visitor origins



Age



13% increase in visitors to the Museum

44% increase website visitation

44% increase enews subscribers

92% increase Instagram followers

25% increase Facebook fans

23% increase Twitter followers

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 showcases artworks and objects from the City of Brisbane Collection. It connects visitors to the stories of the city as it charts 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.

The many lives of Moreton Bay

14 Feb - 12 Oct 2014

Picturesque Moreton Bay — Aboriginal name Quandamooka — conjures up

images of sandy beaches, fishing trips and marine life but the beauty of the Bay is not just skin deep. Few know the rich and diverse history of this natural treasure located on Brisbane's doorstep.

Once a haven for its traditional owners, the area became a microcosm of colonialism within just a few years of European settlement in 1824. In the decades that followed, the region housed a prison, a whaling station and an asylum for the elderly and infirmed. However, today the Bay is a hub of tourism and recreation as well as an important centre of industry and a place of conservation and environmental research.

Visitors to *The many lives of Moreton Bay* discovered an intriguing story of endless transformations — from leper colony to wilderness retreat, from whaling station to marine sanctuary. Tales of shipwrecks sat alongside stories of lazy days spent fishing and the memories of those who have lived their lives amidst the Bay's wild beauty.

David Malouf and friends

16 May 2014 - 26 Jan 2015

Brisbane-born David Malouf is one of Australia's finest authors of contemporary literature. Celebrating his 80th birthday in 2014, his works are considered classics throughout the world and span novels, poetry, libretti, short stories and a play.

One of the first to truly articulate Brisbane's identity through his poetry and novels, Malouf's writing vividly evokes the feeling of the city and its suburbs with its shady verandahs, summer storms and sticky heat. His work marks the emergence of Brisbane as a subject for artistic inspiration, influencing countless artists across all art forms to embrace their Queensland identity and explore Brisbane as a muse.

In *David Malouf and friends* five contemporary artists paid homage to Malouf by creating new artworks inspired by his writing. In turn Malouf responded to the artist's creations in writing featured in the exhibition.

Visitors to *David Malouf and friends* discovered the work and life story of Brisbane's greatest literary icon and the influence of his lasting voice that will resonate for generations to come.

Euan Macleod: Moreton Island

4 Jul - 12 Oct 2014

The majesty of Moreton Island — the most remote part of Brisbane — was explored through this exhibition of new works by Euan Macleod.

Visitors discovered the sublime and fragile ecosystem of Moreton Island through the texture of Macleod's work. Creating a world of richly-layered



brush strokes, Macleod's work portrayed both the restlessness and vulnerability of the human figure in his evocative landscapes.

Winner of the 1999 Archibald Prize, Macleod has established a long and successful career. His rapid approach to painting allowed him to capture the atmosphere of a moment in time: the billowing clouds, storm fronts, sunshine on the water at dusk and, in this exhibition, the unmistakable Australian coastal bushlands.

Costumes from the Golden Age of Hollywood

22 Nov 2014 - 24 May 2015

This exhibition took visitors behind the scenes to gain a glimpse into Hollywood of the 1920s to 1960s through a collection of costumes, props and ephemera connected to the cinema's most iconic stars, studios and designers. The extraordinary exhibition drew from a sole private collection owned by Brisbane resident Nicholas Inglis who has been avidly acquiring motion picture costumes and memorabilia for close to two decades.

It featured costumes worn by some of Hollywood's most famous and enduring stars including Julie Andrews, Fred Astaire, Marlon Brando, Judy Garland, Grace Kelly, Elizabeth Taylor, Lana Turner and Barbra

Streisand, alongside names that have faded from celluloid memory.

Costumes from the Golden Age of Hollywood was a Brisbane exclusive, with all of the costumes exhibited in Australia for the very first time.

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

13 Feb - 30 Aug 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 explores 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.

William Bustard: Painting with light

19 Jun 2015 - 31 Jan 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.

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.

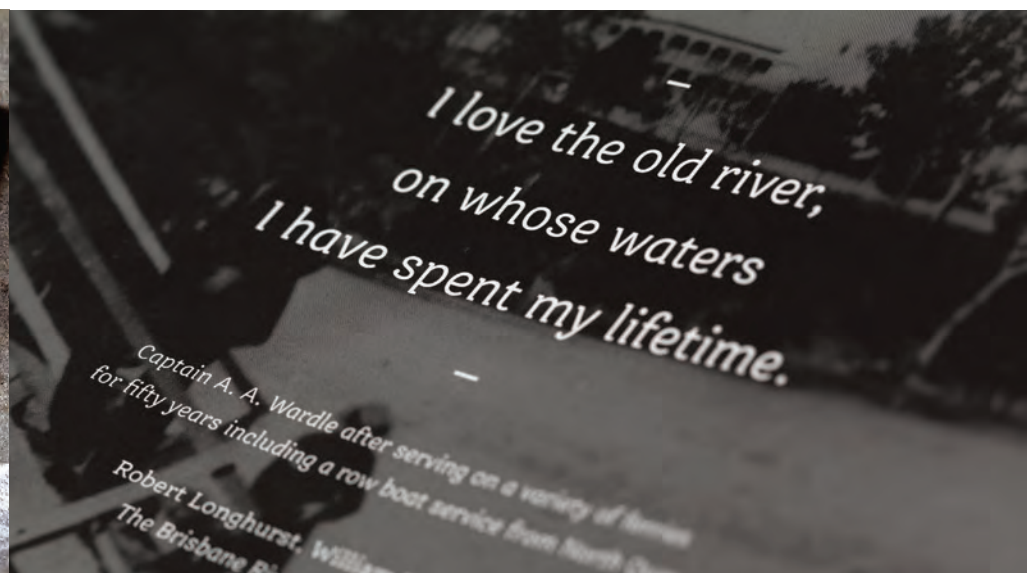
Navigating Norman Creek

19 Jun - 11 Oct 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.



Publications

The many lives of Moreton Bay

Published date: February 2014

ISBN: 978-0-9923682-1-0

Size: 128 pages

Authors: Peter Ludlow, Ron Kelly and Museum of Brisbane

Identity design by Two Tone Design

Internal design by Chris Starr, Makework

Printed by Printcraft

Accompanied the exhibition

The many lives of Moreton Bay

at Museum of Brisbane

14 February – 12 October 2014

David Malouf and friends

Published date: May 2014

ISBN: 978-0-9923682-2-7

(paperback)

Size: 64 pages

Authors: David Malouf, Renai Grace, Ellen Van Neerven, Trent Dalton, Matthew Condon, Nathan Shepherdson, Kristina Olsson and Museum of Brisbane

Designed by Angelina Martinez

Photography by Carl Warner and

Laura Jung

Printed by Printcraft

Accompanied the exhibition *David*

Malouf and friends at Museum of

Brisbane 16 May – 23 November 2014

The River: A history of Brisbane

Published date: September 2014

ISBN: 978-0-9923682-3-4

(paperback)

Size: 228 pages

Authors: Peter Denham, Leanne Kelly, Madeleine Hogan

Designed by Chris Starr, Makework

Printed by Printcraft

Accompanied the exhibition

The River: A history of Brisbane at

Museum of Brisbane 4 April 2013 –

15 September 2016

Costumes from the Golden Age of Hollywood

Published date: November 2014

ISBN: 978-0-9923682-4-1 (paperback)

Size: 116

Authors: Christopher Salter, Dr Nadia Buick, Peter Denham, Bill Collins, Stephanie Zacharek, Christian Esquevin

Designed by Chris Starr, Makework

Photography by Justin Nicholas,

Atmosphere Photography

Printed by Printcraft

Accompanied the exhibition *Costumes*

from the Golden Age of Hollywood at

Museum of Brisbane 22 November

2014 – 24 May 2015

William Bustard: Painting with light

Published date: June 2015

ISBN: 978-0-9923682-5-8

(paperback)

Size: 84 pages

Authors: Madeleine Hogan

Designed by Angelina Martinez

Photography by Carl Warner

Printed by Printcraft

Accompanied the exhibition

William Bustard: Painting with light

at Museum of Brisbane 19 June 2015 –

31 January 2016



Awards

2015: Museums and Galleries National Awards

Best, temporary or travelling exhibition for *Costumes from the Golden Age of Hollywood*.

Highly commended, temporary or travelling exhibition for *David Malouf and friends*

2015: Museums Australia Multimedia and Publications Design Awards

Highly commended, Multimedia (Level a) for *Help us finish the stories of Brisbane*

2014: Queensland Tourism Awards

Bronze, Heritage and cultural tourism

2014: Australian Marketing Institute Awards for Marketing Excellence

Queensland finalist, New brand, product or service

Education and Public Programs

To enrich visitor experience, activities and resources for children, students and the general public were held throughout the year. Committed to providing an accessible and inclusive space, the Museum's education and public programs are designed to give a broad range of people opportunities to engage with exhibition content at a deeper level.

The Museum's education program provided entertaining and memorable learning experiences, directly linked to the national curriculum. Extensive education resources were developed, and experienced staff delivered customised tours and workshops.

The River: A history of Brisbane, *The many lives of Moreton Bay* and *The view from here: The photographic world of Alfred Elliott 1890 - 1940* gave primary school students opportunities to learn about Brisbane's history and changing technology. Creative secondary and tertiary students explored *Costumes from the Golden Age of Hollywood*, and used *The view from here: The photographic world of Alfred Elliott 1890 - 1940* as stimulus for creative writing.

Groups of tertiary and international students were provided with an introduction to Brisbane specifically tailored to their learning needs. Tours of City Hall gave insights into the art, architecture and history of a significant

site, the role of Brisbane City Council and an overview of the city and how it is governed.

During the 2014-15 year, Museum of Brisbane hosted 131 groups from schools and tertiary institutions, with over 4,700 students enjoying the Museum's offering.

Exhibition content was also enhanced for the general public through a wide offering of activities, tours, talks, workshops and children's experiences – many of them free of charge.

To support the Museum's commitment to provide an accessible and inclusive space for people to interact and learn about Brisbane, Museum of Brisbane expanded its public programs offering by hosting 55 events throughout the year – twice as many as the previous year.

The public programs calendar was designed to offer something for everyone from free children's workshops, off-site tours, workshops and panel discussions with industry speakers. The activities provided visitors with flexible options to engage with exhibitions as well as allowing the Museum's offering to move beyond the gallery space and into the community.



COLLECTION



William Bustard
The Shambles 1944
Oil on canvas
Museum of Brisbane
Collection

Euan MacLeod
*Story Bridge with
Howard Smith
wharves* 2009
Museum of Brisbane
Collection
Gift of the artist, 2014

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 Brisbane.

Responsible for the management of the City of Brisbane Collection, Museum of Brisbane has also begun a collection which will complement the City of Brisbane Collection, providing further depth to a rich visual archive. In 2014-15 173 items have been added to this new collection through donations, bequests, purchases and the Federal Government's Cultural Gifts Program.

The collections are used extensively in the Museum's exhibitions, featured in *The River: A history of Brisbane*, *The many lives of Moreton Bay*, *The view from here: The photographic world of Alfred Elliott 1890 - 1940* and *William Bustard: Painting with light*.

In addition to processing new acquisitions, staff continued to research artworks and objects within the collection, facilitate display requirements, administer incoming and outgoing loans and support conservation work on items within the collection.



Acquisitions

GIFTS, BEQUESTS AND PURCHASES
(artworks only)

Garnet Agnew b. 1886, d. 1951
[Old Tommy]: Gib-it Shillin, c1926
Linocut on paper
Purchased 2015

Gary Baker b. 1954
Reflections Brisbane Botanic Gardens, n.d.
Oil on board
Donated by Ellen Fanning in memory of Thomas Henry William Fanning through the Australian Government's Cultural Gift Program, 2015

William Bustard b. 1894, d. 1973
City Hall lunettes, 1927
Brisbane City Hall
Stained-glass window design
Ink and watercolour on paper
Gift of the Myles Family (Leadlights Pty Ltd), 2015

William Bustard b. 1894, d. 1973
House on the Tweed River, c1955
Watercolour on paper
Purchased 2014

William Bustard b. 1894, d. 1973
Soldiers' memorial, 1921
Ipswich RSL Memorial Hall
Stained-glass window design
Watercolour on paper
Gift of the Myles Family (Leadlights Pty Ltd), 2015

William Bustard b. 1894, d. 1973
The Shambles, 1941
Oil on canvas
Purchased 2015

William Bustard b. 1894, d. 1973
Winter Jasmine, c1935
Watercolour on paper
Purchased 2014

Edward Colclough b. 1866, d. 1950
Brisbane Creek, n.d.
Watercolour on paper
Donated by Ellen Fanning in memory of Thomas Henry William Fanning through the Australian Government's Cultural Gift Program, 2015

James Musgrave Collin b. 1907, d. 1974
Shafston House, Kangaroo Point, Brisbane, 1960s
Watercolour and ink on paper
Purchased 2015

Petrina Hicks b. 1972
Red roses, 2008
Lightjet print
Donated by Alice-Anne Boylan through the Australian Government's Cultural Gift Program, 2014

Jon Barlow Hudson b. 1945
Paradigm maquette, 1988
Stainless steel
Gift of the artist, 2014
Currently on loan to the State Library of Queensland until 2020

Hubert Jarvis b. 1882, d. 1964
April showers - Wellington Point, 1954
Watercolour on paper
Donated by Ellen Fanning in memory of Thomas Henry William Fanning through the Australian Government's Cultural Gift Program, 2015

Greg Johns b. 1953
Continuous Division 25th Anniversary edition, 2013
Corten steel
Gift in memory of Col and Jean Rasey, 2014

James E Lyle b. 1924
Story Bridge, c 1970's
Pen and ink on paper
Gift of Romuald and Maureen Denham, 2014

Euan MacLeod b. 1956
Moreton Island, 2014
Acrylic on canvas, 9 panels
Purchased 2014

Euan MacLeod b. 1956
Story Bridge from River, 2009
Acrylic on paper
Gift of the artist, 2014

Karla Marchesi b. 1984
Passage, 2014
Oil on composite board panels
Purchased, 2014

Karla Marchesi b. 1984
Thresholds, 2014
Oil on composite board panels
Gift of the artist, 2015

Jon Molvig b. 1923, d. 1970
Untitled [beach scene], c1970s
Mixed media (oil on board with sand)
Gift in memory of James L Robb, 2014

George Moore b. 1916
Summer days, 1991
Pastel on paper
Donated by Ellen Fanning in memory of Thomas Henry William Fanning through the Australian Government's Cultural Gift Program, 2015

Kerry Nobbs b. 1952
Forceful and the River, 1988
Oil on canvas
Gift of Dr William Douglas 2015

T. Bryson Robertson
The Old Mill, c1910
oil on board
Gift of Rona Arndt, 2014

Don Smith b. 1938, d. 2006
Untitled [Fern House, Brisbane Botanical Gardens], 1971
Oil on board
Gift of Noela Smith, 2015

Beverley Veasey b. 1968
Study of a Lion, Panthera Leo, 2007
Lambda print
Donated by Alice-Anne Boylan through the Australian Government's Cultural Gift Program, 2014

Collection Outgoing loans

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

Richard Randall (b. 1869, d. 1906)
Hon T J Byrnes c1898
Oil on canvas
Randall Collection, 1925
City of Brisbane
Collection, Museum of Brisbane
To Queensland Parliament until November 2016

100 artworks were displayed in Brisbane City Hall and Brisbane City Council offices

Karla Marchesi
Thresholds 2014
Oil on composite
board panels
Museum of Brisbane
Collection
Gift of the artist,
2015

Exhibitions Incoming Loans

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

David Malouf and friends
16 May 2014 – 23 November 2014
7 lenders, 24 items

The many lives of Moreton Bay
14 February 2014 – 12 October 2014
28 lenders, 236 items

Euan McLeod: Moreton Island
4 July 2014 – 12 October 2014
2 lenders, 20 items

**Costumes from the Golden Age
of Hollywood**
22 November 2014 – 24 May 2015
1 lender, 240 items including
68 garments

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

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

Works that underwent conservation

William Bustard b. 1894, d. 1973
Untitled [Coastal scene], 1972
Watercolour on paper
Purchased, 1984

William Bustard b. 1894, d. 1973
House on the Tweed River, c.1955
Watercolour on paper
Purchased, 2014

William Bustard b. 1894, d. 1973
City Hall lunettes, 1927
Brisbane City Hall
Stained-glass window design
Ink and watercolour on paper
Gift of the Myles Family (Leadlights Pty Ltd),
2015

William Bustard b. 1894, d. 1973
Soldiers' memorial, 1921
Ipswich RSL Memorial Hall
Stained-glass window design
watercolour on paper
Gift of the Myles Family (Leadlights Pty Ltd),
2015

Collection Donors

Rona Arndt
Alan Ballard
Alice-Anne Boylan
Romuald and Maureen Denham
Dr William Douglas
Ellen Fanning
Pamela Guy
Christina Heybroek
Jon Barlow Hudson
Bruce Kynaston
Margaret and Lilian McAnally
Richard McDonald
Euan Macleod
Ken Madsen
Karla Marchesi
Gail Matheson
Myles Family (Leadlights Pty Ltd)
Peter Rasey
Gordon Bruce Shelton
Mavis Smith
Noela Smith
Les Sullivan
Margaret Sullivan and Dotti Kemp
Garry Kevin and Jan Sydes
Margaret Troyhan
Turn O'the Century Antiques
Warren and Brewer Families
Benjamin Werner
Polly Whateley
Bill Winn



SUPPORT

The level of success achieved by Museum of Brisbane would not have been possible without the considerable support from our corporate partners, grant funding bodies and individual donors. In particular we wish to acknowledge Brisbane City Council and Graham Quirk, Lord Mayor of Brisbane, for their continued dedication to Museum of Brisbane in providing the community with a program of free exhibitions, events and activities.

In 2014-15 the Museum welcomed 13 new corporate partners who provided over \$500,000 in cash and in-kind support.

Special mention must go to inaugural Museum Partner Gadens Lawyers who partnered with the Museum to help bring to life *David Malouf and friends* and Audi Centre Brisbane for their generosity in supporting the award-winning *Costumes from the Golden Age of Hollywood*.

We thank our generous and loyal partners Hilton Brisbane for providing luxurious accommodation options to Museum guests, Wine & Dine'm and Excel Hire for ensuring that all events

at the Museum are of the highest quality and Atmosphere Photography for their assistance in capturing the Museum's work. The Museum also wishes to acknowledge the vital work of our Media Partners goa, Channel 9 Queensland, 612 ABC Brisbane, Queensland Rail and Avant Card in assisting in promoting the Museum.

The 2014-15 year saw the launch of Brisbane Consortium – a new corporate partnership program that seeks to strengthen the connection between the arts and corporate sectors in the City. Support from Brisbane Consortium members allows the Museum to showcase Brisbane as a world-class destination with a unique arts and cultural identity, and to ensure that exhibitions, public programs and other activities can be delivered free of charge.

The Museum was delighted to welcome Epic Pharmacy as the inaugural member of the Brisbane Consortium, alongside Brisbane Airport Corporation and Sunsuper.

Other highlights include growing a group of individual donors with 63 donors supporting the Museum's

vital work in acquiring artwork that captures the character and culture of Brisbane, conserving objects and engaging with students through free and subsidised educational resources.

Grants from funding bodies continued to enable the Museum to invest in a range of upcoming activities and public programs. In particular we secured funding from Arts Queensland to deliver a range of public programs and a publication for *Robyn Stacey: Cloud Land*; funds from the Federal Government through the office of Theresa Gambaro MP to support the development of *Facing WWI: stories of loyalty, loss and love*; and funds from Creative Partnerships Australia to assist in the development of 100% Brisbane.

We are very grateful to all our individual donors and corporate partners for their belief in our vision and support of our work. Thank you.

Sponsors and Partners

PRINCIPAL SPONSORS

David Malouf and friends

gadens

Costumes from the Golden Age of Hollywood



Audi
Centre Brisbane

The many lives of Moreton Bay

PORT of BRISBANE
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The many lives of Moreton Bay



Costumes from the Golden Age of Hollywood



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Amanda Matovic
Liz Pidgeon
Judy Pilbeam
Eileen Reilly
Win Schubert AO
Agnes Tatay
Mary Anne Weston



FINANCIAL SUMMARY

The result of Museum of Brisbane Pty Ltd for the financial year ending 30 June 2015 was a net surplus of \$207,386.

This positive result is due to **\$139,913 worth of artwork donations** to the organisation. This reflects an increased community awareness of the Museum's role in collecting and preserving artwork that document and reflects our city.

The remaining \$67,473 result can be attributed to a timing difference and plans have been made to expend funds in the 2015 financial year, to further enhance the Museum's facilities including exhibition and display equipment including lighting and projection systems.

STATEMENT OF CASH RECEIPTS AND DISBURSEMENTS

For the year ended 30 June 2015

	2015	2014
	\$	\$
Opening cash balance as at 1 July	20,840	25
Cash receipts		
Donations	26,199	11,362
Philanthropy	35,150	9,750
Interest	809	136
	62,158	21,248
Cash Disbursements		
Bank Fees	694	433
Closing cash balance as at 30 June	\$82,304	20,840

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2015

	2015	2014
	\$	\$
REVENUE	\$5,401,378	\$4,664,857
Less: expenses		
Employee benefits	2,271,920	2,191,817
Audience development expenses	1,122,533	458,054
Program (exhibition) expenses	507,622	467,700
Lease expense	684,819	743,135
Minor equipment	36,138	33,045
Consultancy expenses	40,463	16,979
Collection management	30,824	61,468
Depreciation and amortisation expense	95,540	184,184
Clock tower expenses	-	19,860
Internet and webhosting expenses	128,877	83,269
Asset contributed to BCC	-	53,493
Other expenses	275,256	321,427
TOTAL EXPENSES	5,193,992	4,634,431
Total comprehensive income	\$207,386	\$30,426

STATEMENT OF FINANCIAL POSITION

For the year ended 30 June 2015

	2015	2014
	\$	\$
CURRENT ASSETS		
Cash and cash equivalents	835,958	785,797
Receivables	18,978	11,392
Other assets	6,017	6,028
Total current assets	860,953	803,217
NON-CURRENT ASSETS		
Property, plant and equipment	1,150,637	845,766
Total non-current assets	1,150,637	845,766
Total Assets	2,011,590	1,648,983
CURRENT LIABILITIES		
Payables	220,138	50,830
Provisions	126,658	128,854
Other liabilities	30,000	60,000
Total current liabilities	376,796	239,684
NON-CURRENT LIABILITIES		
Provisions	55,627	37,518
Total non-current liabilities	55,627	37,518
Total liabilities	432,423	277,202
Net assets	1,579,167	1,371,781
EQUITY		
Share capital	1	1
Retained earnings	1,579,166	1,371,780
Total Equity	1,579,167	1,371,781



BOARD OF DIRECTORS AND STAFF



BOARD

Sallyanne Atkinson AO
(Chairman)
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Jeff Humphreys
Alison Kubler
Chris Tyquin
David Askern
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Danni Trewin
David West
Brooke White
Georgia Williams
Isobel Young

Cover:
William Bustard
*Brisbane from
Highgate Hill*
(detail) c.1940
Watercolour
Private Collection
Courtesy of Philip
Bacon Galleries

MUSEUM • OF • BRISBANE

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KING GEORGE SQUARE

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WILLIAM BUSTARD

PAINTING WITH LIGHT

19 June 2015–31 January 2016

EXHIBITION REPORT

MUSEUM
OF
BRISBANE



THANK YOU

William Bustard: Painting with light was brought to life with the generosity and effort of many individuals and organisations. The Museum thanks Hilton Hotel Brisbane and Brisbane Marketing for their valued roles as Exhibition Supporters. To our Media Partners goa, Channel 9 and 612 ABC Brisbane - thank you for your ongoing support ensuring the success of this exhibition.

We would especially like to thank all who loaned Bustard's art works, helping to make this exhibition a rich experience of a prolific artist.

Museum of Brisbane Board

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

Cover: *The Brisbane River* c1940
Watercolour on paper, Private collection,
Courtesy of Philip Bacon Galleries, Brisbane

Brisbane from Highgate Hill c1940 (detail)
Watercolour on paper, Private collection,
Courtesy of Philip Bacon Galleries, Brisbane

Exhibition Supporters



Media Partners



FAST FACTS

189,898 people visited Museum of Brisbane during the exhibition

**1 artist,
68 original works**

**2,257 students
from 78 learning institutions**

Original City Hall stained-glass window design found and now part of the Museum of Brisbane Collection

84 years since William Bustard's first solo exhibition in Brisbane

57 groups visited the Museum totalling 914 people

11 works gifted to the Museum of Brisbane Collection

FROM THE DIRECTOR

The year 2015 marked 94 years since artist William Bustard arrived in Brisbane. He moved from England with his wife Lily in 1921 and from the outset his art was influenced by his new home and his love of working with the brilliant Queensland light.

William Bustard's artwork reflects a time in Brisbane's history when the city was growing and the art scene was flourishing. An active member of the art scene in Brisbane, Bustard was a prolific maker and well respected by his students and peers.

The exhibition, *William Bustard: Painting with light*, explores his passion for art and is a tribute to the many facets of Bustard's work, including more than 100 significant paintings, stained-glass designs and cartoons, objects and personal items including his palette and brushes.

The Museum of Brisbane and City of Brisbane collections consist of more than 50 William Bustard artworks, designs and cartoons as well as photographs and ephemera. Bustard's mark on our city is evident through his presence in so many private and institution collections who have very kindly lent works for the exhibition.



Peter Denham, Director
Credit: Atmosphere Photography

The entire exhibition was marvellous. I enjoyed William Bustard's watercolour landscapes particularly.

Lynette Taylor, visitor, October 2015



William Bustard: Painting with light exhibition at Museum of Brisbane

The exhibition of Bustard's work is a wonderful example of how the Museum can use its collection to explore and celebrate our city. The Museum received a number of enquiries and artwork donations during the development and display of this exhibition. I would like to make special mention of Philip Bacon, who has not only lent a number of works, but introduced the Museum to various private collections.

An exhibition of this size always has many people in the background. My sincere thanks to Madeleine Hogan, exhibition curator, the many people who shared their memories of the artist, and those who have lent artworks for the exhibition or donated his works to the now significant holdings in the Museum's collection. The involvement of all has enabled us to show the many aspects of Bustard's work and highlight his importance to Brisbane's art history.

I look forward to welcoming you to the Museum again soon.

A handwritten signature in black ink, which appears to read "Peter Denham".

Peter Denham
Director

WILLIAM BUSTARD: PAINTING WITH LIGHT

William Bustard was an artist, illustrator, stained-glass window designer and teacher in the mid-20th century, instrumental in encouraging the creation and admiration of Brisbane art. He was influential due to his lifelong involvement with the Royal Queensland Art Society, Queensland National Art Gallery (now Queensland Art Gallery | Gallery of Modern Art) and his many successful exhibitions. His stained-glass window designs feature in cathedrals, churches and buildings across the country and are admired for their beauty and quality design. Bustard's constant fascination with the brilliant Queensland light, coupled with his traditional English art training, heavily influenced both his painting and stained-glass designs.



Brisbane townscape 1928 (detail), Oil on board, Private collection

Curator Madeleine Hogan talking to guests at the exhibition launch



EARLY LIFE

Born in 1894 in Yorkshire, England, William 'Bill' Bustard was the youngest of six children. He studied at the School of Science and Art in Scarborough near his home town in Yorkshire. From there he achieved a scholarship for the Battersea Polytechnic and Putney School of Art, London, and later studied at the Slade School of Fine Art.

In 1913 he began training with James Powell of Whitefriars, London – a notable stained-glass window company. He worked there for the next eight years and designed stained glass for cathedrals and churches across the United Kingdom, Ireland and United States of America.

During the First World War, he enlisted in the Royal Army Medical Corps and served in Greece and Italy. When the war ended, he undertook a refresher art course in Oxford then worked throughout Belgium and northern France restoring medieval stained glass that had been damaged during the war.

Bustard married Lily Whitmore in 1918 in Yorkshire before immigrating to Brisbane in 1921. Shortly after their arrival, Bustard found work in stained glass where he became captivated by working with the bright Queensland light. He and Lily settled in Brisbane and raised their daughter, Lorraine.

Visitors engaging with the exhibition



I can only say that I am captivated by the rich contrasts, beautiful skies, trees and clear light of this great land, and I am happy to say that I find countless people who respond in a similar way; and consequently derive great enjoyment from the never ending beauty of the Australian country side.

William Bustard, 1955



William Bustard (left) at the Slade School of Art, London c1915
Courtesy of National Library of Australia

A WORKING LIFE

William Bustard was, in every sense, a working artist. Shortly after his arrival in Brisbane in 1921 he was commissioned to design a stained-glass window for the Ipswich RSL Memorial Hall in memory of fallen soldiers from the First World War. It was here that he met artist Owen Maguire, and soon-after the pair began working together at the painting and decorating company, R S Exton & Co on Ann Street, in stained glass.

In 1924 he took a position at the Central Technical College at Gardens Point teaching freehand drawing, commercial drawing and perspective, and architectural rendering.

Bustard's steady career in stained-glass design and teaching was supported by commissions for tourism posters, gift cards, murals and illustrations. Some of Bustard's more notable murals remain in Tattersall's Club in Brisbane, St Brigid's Catholic Church at Rosewood and Holy Spirit Catholic Church at New Farm.

A GROWING CITY

William Bustard had to adapt to a very different lifestyle in Brisbane from that in London. Brisbane had vastly different weather and a much smaller population, though in the following years it would have major infrastructure projects including City Hall (opened 1930) and Grey Street Bridge (now William Jolly Bridge, opened 1932). The light in Brisbane fascinated Bustard and, like many European-trained artists, it took some time for him to adapt to its brilliance and glare.

Bustard took the opportunity to exhibit widely where possible. His first solo exhibition was held in 1931 at the Griffith Brothers Tea Rooms, a small café in Queen Street. It was a successful exhibition and received many positive reviews in the local papers, often referencing his depiction of the city and his skilled perception of the Queensland light.

His second major solo exhibition was at the Canberra Hotel in 1945. Unlike Bustard's first solo exhibition, the Canberra Hotel hosted many of his rural Queensland landscapes, painted during his time spent in North Queensland during the Second World War.

IN LOVING MEMORY

Throughout William Bustard's career, he worked continuously with stained glass. His work is represented in the United Kingdom, Ireland, United States of America and across every Australian state in six Cathedrals and hundreds of other locations.

His first Australian stained-glass window was at the Ipswich RSL Memorial Hall, created shortly after his arrival in 1921. The same year, he began working on commission at R S Exton & Co on Ann Street and sourced glass from Whitefriars – the studio he had worked for in London. R S Exton & Co closed in 1958, and Bustard began working for Leadlights Pty Ltd. Despite moving to the Gold Coast, he continued working for Leadlights Pty Ltd until his death in 1973.

Bustard was also commissioned for stained glass in secular buildings, including the windows in the Ann and Adelaide Street foyers of Brisbane City Hall.

William Bustard with Daphne Mayo (left) and Vida Lahey (right) at Bustard's first solo exhibition at Griffith Brothers Tea Rooms, Queen Street 1931
Courtesy John Oxley Library, State Library of Queensland





EXHIBITION CONTRIBUTORS

William Bustard: Painting with light was created with the support of many individuals, companies and organisations. Museum of Brisbane sincerely thanks everybody for their generosity and effort.

Curator: Madeleine Hogan

Individuals:

Philip Bacon
Michael Brown
Dianne Byrne
Jennifer and Graeme Cary
Glenn Cooke
Oliver Cowley
John Hewson
John Hook
Christina and Russell Ives
Kevin Lambkin
Angelina Martinez
Richard McDonald
Warren and Judy Myles

Betty and Deborah Newell
Caroline O'Rourke
Owen and Kaye Ronalds
Ross Searle
Adjunct Professor Joan Sheldon AM
Shane Sondergeld
John Swanson
Simon Target
Joan and Keith Tweedale
Carl Warner

Organisations:

AGM Services Pty Ltd
All Saints Anglican Church
Australian War Memorial
Chermside-Kedron
Community Church
Gold Coast City Gallery
Griffith University Art Gallery
Holy Spirit Catholic Church
Ipswich Art Gallery
ISPT
National Gallery of Australia
National Library of Australia
Philip Bacon Galleries
Queensland Art Gallery |
Gallery of Modern Art
QUT Art Museum
Rockhampton Art Gallery
Royal Queensland Art Society
St Andrew's Uniting Church
St Augustine's Anglican Church

St John's Anglican Cathedral
St Stephen's Catholic Cathedral
St Thomas' Anglican Church
State Library of Queensland
Suburban Glass and Leadlights
Tattersall's Club
The Moreton Club
The University of Queensland
Art Museum

Currumbin Rock c1955 (detail)
Watercolour on paper, City of Brisbane Collection,
Museum of Brisbane

PUBLIC PROGRAMS

Public programs for *William Bustard: Painting with light* included a mix of artistic workshops, rare heritage tours and children’s workshops.

To showcase Bustard’s prolific stained-glass window career, the Museum conducted walking tours of Brisbane city’s most beautiful churches visiting St Johns Cathedral, Cathedral of St Stephen, All Saints Wickham Terrace and Saint Andrew’s Uniting Church. These tours were a fantastic opportunity to extend our reach beyond the Museum walls and explore the city we celebrate. The tours were extremely popular with many extra tours scheduled to accommodate demand.



Above: *Painting with light:*
Stained-glass walking tour

Right: *Playing with light:*
Stained-glass window workshop
for children

We found this guided walking tour enlightening and educational. Our guide, Brian Ogden, was knowledgeable, interesting, enthusiastic and professional. We felt privileged to have grasped this rare opportunity to go on this walking tour to view some of Bustard’s stained-glass windows in the city’s churches. We intend to revisit these churches on our own and to spend more time in each of them.

Visitor, September 2015



En plein air watercolour workshop

Adults were able to enjoy exploring Bustard's other loves with our *en plein air* watercolour and illustration workshops with Maria Field and Penelope Bell. Again utilising our iconic location, participants were able to enjoy painting Brisbane City Hall from the surrounds of King George Square.

Public art curator and consultant Renai Grace, curator Simone Oriti and artists, Simon Degroot and Judy Watson delved into the complexities and evolution of public art today with a panel discussion held in our Dome lounge.

Children also joined in the fun by exploring the light that captivated William Bustard, making their very own imitation stained-glass window.



Panel discussion, *Public art: Then and now* held in the Dome lounge



PUBLIC PROGRAM SUMMARY

Name of Event	Type	Date	Venue	Special Guests	Attendance
Painting with light: Stained-glass walking tour	Offsite tour	4/07/2015	Various	Madeleine Hogan and Brian Ogden	26
<i>En Plein Air</i> watercolour workshop	Workshop	12/07/2015	Theatrette and King George Square	Maria Field	12
Tour with the Director	Exhibition tour	8/08/2015	Gallery 2	Peter Denham	39
Painting with light: Stained-glass walking tour	Offsite tour	26/08/2015	Various	Brian Ogden	28
Public Art: Then and Now	Panel discussion	30/08/2015	Dome Lounge	Renai Grace, Simone Oriti, Simon Degroot, Judy Watson	55
Playing the light: Music in the gallery	Gallery activation	1/09/2015	Gallery 2	Molly Collier-O'Boyle and Sunkyoung Kim	n/a
Painting with light: Stained-glass walking tour	Offsite tour	16/09/2015	Various	Brian Ogden	28
Illustration workshop	Workshop	26/09/2015	Theatrette	Penelope Bell	20
Painting with light: Stained-glass walking tour	Offsite tour	10/10/2015	Various	Brian Ogden	23
Painting with light: Stained-glass walking tour	Offsite tour	21/10/2015	Various	Brian Ogden	24
Painting with light: Stained-glass walking tour	Offsite tour	28/10/2015	Various	Brian Ogden	28
<i>En Plein Air</i> watercolour workshop	Workshop	9/01/2016	Theatrette and King George Square	Maria Field	13
Playing with light: Stained-glass window workshop	Children's workshop	11/01/2016-15/01/2016	Theatrette		276
Tour with the Director	Exhibition tour	14/01/2016	Gallery 1	Peter Denham	35
Daily highlights tour	Museum tour	Daily	Museum of Brisbane	Customer Service Officer	553

MARKETING AND PUBLICITY

A creative, engaging and multi-channel marketing campaign created a buzz for the exhibition, saw strong attendance numbers across all public programs and achieved high visibility for its partners.

MEDIA PARTNERSHIPS

goa

As part of a continuing, successful partnership with goa, advertising for *William Bustard: Painting with light* was featured on digital billboards across the goa network, including seven key high-traffic locations. Daily visitor reports and surveys during the exhibition period revealed that the billboards were a key driver for Museum visits, particularly during the closing campaign.

612 ABC

The Museum's partnership with 612 ABC Brisbane once again proved invaluable to growing and maintaining the exhibition's profile and relevance. Regular coverage and promotions aired throughout the life of the exhibition not just on radio, but also on the 612 ABC website and social media sites.



MEDIA HIGHLIGHTS

William Bustard: Painting with light received strong media interest across television, print, radio and online outlets.

Media highlights included:

- Channel 7 media walkthrough
- Full page feature in *Canvas*, *The Courier-Mail*
- Full page feature in *Brisbane News*
- 612 ABC Brisbane feature (syndicated online)

A total of 43 media pieces were generated across the campaign period, valued at a combined advertising space rate of \$164,965 and reaching an estimated 2,855,144 people.

ADVERTISING

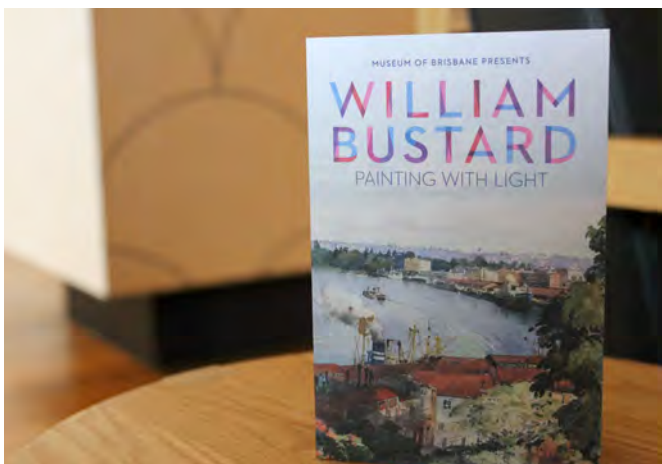
Outdoor signage

Digital signage was placed in key foot-traffic areas in the Brisbane CBD at King George Square and Adelaide Street, adjacent to one of the busiest bus transfer stations in the city. A print advertisement was also added to a long-term display for Museum of Brisbane in the Queen Street Mall Visitor Information Centre, thereby capturing tourists and day-trippers visiting the city.

In partnership with Queensland Rail, banners and digital signage were also placed at Central, Roma Street and South Brisbane stations with prime positioning for the thousands of commuters that pass through every day.

Wonderful. I really enjoyed all the exhibits especially the William Bustard section.

Anthony Phillips, visitor, December 2015



Top right: Guests enjoying the launch of the exhibition
Above: Exhibition promotional brochure

Print advertising

Key spots were secured in the *Courier Mail*, *U on Sunday* and *Canvas* lift out for print advertisements that formed a core part of the opening and closing campaigns.

DIGITAL

Digital audiences were engaged across a variety of platforms including email, Facebook, Instagram, Twitter, and the Museum blog. The *Painting with light* social media campaign was particularly successful, as Instagram followers grew by 42% over the exhibition period.

A targeted eDM coinciding with the exhibition's launch was sent to over 9,000 subscribers, which was followed-up with the Museum's monthly enews featuring highlight public programs and stories behind *Painting with light*.

During the life of the exhibition there were 227,082 visits to the Museum website.



DISTRIBUTION

To support outdoor and mass media channels the Museum produced 38,000 postcards featuring exhibition details and highlight public programs. These were distributed to targeted inner-city cafes, bars, educational centres, cultural venues, libraries, tourist information centres, shops, corporate partners and were available within the Museum.

MERCHANDISE

A diverse merchandise range using a selection of images of Bustard's watercolour works and a beautiful catalogue were developed exclusively for the Museum shop. The range was enormously successful, with both the catalogue and tea towels requiring reprints mid-way through the exhibition and most items sold out.

The exhibition catalogue featured full-page images of William Bustard's watercolours, stained-glass window designs and oil paintings. It included the Chairman's message by Sallyanne Atkinson AO, foreword by Museum Director, Peter Denham and accompanying essay by exhibition curator Madeleine Hogan. The catalogue also featured an in-depth art focus on key collection work by William Bustard *Brisbane 1828-1928*.

Above: Outdoor signage display, King George Square
Left: A range of merchandise items were developed for the Museum shop, featuring artworks from the exhibition



MUSEUM
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BRISBANE

