

ABBHEY MUSEUM OF ART AND ARCHAEOLOGY

ANNUAL REPORT 2019



Abbey Museum of Art & Archaeology - Caboolture, QLD
2019



Abbey Folk Park - New Barnet, England
1937

PROFILE

DESCRIPTION

The Abbey Museum of Art and Archaeology was opened in June 1986 and is one of Australia's premier collections of international fine arts and antiquities. Its collections cover the history of humankind in Europe from the Stone Age through to the Industrial Revolution. The Museum also has displays from the Classic and Ancient Worlds including Egypt, Mesopotamia, Israel and the Asian countries India, Burma, China and Japan.

The Museum has developed a broad suite of public activities which include education programs and events. The most significant event is the Museum's major fundraiser, the Abbey Medieval Festival held annually in July.

OUR LOCATION

The Abbey Museum is located at
1 – 63 The Abbey Place
Caboolture, Qld 4510

STATEMENT OF VISION

Enriching people's lives through the stories created from our collection.

OPENING HOURS AND ADMISSION

The Abbey Museum is open Monday to Saturday from 10 am to 4 pm.

The Museum is closed Good Friday, Christmas Day, Boxing Day and the morning of Anzac Day.

Admission to the Abbey Museum is:

Adults	\$12.00
Concessions	\$8.50
Children	\$7.00
Family (1Ad/4Ch)	\$19.80
Family (2Ad/4Ch)	\$25.00
Groups (min of 15 p)	\$7.00

The Museum also charges for education programs and speciality events.

CONTACT

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A MESSAGE FROM THE CHAIRMAN



Over the last twelve months, the world has seen its fair share of ups and downs and the Abbey Museum has been no different.

Last year saw positive milestones set by the Abbey Medieval Festival and social media engagement. Marking its 30th year with blockbuster crowds, the Festival results were due primarily to the tireless and determined work of the new Festival Manager, Michelle Hanton and the enthusiasm and creativity of the also new Marketing Manager, Michael Guarino. Furthermore in the 'record breaking' category were the goals achieved with the amount of website, Facebook and Instagram traffic. Michael 'G' did a terrific job at turning our Museum from the 'best kept secret' into a regionally recognised brand!

Successful leadership wasn't the only credit our CEO should be recognised for in the past year. Edith was the honored recipient of the 'Centenary Medal'. What a great acknowledgement by the Royal Historical Society of Queensland for service to the discipline of history with particular reference to the research, preservation and promotion of Queensland history!

Our first foray into a partnership to construct a Heritage Trail & Park preserving the remnants of a 160 year old homestead and farm is almost at its conclusion. We learned some valuable lessons along the way and we are delighted with the outcome. We look forward to a long term, lasting partnership with North Harbour Pty Ltd as they continue to grow and support the Abbey Museum.

The Festival, as well as all of the other successfully executed events in 2019, could not

have been achieved without the tireless efforts of the entire staff and volunteers who generously donated their time. All who worked on last year's events are to be congratulated for their hard work and dedication in making everything come together.

Immediately following the 2019 Medieval Festival, Museum staff were busily working on a project to create a short film telling the history of the Museum from its beginnings in England. The video was launched on 26th October and the special event culminated in a spectacular photo of attendees recreating a scene from Wards' Folk Park. Participants stood or sat in front of a Maypole, some wearing Regency-style bonnets, replicating the old black and white image from the 1930s. (See cover of report). This very successful event resulted in a surge in media coverage for the Museum and the 2020 Festival.

Then on Friday 31 January 2020 an engaging launch event was held for this year's Festival, Abbey 2020. The new artwork attracted wide interest and the Abbey was positioned to attract another record number of visitors and excel in all categories of Museum engagement. The first month of ticket sales saw record numbers of early online purchases for the Festival.

Unfortunately, COVID-19 hit, bringing everything to a grinding halt.

In March 2020 a very difficult decision was made to cancel the Abbey Medieval Festival, upcoming school programs, other planned events and future presentations. While the decision was appreciated by all concerned, and in fact many donated their pre-purchased tickets, the result significantly impacted the finances of the Museum. On the back of the previous year's success and government support for employment in small organisations

we are hopeful the Abbey will be able to weather the storm.

Businesses around the world have had to think of new ways of working and the Abbey Museum is no different. Not one to sit on her laurels, Edith immediately rallied the Board, and all concerned to explore alternate revenue streams. Several ideas were floated, and all hands were on deck to immediately form a strategy for the new digital future.

They say the best time for change is when there is a paradigm shift within an organisation. Well, who could predict COVID-19 giving the Museum a chance for immense change?

Several online ideas will be tested over the coming months and if they are anything like the first test in April 2020 – a presentation which attracted 400% more attendees than normal - we should be in a good place by the time restrictions are over.

At the time of writing this, the Premier, Anastacia Palaszczuk announced in the coming week starting May 1st, restrictions will start to be lifted. I am personally more optimistic about the future of the Abbey Museum than ever before! The gradual return to ‘normal’ will start by easing restrictions. Those restrictions will start with the allowing of travel to small, local businesses within a 50K radius of Brisbane. A demand for things for people to do within their local communities will be first and foremost for people desperate to get out of their self-quarantined homes. Our short-term plans for a multi-pronged approach to online business, combined with a new website and the new publication of the Abbey Stained Glass Catalogue painstakingly researched and authored by Senior Curator Michael Strong will most certainly help get us back on track. Moreover, the demand for visiting unique destinations will most likely be at an all-time high.



Museum Board 2019 (back L-R) Michael Strong, Geoff Ginn, Robert Pitt, Br Edward Strong, (front L-R) Paul Garcia, Sr Veronica, Ann Baillie, Edith Cuffe

I would like to end by thanking the Board, staff and volunteers of the Abbey Museum for their support, understanding and their un-wavering commitment to honesty and integrity. It's my honour and privilege to serve the Board and support this World Class Museum of Art and Archaeology!

Sincerely,
Paul Garcia

DIRECTOR'S REPORT



For the Abbey Museum 2019 began as a year of change. Our new Medieval Festival Event Manager, Michelle Hanton, who had joined the team late in 2018 was finding her feet and busily preparing a bumper event to celebrate our 30th anniversary. Damien Fegan, our long term Education Manager resigned and Mel DeRegt took on that important role. Damien's immense historical knowledge, especially on all things medieval, and his flair in presenting and sharing that knowledge will be sorely missed. Michael Guarino joined the staff in May as our new Marketing Manager. Michael hit the ground running bringing a fresh and exciting new energy and approach to our Medieval Festival marketing campaign, and the results spoke for themselves. Miriam Cuffe, my PA and Administration Manager, went on maternity leave and we now have a new member to the Abbey team; although baby Oscar is only one year old, he is already in museum training. Train them young, I say!

A big focus during the first half of the year was preparing for the 30th Abbey Medieval Festival. To mark the occasion a special Abbey 2019 launch was held where I had the opportunity to reflect on the 31 years since it all began. My talk was supported with a PowerPoint presentation featuring all the flyers used to promote the Medieval Tournament since its genesis. From its humble beginnings as a half day event, where 30 reenactors from the Society for Creative Anachronism put on a fighting demonstration for the 300 patrons that attended, our Festival has grown. At that stage I was not heavily involved, but I do remember that it was a blustery cold August day and the wind that blasted its way across

that Abbey Church lawn cut through even the thickest of jackets.

Growing slowly and steadily the Festival has seen many changes. Some were successful, like the banquets which have become a regular part of the event, and others not so much and have been assigned to the archives. One such event was the masque ball that was held on the Saturday evening of the Festival. While reasonably popular it was ultimately not financially viable and so it was put on the shelf, gone but not forgotten and may still one day be resurrected if all the stars align.

By 2009 the Festival had outgrown the St Michael's College grounds where it had been held since 1991. In 2010 it was held on Abbeystowe; a specially allocated area that was to become the permanent site to see the development of the Festival into the future.

The growth of the Festival has taken a considerable amount of time and energy over the last 30 years. This has been, at times, to the detriment of the Museum collections that were left in abeyance as focus was on raising the necessary funds needed to fulfil the Museum's vision and mission. We have now reached a stage where there is a much better balance in all that we do and the result of our hard work is benefitting the collections and other aspects of the Museum. The installation of solar panels and LED lighting this year is a major step in making the Museum more sustainable and creating a better environment for the artefacts on display. This project was funded with monies raised at this year's Festival.

This year the Museum has been successful with a number of grants that are specially focused around the collection.

We received funding from the Copland Foundation which allowed for the conservation of a 16th century panel depicting the heraldry of house of Aragon.

With support of the Regional Arts Development Fund (RADF) we were able to produce a video that tells the history of the Museum's collection from its beginnings at the Abbey Folk Park in New Barnet, UK to its journey via Ceylon and Cyprus to Australia, until its re-emergence as the Abbey Museum we know today.

As you may be aware only about one fifth of the Museum collection is on display with the remainder currently in storage. When looking after a Museum collection, artefact storage is extremely important. Most of our objects are either stored in BAC storage cabinets or in plastic containers in cupboards. A successful application to the Community Heritage Fund enabled us to rehouse to industry standard a significant portion of our collection. This is an ongoing project.

A surprising success was with a grant from the Gordon Darling Foundation. This funding was for the publishing of a catalogue on the historical Stained Glass collection. We had been led to believe it would be very unlikely that our application would be successful as

traditionally the Gordon Darling Foundation did not fund catalogues on historical art works. We are incredibly thankful that the Gordon Darling Foundation saw merit in our project as the publication of our stained glass collection was a priority in our strategic planning.

We were also very fortunate to receive a three year funding grant from Tourism and Events Queensland (TEQ) for the Medieval Festival. With this funding we were able to make our 30th anniversary an event to remember.

Another important event in 2019 was the opening of the Moray Fields Heritage Park. This project was a partnership between North Harbour Pty Ltd and the Abbey Museum and funded by the Federal Government. While the project is not quite complete, with an ASSI (Australian South Sea Islanders) gathering place and fishing pontoon still to be installed, it is now officially open to the public.

Overall it was a very busy year with our general visitors, school students and public program numbers up on the previous year. I would like to acknowledge and thank my dedicated staff and all our wonderful volunteers who have contributed so much to the success of the Museum.

Edith

STRATEGIC DIRECTION

1. DISPLAY, PRESERVE AND ACQUIRE ARTEFACTS RELEVANT TO ART AND CULTURE AND THE HUMAN STORY

- Maintain dynamic and quality displays
- Develop an ongoing conservation program to maintain the collections, particularly the Stained Glass and Art Collections
- Acquire artefacts that support the collection's focus within the terms of the Collection Policy

2. MAINTAIN HIGH CURATORIAL STANDARDS OF DOCUMENTATION AND RESEARCH OF THE COLLECTION

- Maintain current Collection Policy
- Maintain Digital Collection Register
- Document and Research Collection

3. PUBLISH COLLECTION CATALOGUES AND ASSOCIATED BOOKLETS USING PRINT AND DIGITAL MEDIA

- Publish catalogues of aspects of the Museum collection
- Provide digital media access to collection

4. PRESENT A RANGE OF QUALITY PROGRAMS FOR STUDENT AND ADULT GROUPS

- Provide an effective and dynamic range of quality education programs for primary and secondary schools
- Provide quality resources to support education programs
- Increase annual number of schools using the Museum programs
- Offer an effective and dynamic range of quality programs for adult groups

5. HOST A SERIES OF EVENTS TO PROMOTE HISTORY AND RAISE FUNDS FOR THE MUSEUM

- Hold annual Abbey Medieval Festival
- Program Temporary Exhibitions
- Hold special events and activity days
- Offer an active program of talks and events hosted by the Abbey Museum Friends

6. MAINTAIN A VIBRANT STAFF PROGRAM OFFERING TRAINING / UP SKILLING AND REWARDING OPPORTUNITIES

- Employ a well-trained and happy, confident staff supporting Museum programs and activities
- Provide staff with the necessary equipment, supplies, and training needed to do their jobs effectively and efficiently

7. DEVELOP EFFECTIVE ADMINISTRATIVE PROCESSES

- Build a professional, skilled, confident and responsible staff
- Maintain an effective accounting process and annual audited report
- Produce annual operational plan
- Maintain administrative processes to ensure legal, charity and DGR status

8. OBTAIN ADEQUATE FUNDING TO MAINTAIN AND DEVELOP THE MUSEUM AND ITS PROGRAMS

- Achieve surplus in annual income results
- Increase merchandise sales in Museum shop
- Increase annual sponsorships and donations
- Acquire grants for specific projects

9. MAINTAIN AN ACHIEVABLE AND SUCCESSFUL MARKETING PLAN

- Adhere to Marketing Plan
- Increase coverage of the Museum and its activities in the media
- Increase website visitation and maintain website
- Review the Museum's current markets and ensure evaluation procedures are incorporated into Museum processes and mechanisms
- Use internet and social media to increase awareness and engagement with Museum programs, events and fundraising

10. DYNAMIC, AWARD WINNING MUSEUM IN AN ATTRACTIVE AND SAFE MUSEUM ENVIRONMENT

- Put in place policies and procedures to eliminate risks to staff and clients
- Construct building extensions including an art gallery, temporary display gallery, storage facilities etc.
- Maintain Museum buildings and surrounds to a professional level
- Maintain facilities and equipment

STRATEGIC DIRECTION - the COLLECTIONS

There are three strategic goals that relate to Collection Management. They are:

1. *Display, preserve and acquire artefacts relevant to art and culture and the human story*
2. *Maintain high curatorial standards of documentation and research of the collection*
3. *Publish collection catalogues and associated booklets using print and digital media*

The Collection Management Team had another busy year as they continued to catalogue, research, document, photograph and curate artefacts from the collection. Our Senior Curator, Michael Strong, and Registrar, Jan Nargar, headed up an eager team of volunteers who spent most Saturdays working at the Museum.

Goal 1: Display, preserve and acquire artefacts relevant to art and culture and the human story

DISPLAY:

Updating and refreshing the display cases in the Museum is an important annual goal for our Collection team.

Last year saw the transformation of a small group of Mesoamerican clay figurine heads into a new and exciting display which stretches the boundaries of our American Pre-Columbian case from Mexico to Ecuador and Peru. The display now includes three lovely effigy vessels, featuring a monkey, a dancing bird and a sleepy coati made by the skilful Moche potters in pre-Inca times, and a cassava (a root vegetable similar to sweet potato) grater in the form of a caiman (pictured below). The display was installed by our Display Technician, Linc Morse in late January.



The Roman cases were cleaned and the artefacts reinstalled with additional objects. The ongoing project to update all artefact labels in displays is nearing completion. Of the 34 displays in the Museum only four remain to have their labels reprinted and updated.

PRESERVE

It was another very busy year for our stained glass conservators, Gerry Cummins and Jill Stehn, conserving three new panels and commencing work on the fourth. Like the conservation in 2018 of the window of Balthazar from an Adoration of the Magi panel, the first two windows conserved this year proved challenging to our conservators.

The small panels of the Musketeer and a female saint, identified by John Ward as St Rosalia, had previously been restored at the University of Canberra many years ago, using conservation techniques that have been superseded and glues that are no longer considered acceptable. The removal of the epoxy glue was particularly challenging; the ancient glass was paper-thin and enormous care had to be taken to ensure the glass was not damaged further.

It was not the only challenge facing our conservators. Matching the colours of the glass paint used proved very difficult. To quote Cummins and Stehn, "It's now time to take the

plunge and start applying the stains and enamels with our fingers crossed. Of course, we will fire on the same tray, in the same kiln and at the same temperature as our test samples, but that's no guarantee that they will come out the same colours as our samples. The original firings would also have had variations – stains coming out more lemon or more orange than anticipated, the blues more cobalt or Prussian than intended and the red more scarlet or crimson. That didn't matter to them! It's trying to match what was happening then that's so important to us".

The image of the Musketeer cuts a very dashing figure in his voluminous blue britches and plumed hat, standing on a balustrade with a castle rearing up behind him. When investigating how the original stained glass makers made the bright blue glass, Gerry Cummins noted, "something went wrong with their firing of the Musketeer's blue enamel, which seems to have dissolved the un-fired under layer of brown paint and blended the two together, which is impossible to reproduce."

Despite these challenges, the two completed panels were returned on 7th March.

There were great celebrations at the Abbey Museum earlier this year when we received notification from the Copland Foundation that we had been successful in a grant application of \$11,500 for the conservation of a major panel of a heraldic coat of arms with two supporters. We now know that this panel, depicting the Arms of Aragon, came from Antwerp and was part of a consignment of glass from Herckenrode and Flanders intended for Lichfield Cathedral. However, during the restoration by C.E. Kempe, this very significant panel was omitted for some reason and was later acquired by Rev JSM Ward for the Folk Park.

The panel was in very bad condition as a result of having been plundered during the 1970s to provide infills for more complete windows during the extensions to the Abbey Church. Today, under modern restoration and conservation practice, we regard this pillaging as inconceivable, especially as a very good black and white image exists of the complete original panel in the Abbey Folk Park that would have assisted with restoration of any missing areas.

Fortunately enough had survived to allow the two supporters, adolescents in a classical Roman armour outfit, to be sympathetically restored.

The conservators commented that aesthetically every possible glazing technique had been used to allow the shield to become the most prominent feature. The lozenge shaped shield, usually carried by a woman, is placed under a dull olive green Renaissance arch, its dark tones subdue the light thus highlighting the shield. The royal crown of Aragon is a mid to dark amber, so as not to compete with the yellow stripes (known as *pales* in heraldry) in the Coat of Arms. The painted and stained figures supporting the Coat of Arms are painted on opaque glass again to reduce the light around the shield. By comparison, the red and yellow glass of the Arms is made by the pot-metal technique which means it is solid coloured or flashed glass with no paint at all. The red and yellow bars of the Kingdom of Aragon were incorporated into the united kingdom of Spain at the time of Ferdinand and Isabella, famous for having supported Christopher Columbus on his voyage to the Americas.



Figure 1: Conservator, Gerry Cummins with completed panel

Gerry Cummins and Jill Stehn completed the work on the Aragon Coat of Arms window on Monday 17 June. The difference between the damaged panel of fragments that had left the Museum and the amazing work that was returned to the Museum is truly astounding. It is always a celebration for the Museum to see our more damaged stained glass panels restored to their former glory.

The next panel conserved was that of a shield with an engrailed cross said to be of the family of Mohun which was returned to the Museum in early January 2020.

Unfortunately the long standing working relationship between the Museum and the conservators started to deteriorate in mid-November and came to a challenging end in December due to unresolvable issues over process and procedural difference. All remaining stained glass fragments were taken

from the studio and returned to the Abbey Museum reserve collection storage.

In 2019, four other objects underwent conservation at the Conservation unit at Melbourne University, including three cuneiform tablets and a ceramic Roman plaque of Apollo which was suffering from salt accretions. These were returned to the Museum in late January 2020.

ACQUIRE

In 2019, seven new objects came into the collection. These include a medieval gilt mount decorated with a peacock; a splendid 17th century coat of mail from the Deccan in India; three Aboriginal stone axes from NSW donated by Mr Bill Lacey from Marlborough; a dichalkon (coin) of Ptolemy III and a Scottish Rite double-headed eagle Masonic insignia.



Figure 2: Medieval gilt mount decorated with a peacock

These new artefacts have been photographed and are undergoing research before they can go on display.

Goal 2: Maintain high curatorial standards of documentation and research of the collection

COLLECTION MANAGEMENT AND RESEARCH

A successful grant through the Community Heritage Fund allowed the rehousing of over 430 artefacts in the Museum's BAC high density storage cabinets into archival storage trays which are nested inside larger boxes. Each object fits securely in a stable, sterile foam, ensuring our artefacts are housed

according to museum industry standards. The project is being undertaken by the Museum's Display Technician, Lincoln Morse. It may take another year or two but the rehousing of all the objects in the Museum's reserve collection is an important part of our collection management strategy.



Figure 3: Japanese tsuba stored to industry standards

In May, Mary Kisler, Senior Curator of the Mackelvie Collection of International Art at the Auckland Art Gallery visited the Abbey Museum to view our art collection. The Museum has a remarkable collection of Old Master paintings that were collected in England by Rev. JSM Ward. These paintings were on display at the Queensland Art Gallery for a number of years after having been conserved. As you may be aware from television shows such as “Fake or Fortune”, the authorship and provenance of early works of art are notoriously hard to identify and an immense amount of research is required to



Figure 4: Mary Kisler inspects the Abbey Museum art collection

attribute provenance. It is a goal of the Museum to identify and province all our artworks and so on the recommendation of Chris Saines, Director of the Queensland Art

Gallery, Michael Strong, our Senior Curator, contacted Mary Kisler which led to her visit in May. She was very impressed with a number of the paintings and has offered to assist us where she can in identifying the artists.

Senior Curator, Michael Strong, continued with a project which commenced in 2013 of photographing the entire collection in colour for the first time. To the end of December only 294 of the 4770 registered objects in the collection remain to be photographed. Although the goal was to have this complete by the end of the year, it did not happen as Michael had to divide his time between this project and writing the stained glass catalogue. It is anticipated that this project will be completed early 2020.



Figure 5: Simon Musgrave photographing the Guardian Angel painting after Poussin

As part of this project, Michael Strong and Abbey Museum volunteer photographer, Simon Musgrave, worked together to photograph some of the Old Master paintings. Many of the artworks have a high gloss from restoration varnishes and Simon’s photographic ingenuity and skill were tested on several occasions. The Museum was successful in receiving a grant for a photographic light tent equipped with LEDs and this has made the process a little easier.

In 2019, Museum volunteer, Jo Carey-Bradshaw, continued working her way through the colossal task of registering the postcards in the collection. Jo spent three days at the Museum over the Christmas break working on the project. She has now completed 2250 postcards of an estimated 7,000.

The Collection Management Team continues to research and record information about the

objects in the collection. To date comprehensive information has been recorded for 30% of the objects. The research undertaken continues to make surprising discoveries which help us to tell better stories about our objects.

Goal 3: Publish collection catalogues and associated booklets using print and digital media

COLLECTION OUTREACH

In October 2019, the Museum's Senior Curator, Michael Strong, commenced work on the catalogue of the Abbey Museum's stained glass collection. Supported by the work of Geoff Down who has been working on researching the stained glass for a number of years, Michael has sought assistance from a number of stained glass experts and researchers from England, Germany, Belgium and the USA to establish provenance and authorship of many of the panels.

It is anticipated the catalogue will be published towards the middle of 2020.

In 2019, 13 articles on objects in the collection were published to the website as blogs, or in *Tabula*, the Museum's e-newsletter and in *Lindisfarne*, the Abbey Museum Friends annual magazine. They were written by Jan Hietzke of the Collection Management team, and Museum staff Edith Cuffe, Michael Strong, Megan-Anne Somerset and Caroline Morrissey.

- Regency Treasures at the Abbey Museum
- Interview with a Curator
- Symbols in Art: Clues and Problems
- Ancient America Comes to Life



- The Story of a Clockmaker
- Buy an Oxbang of Land: Manuscript reveals old land measurements
- Stained Glass Studio: Where the Magic Happens
- A World Icon at the Abbey: Hokusai
- Abbey Roman Flask – still in one piece after 2000 years

Lindisfarne

- New to the Collection
- Interview with a Museum Curator
- Baroque Religious and ceremonial artefacts
- Stained glass conservation project – an update

STRATEGIC DIRECTION - PUBLIC PROGRAMS

Two strategic goals specifically relate to the Museum’s public programs. They are:

4. Present a range of quality programs for student and adult groups

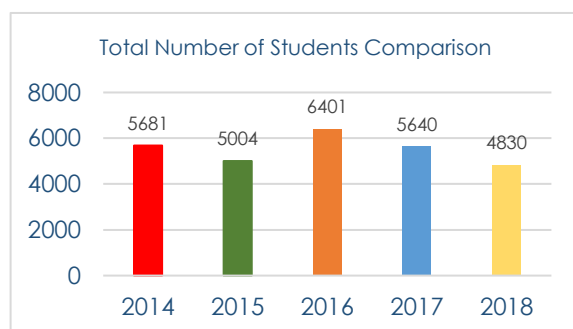
5. Host a series of events to promote history and raise funds for the Museum

Education Programs

2019 saw a positive increase in student numbers participating in the Abbey Museum’s education programs. To the end of the year 5794 students visited the Museum – this is up 964 on the previous year. There was an increase across all programs, except for the senior archaeological dig program which again saw a decrease of 86. The Aboriginal Heritage Trail program had a small increase of 37 students.

	2016	2017	2018	2019
Museum & Knights	2168	1845	1070	1182
Junior dig	2949	2855	1763	2354
Senior dig	1014	618	631	545
Heritage trail	270	322	269	306
Incursion			1097	1532
Total	6401	5640	4830	5919

Table 1: Yearly Comparison of Students participating in Museum programs



The increase in the junior archaeological dig numbers (591) was partly due to the raising of maximum student numbers (the education team having developed a process for catering for larger numbers while still providing positive and engaging education).

Incursions to schools, rather than students visiting the Museum, are gaining in popularity. The impact on the school teaching timetable caused by taking students on an excursion is considered by some schools as too great an interruption and teachers are required to demonstrate benefits that cannot be achieved in the classroom. Rather than lose these schools the Museum now offers two incursion programs – Medieval and Egyptian mummification.

Medieval incursions were run by contractor, Justin Webb with assistance from our education staff. Medieval games were a new addition to this program, which students seemed to enjoy and teachers appreciated this added experience.

Senior archaeological dig decrease is partly due to the decline in the number of students choosing to study Ancient History in their senior years. Most schools will not run Ancient History if there are not enough students in the class.

Our education programs have benefited greatly this year with the engagement of our new Education Manager, Melanie DeRegt. Mel is a trained teacher and her understanding of the needs of teachers and the opportunities within the curriculum that align with the Museum collection has been invaluable. She has worked on upgrading our resources and exploring potential programs. In the past our focus has primarily been on history students, we now recognise the potential for engagement with students from other areas of

study including art, science, English and geography.



Figure 6: Volunteer Education Officer, Ben Gregory, assisting students in the dig.

The feedback from teachers who brought students to participate in our programs continues to be excellent. Comments include:

I have great memories of my own high school excursion here for a Medieval Europe program. So it's nice to see the programs are still so engaging. It will help keep the students interested in studying History in the future.

Forest Lake SHS

Instructions were clear, helpful staff during the dig. Mummification workshop was also hands on. Students enjoy being involved and actively participating in their learning.

Loreto College – Coorpooroo

I thought the staff presented well - they knew their material, had a friendly manner and engaged the children well.

Nambour Christian College

A really effective, hands-on program, well styled to the age of the year 7 audience. Thanks so much for your preparation.

Matthew Flinders College

An excellent facility with good, knowledgeable presenters. I always enjoy the day.

Deception Bay SHS

	2018		2019	
	No of Schools	No of Students	No of Schools	No of Students
STUDENTS-MUS & KNIGHTS	17	1421	18	1182
ARCHAEOLOGICAL DIGS	89	2300	85	2881
STUDENTS - TRAIL	9	269	7	306
INCURSION	9	840	10	1414

Table 2: Yearly comparison of numbers of students and schools

	2018	2019	Difference
STUDENTS-MUS & KNIGHTS	1421	1182	↓239
ARCHAEOLOGICAL DIGS	2300	2881	↑581
STUDENTS - TRAIL	269	306	↑37
INCURSION	840	1414	↑574
TOTAL	4830	5783	↑953

Table 3: Student Attendance Differences 2018/2019



Small Events and School Holiday Programs

Excluding the Medieval Festival and Abbey Museum Friends' events, the Museum hosted 8 events this year. They were:

- Kids Dig It! Stone Age Family fun
- Kids Dig It! Roman Family Fun
- Kids Dig It! Medieval Family Fun
- Kids Dig It! Archaeology Family Fun
- Picnic At Pemberley
- Abbey Museum Open Day & Christmas Markets
- Kids Dig It! Squire Academy
- Kids Dig It! Archaeological Antics



KIDS DIG IT! STONE AGE FAMILY FUN



The January School Holiday Program, *Stone Age Family Fun* was held from Monday 14th – Friday 18th January.

An additional week was offered to OSHC Groups (Outside School Hours Care) from 21st – 25th January. A total of 649 parents and children attended, this was an increase of 147 on the number from the Viking themed event held in the previous January, 2018.

Although the visitor numbers are once again increasing for our January kids program, there are a number of challenges of hosting a program of primarily outdoor activities at this time of year. The increasing heat of summer and the often inclement weather invariably impacts on the enjoyment not only of the attendees, but also the staff and volunteers on which we rely.

Activities offered during our Stone Age Family Fun week included:

- A Treasure hunt
- Colouring-in
- Artisan workshop – rock art, clay sculptures, make a necklace, wall art
- Create a Stone Age game
- Archery \$3
- Mini Dig
- Toddler Dig

Master Classes in making beer and string proved to be both engaging and entertaining.

The Stone Age Rock Art was an activity created by one of the volunteers, Tarah Ferguson. She developed the activity, undertook the preparation work and ran the activity during the week. It is very exciting to see our volunteers actively engaging in the creation and presentation of aspects of the programs.

January School Holiday Program Attendance			
	2017	2018	2019
Week 1	249	502	607
Week 2	284		42
	533	502	649



KIDS DIG IT! ROMAN FAMILY FUN



The Kids Dig It! Roman Family Fun was held Monday 8th April – Friday 12th April. 587 attended, this was down by 95 on the Egyptian program held in the 2018 Easter holidays.

This event saw our volunteers dressing up in Roman costumes which added to the fun and overall experience for the visitors.

The week ran very smoothly and activities were engaging and popular with the children and parents alike.

Activities for the Roman week included:

- Crafts – chariot, gladiator, mosaics
- Artisan workshop – making wax tablets or rag dolls, STEM chariot challenge and painting theatre masks
- Roman Games
- Master Classroom – edible Roman roads, making dye, graffiti
- Archery
- Mini Dig/ Toddler Dig
- Mosaic masterpiece
- Shield painting



Figure 7: Volunteer Maddie Bull with Roman mosaic activity

KIDS DIG IT! MEDIEVAL FAMILY FUN



The Museum held a week of medieval family fun in the first week of the June/ July school holidays, Monday 1st July – Friday 5th July. This event tends to have great traction because of popularity of all things medieval and its association with the Medieval Festival. It typically attracts the highest attendance figures of all the school holiday programs. However, in 2019, there were 889 attendees – this was down by 93 on the 2018 attendance (977). Unfortunately wet weather impacted this program, it rained on and off all week, and although the numbers were good we did not reach our target.

June/ July School Holiday Program Attendance			
	2017	2018	2019
Adult	232	245	254
Concession	35	30	29
Kids	590	660	523
Baby/carers	61	42	78
Total	918	977	884

Because of the high requirement of volunteers to run this event successfully and the challenge



of getting those volunteers so close to the Medieval Festival, it has been suggested that the Medieval Kids Day model be revisited. Our Education Manager, Melanie DeRegt, is developing an outline for consideration. Mel notes that a one day event will allow for more re-enactors and performers to be involved.

Activities for the Medieval week included:

- Crafts – stained glass window, castle, casket, and mask.
- Artisan workshop – decorate a Toque, and STEM castle challenge
- Medieval Games – stilt walking, skittles, quoits, bocce, and battledore
- Archery
- Mini Dig/ Toddler Dig
- Page Training
- Shield painting
- Decorate a poppet

Unfortunately, there was no master class at this event as we didn't have an available volunteer.



KIDS DIG IT! ARCHAEOLOGY FAMILY FUN



In the September school holidays the Abbey Museum offered our young visitors the opportunity to explore archaeology. Craft activities focused on Mesoamerican and Mesopotamian cultures.

Total attendance was 497, this was 121 less than the September event last year which was themed Oriental. There is no doubt that a storm on the Monday night impacted visitor numbers.

September School Holiday Program Attendance		
2017	2018	2019
541	618	497

Activities for the Archaeology week included:

- Crafts – make a Mayan calendar, make a mask
- Artisan workshop – decorate a mask, clay creations – Lamassu, Cuneiform tablet or clay seal, and worry doll
- Games – Pok-a-Tok
- Archaeology in the lab – coprolite investigation, coin identification, dendrochronology, bone identification,



midden study and design a museum display

- Archery
- Mini Dig/ Toddler Dig
- Edible Stratigraphy
- Shield painting

Archaeology in the lab was a huge hit. Parents loved that we offered hands-on activities that weren't just craft based.

PICNIC AT PEMBERLEY

This year's Picnic at Pemberley was very successful. Tickets sold out for the first time in three years. This year Jane Austen's great niece, Caroline Jane Knight, was invited to attend. She presented a talk in the Abbey Church and also sold her book about her life in Chawton House. Her attendance attracted a lot of attention and her presentation a welcome new addition to the day's activities. Huxley Baberowski once again played the role of Mr



Darcy and his fiancée Rebecca Jeremy, Elizabeth Bennet. The Order of the Horse also presented a display but unfortunately only one member of the re-enactment group La Belle Alliance attended.

As in previous years the dance troupe Dance Kaleidoscope presented a series of Regency dances for guests to watch and participate in. Sheree Greenhill who leads the group also ran a dance workshop for guests in the morning that was very successful with 87 attending. Maypole dancing was also on the program and the Museum had purchased a very nice wooden maypole to enhance the authenticity of the day. Unfortunately, it needed to be heavily pegged down or in the enthusiasm of the dance it could easily be pulled over. This matter was dealt with and dancing continued with great gaiety.

As attendees at the morning dance workshop like to stay through for the afternoon picnic

lunch baskets were once again made available for purchase. Fifteen baskets for one person and twenty-three baskets for two people were purchased and the feedback on the product was positive. The afternoon tea was predominately cooked by volunteers. As usual the food received rave reviews as the pleasure of eating home baked goods versus bought products was obvious.

Comment from Pemberley Attendees:

*“Mr Darcy, our ever gracious Host, and the Pemberley staff truly outdid themselves this year! A **wonderful time** was had by all attending!” - Narelle Bowmaker*

“What a fabulous event! Will definitely come next year in costume. Great food, displays, speakers. All round a fabulous event!” - Alexis Mulhearn

“What a great day of merriment and dancing.” - Brenda Huntley

INCOME	Actuals	EXPENSES	Actuals
Admission	\$5,731.52	Catering	\$384.05
Photo booth	\$80.00	Props	\$56.80
Dance Workshop	\$747.00	Airline Ticket	\$426.80
Raffle Sales	\$461.00	Infrastructure	\$350.00
Lunch Baskets	\$836.37	Laundry	\$152.75
		Entertainment	\$200.00
		Lunch Baskets	\$490.10
		Sewing Department	\$64.91
		Flowers	\$71.00
		Wages	\$1,000.00
TOTAL INCOME	\$7,855.89	TOTAL EXPENSES	\$3,196.41
ACT. SURPLUS	\$4,659.48		

Table 4: Pemberley Income v Expenditure



Although income was up by 7.4% (\$539), expenses were significantly up with the purchase of airline tickets for Caroline Jane Knight and the maypole.



The Abbey Open Day and Victorian Christmas Fair was held on Saturday 23rd November. For the first time in three years the weather was beautiful and clear, although it became a little hot towards the middle of the day. Estimated attendance for the day was 1200, with 475 people visiting the Museum. This was a significant increase on the previous two years.

Attendance	2017	2018	2019
Markets	330	525	1200 est
Museum	192	409	475
Stallholders	81	53	94
Volunteers	21	28	46

The market included over 50 craft and food stalls. There was also Santa photos, a puppet show, English country and sword dancing demonstrations, horse and carriage rides, a blacksmith, the Abbey Museum prize wheel, face painting, Michael’s antique roadshow, free entry to the Museum and Church tours.



Horse and carriage rides were a new addition and proved very popular. Even though the hire fee was quite expensive it ended up almost cost neutral.

Feedback from stallholders was very positive with the majority asking to return in 2020. The Abbey Museum ran a number of stalls – Devonshire Tea, Gingerbread, Book sale, Museum shop, all of which were quite successful.

A number of stallholders and some of the visitors wore Victorian costumes which added to the atmosphere of the day.

A total income of \$5,473.13 came from stallholder fees, second-hand book sales, sausage sizzle stall, and various other stalls run by Museum volunteers.

The main expense included the cost of entertainment and catering costs, totalling \$2,277.51. This gave the event a surplus of \$3,195.62.

While not a huge surplus is achieved from this event, it attracts a very different audience to the Museum. This needs to be taken into consideration when assessing its value and future planning.

KIDS DIG IT! DECEMBER WORKSHOPS

School holiday programs were not as successful as anticipated (due to the inclement weather), so it was proposed to trial two different one-day workshops for children in the weeks before Christmas.

Unlike the usual Kids Dig It programs these workshops had limited attendees and were much more structured. Parents were able to leave their children at the Museum for the four-hour program (10.00am – 2.00pm) although they were also free to stay and participate.

The first workshop held on the 17th December was the *Squire Academy*. Activities included:

- Stained glass tour
- Design your own heraldry
- Shield painting
- Daily training (training to be a page)
- Sword training
- Archery training

The second workshop held on the 19th December was called *Archaeological Antics* and included:

- Archaeological dig
- Coprolite investigation
- Pottery reconstruction
- Museum Tour
- Archery



The Squire Academy was by far the most popular workshop with 23 attendees. The Archaeological Antics workshop had 11 participants. Education Manager, Mel DeRegt, who ran both workshops, noted the positive feedback for parents and participants and recommended holding this type of program again in the future (in particular the Squire Academy).

Attendance Targets	Achieved
January by: 10% - 550	649
Easter by: 10% - 750	603
June/July by: 2% - 995	912
Sept/Oct by: 10% - 680	497
Total - 2975	2661

Table 5: Kids Dig It Program Targets 2019

ABBEY MEDIEVAL FESTIVAL



July 13th and 14th 2019 marked the 30th time the Abbey Medieval Festival was held and what an impressive anniversary it was.

Over those years the Festival has grown to include two Medieval Banquets, five days of Kids Medieval Fun and the two day Tournament weekend.

A dynamic marketing campaign, including the 'missing knight' and catch phrase 'The Abbey is

'Coming' was devised by the Marketing Manager, Michael Guarino. Under the guidance of Event Manager, Michelle Hanton, we achieved record numbers attending all aspects of the Festival. Both Banquets sold out and 912 people attended Kids Medieval Family Fun Week. In total 30,129 people took part in Festival activities.

The Festival was officially opened on Saturday by Chris Whiting MP, Member for Bancroft representing Kate Jones MP, Minister for Tourism and on the Sunday by Cr Mike Charlton representing the Mayor, Allan Sutherland.

	2014	2015	2016	2017	2018	2019
Pre-Tournament Events:						
1st MEDIEVAL BANQUET	325	326	302	314	288	326
2nd MEDIEVAL BANQUET	330	332	312	328	291	326
CHILDREN'S DAY - last year was 2014	2310	n/a	n/a	n/a	n/a	n/a
Kids Medieval Family Fun Week (1st week of school holidays)	n/a	n/a	968	918	977	912
Fri Joust Event (new as at 2017)				481	43	n/a
TOTAL	2965	658	1582	2041	1599	1564
Gate / General entry						
MT TICKETED PUBLIC (Pre-paid plus gate sales)	23,175	23,297	23,725	20,879	19,933	24,904
MT COMPLIMENTARY	1,130	539	686	540	999	178
MT SPONSORS	245	206	221	197	139	149
VIP Ticket purchasers				65	91	68
Under 5's						1318
Media						21
TOTAL TICKETED ATTENDEES TO TOURNAMENT	24,550	24,042	24,632	21,681	21,162	26,638

Internal attendees required to run the Festival:	2014	2015	2016	2017	2018	2019
REENACTORS & JOUSTERS	977	1058	1027	1017	1101	919
STALLHOLDERS	280	348	362	443	376	428
St Michael' s College	70	80	70	40	85	81
STREET THEATRE	102	90	102	72	86	79
VOLUNTEERS	321	251	224	225	356	420
TOTAL REQUIRED TO RUN THE FESTIVAL	1750	1827	1785	1797	2004	1927
OVERALL TOTAL	29,265	26,527	27,999	25,519	24,765	30,129

Table 6: Festival Attendance Comparison

Banquet

The 2019 Medieval Banquets were both very successful, with tickets selling out for the first time since 2015. Both Banquets saw a huge increase in ticket sales in comparison to 2018.

Ticket Type	2018	2019
Banq 1 - Prem	64 SOLD OUT	64 SOLD OUT
Banq 1 - Gen	224/254	256 SOLD OUT + 2
Banq 2 - Prem	64 SOLD OUT	64 SOLD OUT
Banq 2 - Gen	227/254	258 SOLD OUT + 4

Guests survey results indicated they thoroughly enjoyed both banquets and the

catering provided by Plates & Platters Catering, and there was minimal negative feedback received.

Entertainment included jesters, Steward of the hall - Blair Martin, Turkish dancing and drumming, a fire performance display, a harpist and re-enactment group Staraya Ladoga who set up a mini encampment.

High table guests for each banquet were:

1st Banquet:

Simone Wilson (Member for Pumicestone)
Andrew & Felicity Murray (ERMS - Sponsors)
Cr Mike Charlton (Acting Mayor, MBRC)
Hon Mark Ryan MP (Minister for Police & Corrective Services)
Michael Strong and Edith Cuffe



Figure 8: Guests at the Medieval Banquet

2nd Banquet:

Mr Chris Whiting MP, Member for Bancroft (representing Minister for Tourism, Kate Jones)
Brooke Savige (Councillor Division 1) & Michael Savige
Mitch & Leonie O'Mara (Tradeware - Sponsors)
Andrew Powell, MP Member for Glass House (Shadow Minister for State Development, Manufacturing, Infrastructure and Planning)
Michael Strong and Edith Cuffe

Comments from Banquet attendees:

"The atmosphere created was perfect and attention to detail made it a wonderful experience."

"Five minutes after sitting we met the four other people at our table. We are now friends, swapping numbers at the end of the night. What a wonderful way to meet new friends."

"The service team are by far the unsung heroes of the evening and much praise goes to hand maidens and volunteer staff of the evening."

Festival Weekend

This year's 30th Abbey Medieval Festival weekend was everything it was anticipated to be. Nearly one thousand re-enactors from over forty groups came to Abbeystowe to bring to life a time period representing 600 to 1600AD. There was five competition medieval tournaments (jousting, archery, oil wrestling, strength and skill, holmgang), presentations, demonstrations and workshops. Re-enactors presented historical battles, birds of prey and animal displays. Live music and street performers added to the general atmosphere. A traditional burning of a Viking boat marked the 30th anniversary of the Festival. Over 85 food and craft stallholders strategically placed created the feel and experience of a bustling medieval market. The overall ambience and setting of the Festival continues to be maintained to a very high standard.

TICKET MANAGEMENT AND GATES

Prepaid ticket sales saw a 19.8% increase on the previous year. The target set in 2018 to increase family attendance in 2019 was clearly

met, with Family Day tickets increasing by 41% and Family Weekend tickets by 91%.

Processing pre-paid patrons prior to officially opening and admitting them earlier than other patrons once again helped to speed up the entry process. On Sunday, the Gates team were able to admit patrons purchasing tickets 15 minutes earlier because all pre-paid patrons had cleared the Gates.

After trialling not using wristbands in 2018, both as a costs saving measure and also speeding up the entry process, they were reintroduced for 2019. The logistics of visitors moving through the gates and identifying re-enactors verses visitors in good quality costumes added a layer of complexity to managing the gates in 2018 that did not happen this year with the re-introduction of the wristbands.

JOUSTING

The joust was managed once again by Justin Holland. 2019 marked the 20th year of jousting at the Abbey Medieval Festival and the 19th year of his involvement.

No public joust was held on the Friday; however, a practice joust was run allowing the jousters to sort out rider/ horse combinations especially for international competitors; fine tune how each session would run; practise the entry into the arena; the introduction of knights and horses; and the timing of each session. This ensured the weekend ran smoothly and the desired pageantry was achieved.

There were eleven jousters this year including two internationals, Bartlomiej Kus and Maciej Krol from Poland. The final joust on Sunday saw 10 of the 11 jousters compete, with the winner decided in that session. The winner was David Williamson.



MARKET STALLS

There were 89 stalls in the Festival Market this year plus five (5) peddlers, an increase of 10 stalls on the previous year. Five stalls were demonstrating craft activities and 37 were selling food and drinks. Stallholder income generated a balance of \$37,357.30. Stallholders were extremely generous in donating to the Volunteer Raffle, with the majority of volunteers leaving the 'Thank You' function with a prize. There was only one issue

with stall placement which was quickly rectified and will be reviewed for next year's event.



Figure 9: The newly built Stag Inn stage

SITE DEVELOPMENT

A permanent stage and a new large table were built at the Stag Inn. The timber was supplied by Festival sponsor, Tradeware Building Supplies, and they were built by Festival volunteers, Mike Cuffe and Allan Swanepoel.

Access to water and power was installed at the site of the Security station at the Festival. Plans for a solid joust tilt were drawn up and work is to commence in early 2020.

PUBLIC SAFETY AND OPERATIONS

The Medieval Festival once again engaged Asset Protection Systems, Customised Traffic Management and Sunshine Coast First Aid Volunteers.

Considering the size of the event the incidents were minimal. There were two recorded cases requiring Qld Ambulance assistance and two further medical treatment.

TAVERN & STAG INN

The Festival's two taverns – the Friar's Folly and Stag Inn - were extremely busy over the weekend, especially on the Saturday. Crowds were generally well behaved and security had few concerns.

The 'look' and 'feel' of the Friar's Folly Tavern compared to the Stag Inn has been a concern for a while. However, last year work was done to improve the atmosphere and experience of patrons with excellent results. Amrita Park Meadery provided a keg fridge which greatly enhanced the presentation of the bar area. Reducing the variety of items for sale proved to be an excellent decision, making it easier for the volunteers when serving and also controlling the stock. Keg beer is always the big seller in the Tavern and local producers, White Brick Brewing, provided popular ale for this year's Festival.

The Stag Inn proved its popularity once again as a drinking and dining venue. The Saturday of the Festival was so busy that many items sold out and the usual Saturday night trade was limited. Extra stock was purchased for Sunday trading. However, as it turned out, Sunday was a much slower day.

A new band Celtic Minstrels entertained the diners throughout the day.

Surplus from the Tavern and Inn

	INCOME	EXPENSES	SURPLUS
TAVERN	24,555.67	10,983.76	13,571.91
STAG INN	37,188.28	15,818.78	21,369.50
TOTAL SURPLUS			34,941.41



VOLUNTEERS

The Festival relies heavily on the support and involvement of hundreds of volunteers. The organisation of the event was led by our new Event Manager, Michelle Hanton, with support of fourteen (14) volunteer coordinators. Each managed a dedicated portfolio and reported monthly to Michelle ensuring they kept on schedule and on budget. Recognising the importance of volunteers to the event, Michelle took over the management of the Volunteer portfolio to ensure its success.

The banquets, festival set-up, pack down and festival weekend requires over 300 helpers. The Festival would not be the success it is today without the dedication and the contribution of all the volunteers. To mark the occasion of the 30th anniversary and to thank our volunteers a special t-shirt was printed.

We would like to acknowledge and thank the coordinators who annually give so much of their time and effort to ensure the Festival's success.

Portfolio	Name
<i>Event Manager</i>	Michelle Hanton
<i>Banquet Coordinator</i>	Ally Mapperson
<i>Public Safety & Operations</i>	Andrew Murray
<i>Festival Site Coordinator</i>	Michael Strong
<i>Infrastructure & Operations</i>	Lionel Nimmo
<i>Jousting</i>	Paula Winkel
<i>Marketing & Sponsorship</i>	Michael Guarino
<i>Market Stalls</i>	Lynda Nimmo
<i>Photography</i>	Jeff Fitzpatrick
<i>Program & Performance</i>	Megan Gansberg
<i>Tavern & Alcohol</i>	Tania Wickham & Paul Walding
<i>Gates</i>	Sr. Hilda Vickers
<i>Gate Ticketing</i>	Jeff Fitzpatrick
<i>Ticketing</i>	Luisa Johnson
<i>Volunteers</i>	Michelle Hanton

FESTIVAL VISITOR INFORMATION & FEEDBACK & MARKET RESEARCH

As part of the TEQ grant, Allan Bonsall of *Lookingglass.com* and Nick Parfitt of *ResearchWorks* were engaged to review the Abbey Medieval Festival brand and market potential. A focus group was held in early February with 18 – 30 year olds to understand the interests of this age segment. Further to this a survey was circulated to 2018 Festival attendees with about 2000 survey responses received of which 1856 qualified as usable data.

Another survey was distributed after the 2019 Festival. It was sent to the entire mailing list of 24,000. It provided an opportunity to acquire a deeper understanding of the Festival patrons adding to the data collected in the earlier survey and Focus Group. The survey was answered by 2336 people. 54% said they would definitely return. The research provided data to direct not only the future of the Medieval Festival but also support for the proposed Living Museum Project.

For the Medieval Festival the main areas identified for improvement remain the same as in previous years.



- Food line queues too long and not enough food stalls
- Lack of seating
- Crowds/ especially queues in marketplace
- The joust ticket system didn't work well for patrons

PLACE OF RESIDENCE FOR 2019 ATTENDEES	
Within 45 minutes	21.5%
Other Brisbane metro	34.7%
Logan/ Ipswich	8.8%
Sunshine Coast	11.3%
Gold Coast	7.1%
Downs & Lockyer	3.6%
NSW & Sydney	3.5%
Other	9.5%



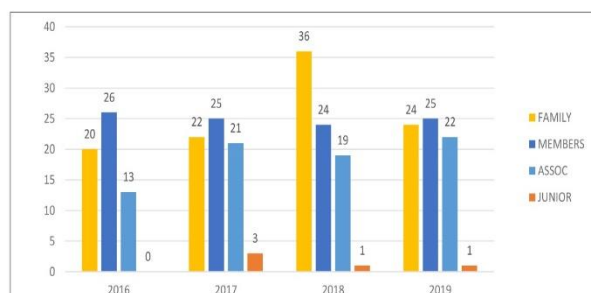
ABBHEY MUSEUM FRIENDS

During 2019 the Abbey Museum Friends hosted a lecture series for its members and guests. There were four excellent presentations that included *Happily Ever After* by Susannah Fullerton, discussing Jane Austen’s first novel ‘Pride and Prejudice’; *Hildegard of Bingen* by Dr Carmel Bendon; *Mephisto – the greatest Queensland war trophy* by Greg Czechura and *Hero of Alexandria and his wondrous automaton: digital experimental archaeology in action* by Dr Duncan Keenan-Jones. On average 35 Friends and guests attended these talks, three of which are held in the afternoon to cater for members who do not like to drive at night. The final talk of the year, held in October, followed a luncheon.



Figure 10: Friends enjoying the Annual Lunch in October

The Abbey Friends hosted the *Medieval Christmas: An Evening of Gregorian Chant* in



late November. This event always sells out quickly (110 tickets are available) and raises much needed funds for Abbey Museum Friends’ projects.

The Abbey Museum Friends support the Museum in many ways. Over the last few years they have actively raised funds towards the conservation of the Museum’s collection of medieval stained glass windows. This year the focus was on a 16th century southern German panel depicting a Musketeer and a small panel of a saint, called St Rosalia by Rev JSM Ward. Funds were also allocated for the conservation of three Mesopotamian cuneiform tablets and a 2nd century plaque of the Roman god, Apollo, which was undertaken at the Conservation unit at Melbourne University.

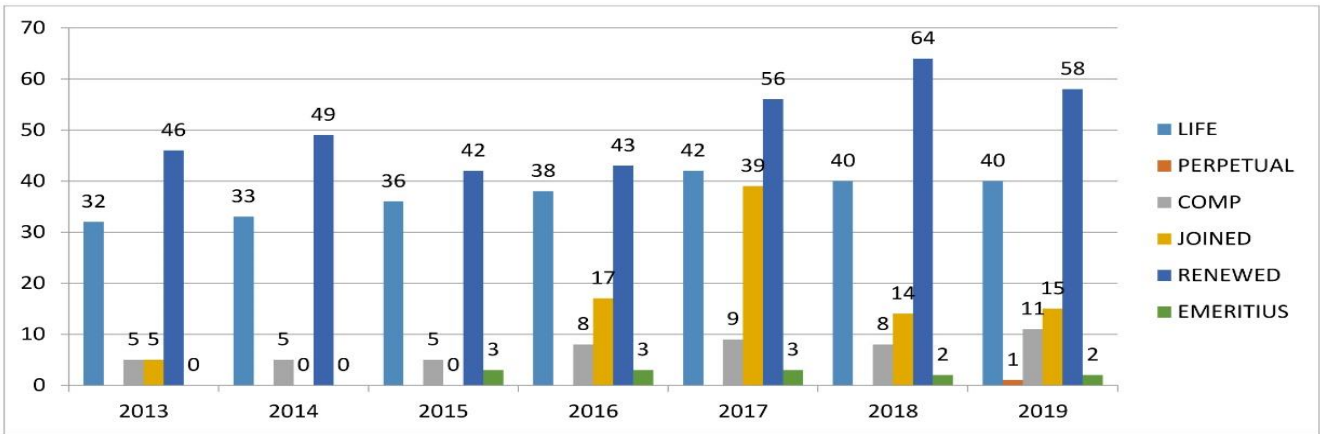
The Friends purchased a new artefact for the collection – a rare 17th - 18th century mail shirt from the Deccan, India. They also contributed funds towards our Marketing Manager, Michael Guarino, attending the Queensland Museums and Galleries State Conference which was held in Cairns.

Funds have also been allocated towards other activities such as re-landscaping the Museum gardens, the purchase of a pull up banner to promote the Friends and a branded marquee.

Friends Membership: Membership numbers saw a slight drop in 2019 as detailed below.

Membership types	2016	2017	2018	2019
Life members	38	42	40	40
Perpetual				1
Complimentary	8	9	8	11
Members	60	95	78	72
Emeritus	3	3	2	2
TOTAL	109	149	128	126

Table 7: Comparison of Museum Friends Members by Type 2016 -2019



Finances

During 2019 the Friends raised \$12,021.01 against expenses of \$3,194.48 – a profit of \$8,826.53. This was up by \$1,285.53 on 2018, which made a surplus of \$7,541. The funds were raised through floor talks, memberships, donations, raffles, trivia nights, the Medieval Christmas and the annual luncheon.



Figure 11: Full hall at the Trivia Night

STRATEGIC DIRECTION - ADMINISTRATION

Two strategic goals specifically relate to the Museum’s administration. They are:

6. Maintain a vibrant staff program offering training/up skilling and rewarding opportunities

7. Develop effective administrative processes

During 2019 the Museum employed or engaged:

Edith Cuffe	Director	FT
Miriam Cuffe	Administration & PA	FT
Mel DeRegt	Education Manager	FT
	Commenced February 2019	
Damien Fegan	Education Manager	FT
	Resigned February 2019	
Megan-Anne Somerset	Event Coordinator	.2 FTE
Anne Vickers	Book Keeping	.2 FTE
Lincoln Morse	Display Technician	.2 FTE
Tania Wickham	Admin Assistant	.2 FTE
Caroline Morrissey	Marketing & Sponsorship	FT
	Resigned March 2019	
Michael Guarino	Marketing & Sponsorship	FT
	Commenced May 2019	
Luisa Johnson	Festival Tickets	.2 FTE
Michelle Hanton	Festival Event Manager	Contractor
Brenda Huntley	Administration & PA	FT (4 mths)

2019 saw many changes in Abbey Museum staffing. Damien Fegan, our long-term Education Manager, resigned from the Museum in early February, due to ongoing health issues. Damien has been involved with the Abbey Museum and Festival since 1990. Melanie DeRegt moved into the role of Education Manager and her previous role as Small Events Coordinator was filled by Megan-Anne Somerset. On 13th March, our Marketing and Sponsorship Manager, Caroline Morrissey, also resigned and moved to North Queensland to take up a new position. In May, Michael Guarino was employed part time as the Festival Marketing and Sponsorship Manager, whilst Megan-Anne Somerset marketed the Museum events. After a few months Megan-Anne focused more on coordinating the events and Michael moved into a full time role as the Abbey Museum and Festival Marketing and Sponsorship Manager.

During the year the Museum hosted five work experience students from the following High Schools: Tullawong SHS, Bribie Island SHS, Grace Lutheran, Australian Christian College Moreton and St. Columban’s College.

Throughout 2019 the Museum received strong support from a dedicated team of volunteers.



Figure 11: Staff celebrating International Women’s Day

Denise Crawley continues to maintain the Museum Shop and merchandise for the Medieval Festival. She is passionate about making this part of the Museum successful.

Ellen Camilleri continues in the role of managing the sewing/costume team. She has a team of six keen sewers who are busily making costumes, flags, and other saleable items for the Festival and Museum.

The Senior Curator, Michael Strong, with Registrar, Jan Nargar have a very dedicated team of volunteers who meet each Saturday to undertake research, registration and cataloguing of the collection. Linc Morse, our

Display Technician, works on upgrading the displays and also the storage of the artefacts in our reserve collections.

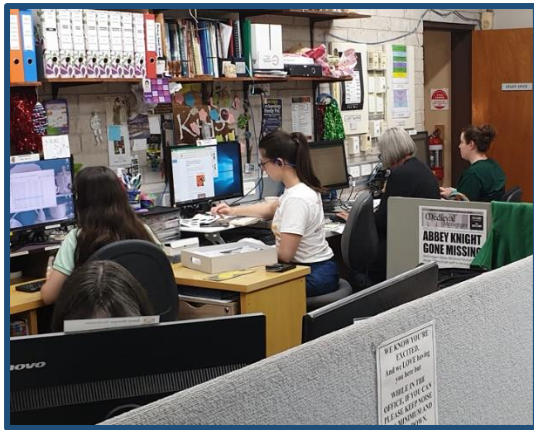


Figure 13: Collection Management Team

Melanie DeRegt, was an inspirational leader for our education team this year. Unfortunately volunteers in this area are getting more difficult to source and we would like to thank Debbie McCurry and Mark Allen who provided enormous support for Mel throughout this year. We also have a small team who provide guided tours of the beautiful stained glass in the Abbey Church.

The Museum also has a number of amazing volunteers who assist in the office and



Figure 14: Mark Allen receiving Volunteer Excellence Award

reception, in the garden and grounds, in the shed making or fixing props or on the Festival site. We would like to acknowledge all the work done by our staff and volunteers. Without their time, effort and passion, the Abbey Museum would not be able to achieve half of what it does.

STRATEGIC DIRECTION - MARKETING & FUNDING

8. Obtain adequate funding to maintain and develop the Museum and its programs

9. Maintain an achievable and successful marketing plan

In 2019, 14,726 people visited the Abbey Museum or participated in one of our programs (excluding the Medieval Festival). This number was up 2454 on the previous year.

The main area of difference in attendance was school students, which were up by 717 on the previous year.

Concession groups and general concessions also saw a slight increase this year.

	2018	2019	
ADULTS	1222	1248	↑ 26
CONCESSIONS	697	752	↑ 55
CHILDREN	1995	1960	↓ 35
STUDENTS - MUS	2167	1182	↓ 985
STUDENTS - DIG (J)	1763	2354	↑ 591
STUDENTS - DIG (S)	631	545	↓ 86
STUDENTS - TRAIL	269	306	↑ 37
INCURSIONS		1532	↑1532 Incursions not counted separately previously
GROUP CONCESS	855	915	↑ 60
SPECIAL EVENTS	1149	2132	↑ 983 success of the Christmas markets
COMPLIMENTARY	630	966	↑336

Table 8: Total Visitor Types Differences 2018/2019

	2015	2016	2017	2018	2019
ADULTS	1335	1389	1206	1222	1248
CONCESSIONS	693	689	737	697	752
CHILDREN	2316	2067	2037	1995	1960
STUDENTS-MUS/KNIGHTS	1671	2168	1845	2539	1182
DIGGING UP THE PAST	1765	2949	2855	1763	2354
ARCH & INQUIRY (Senior Dig)	1430	1014	618	631	545
STUDENTS - TRAIL	138	270	322	269	306
INCURSIONS					1532
GROUP CONCESS	643	781	951	855	915
SPECIAL EVENTS	885	1548	1420	1149	2132
COMPLIMENTARY	731	1402	842	630	966
TOURNEY TICKET	1127	948	945	522	834
TOTAL	12734	15225	13778	12272	14726

Table 9: Visitor Comparison by Type 2015 - 2019

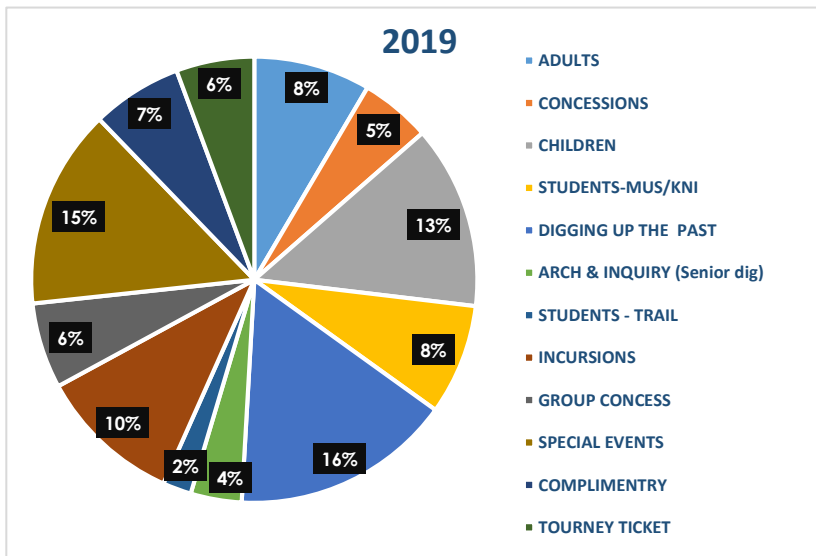


Chart 1: Attendance in 2019 by percentage

Excluding complimentary and Tournament tickets and also special event attendance (which includes free entry on the Open Day) attendance was up 823 (8.25%) on last year.

The three top attendance categories are Year 7 “Digging up the Past” program - 16%, Special Events – 15% and children 13%.

Although the number of groups that visited in 2019 was up, the average size of the group was down marginally by 2%. The average number in our 42 groups was 21.36.

	GROUP CONCESSIONS	
	No of Groups	No of visitors
2018	38	855
2019	42	897

Table 10: Yearly comparison of numbers of groups and participants

2019	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	totals
ADULTS	95	41	54	53	37	47	50	46	35	34	27	48	567
CONCESSIONS	45	29	43	44	31	57	78	76	74	70	51	46	644
CHILDREN	76	14	25	26	16	11	22	10	15	14	3	35	267
	216	84	122	123	84	115	150	132	124	118	81	129	1478

Table 11: General Tourist Visitor Numbers 2019

To the end of 2018, there were 1282 general tourists, to the end of 2019 there were 1478 general tourists. This is a 15.3% increase (196).

2019	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
ADULTS	275	41	54	188	37	47	304	46	61	120	27	48
CONCESSIONS	88	29	43	61	31	57	109	76	78	83	51	46
CHILDREN	484	14	25	410	16	11	567	10	121	228	3	71
STUDENTS-MUS	0	149	632	146	0	76	0	52	65	23	0	39
DIG UP THE PAST	0	54	570	82	345	307	115	174	362	212	113	20
ARCH & INQUIRY	0	331	113	0	47	0	0	0	0	36	18	0
STUDENTS - TRAIL	0	25	12	0	0	88	87	0	0	94	0	0
INCURSIONS	0	350	163	96	192	0	0	593	0	0	138	0
GROUP CONCESS	25	44	80	98	159	41	56	87	62	187	58	18
SPECIAL EVENTS	0	49	49	50	165	0	0	102	283	102	1332	0
COMPLIMENTRY	54	118	118	86	47	92	108	50	95	95	27	76
TOURNEY TICKET	0	1	0	0	0	0	651	39	23	21	21	78
	926	1205	1859	1217	1039	719	1997	1229	1150	1201	1788	396

Table 12: 2018 Attendance by Month per Visitor type

Chart #2 (right) compares the visitor numbers to the Museum by month. It shows significant decrease in visitor numbers in February and December. February was due to a drop in school students and December was the result of the Abbey Open Day and Victorian Christmas Market being moved back to November.

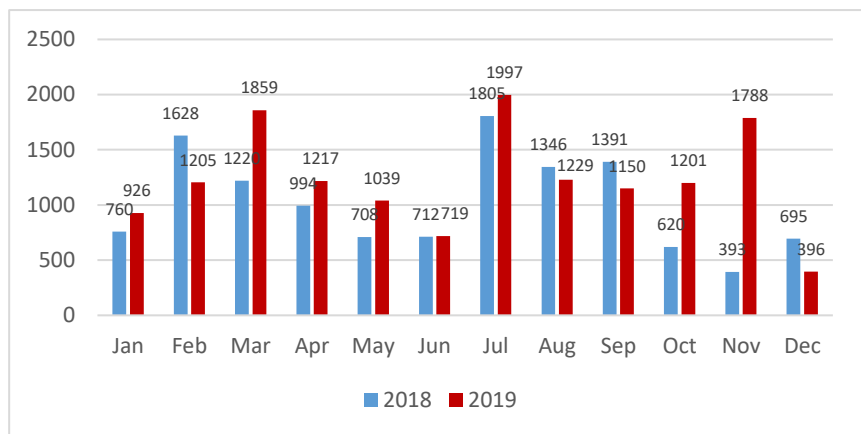


Chart 2: Comparison of Visitors by Month 2018 – 2019

In 2019, July once again had the largest number of visitors (1997), this was due to the Kids Dig It Medieval Family Fun Week and the Medieval Festival visitors who toured the Museum. March (1859) and November (1788) were also high due to student numbers and the Christmas Markets respectively.

biggest increase of (80) 16% followed by concession card holders with a (60) 10% increase. Children saw a 26.5% rise (56), by far the best percentage increase. In 2019 January was the best month for general tourists with a total of 216 visitors.

	2018	2019	
ADULTS	487	567	Up 80
CONCESSIONS	584	644	Up 60
CHILDREN	211	267	Up 56
	1282	1478	Up 196

Table 13: General Tourist comparison 2018/2019

The general tourist numbers (table 13) were up 196 on the 2018 numbers. Adults saw the



	2018			2019		
	(ex GST) INCOME	EXPENSES	SURPLUS	INCOME	EXPENSES	SURPLUS
General Admissions	\$11,934		\$11,934	\$12,899		\$12,899
Events	\$49,531	\$8,401	\$41,130	\$41,054.	\$11,477	\$29,577
Groups	\$7,845	\$1,418	\$6,427	\$9,694	\$2,179	\$7,515
Education Programs	\$70,370	\$6,404	\$63,966	\$74,716	\$16,817	\$57,899
	\$139,680	\$16,223	\$123,457	\$138,363	\$33710.01	\$107,890

Table 14: Income & Expenses Generated From Attendance and Public Programs

General Admissions	↑\$965	8%
Events	↓\$11,553	- 39%
Groups	↑\$1088	17%
Education Programs	↓\$6067	-10%

Table 15: 2019 Surplus Comparison with 2018

2019 was a big year for the marketing department. The change of staff in the early months of the year had a significant impact on our marketing plan until our new Marketing Manager, Michael Guarino, was engaged. Michael brought a refreshing and exciting approach to marketing and sponsorship. With the Medieval Festival only two months away, he had to climb a very steep learning curve to understand the nature and audience of the Museum and also the Festival. Throughout 2019, Michael and his team worked to integrate a museum experience with every event, making connections to objects in the collection, and striving to uphold the Museum’s vision.

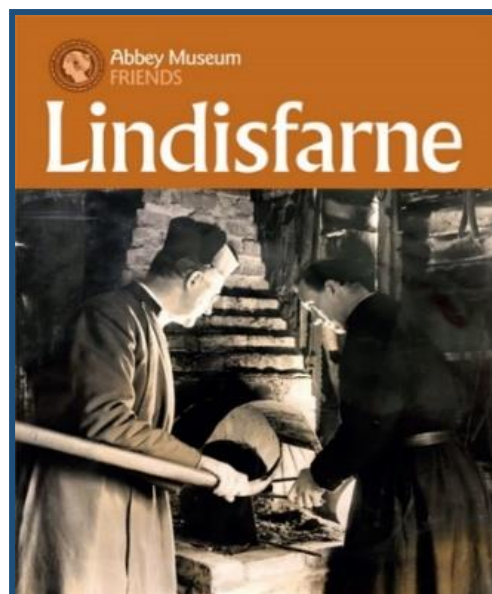
Grants

In 2019 the following grants were successful:

1. The multi-year TEQ (QDEP) grant for the 2019-20-21 Festivals was successful to the amount of \$103,500. As this was our 30th anniversary we wanted it to be special and with the funding from TEQ we were able to make it an event to remember.
2. The Gordon Darling Foundation for the amount of \$14,328 to publish a catalogue on the historical Stained Glass collection.
3. Copland Foundation for the conservation of a 16th century panel depicting the heraldry of Arms of Aragon was successful to the amount of \$11,400.

Lindisfarne

The annual publication of ‘Friends of the Abbey Museum’, Lindisfarne, was published and



posted in January. The 2019 edition included 40 pages of stories about Museum activities throughout the year. This year’s cover featured an image of Rev. JSM Ward and Colin Chamberlain working on the bellows in the 17th century Cathill Smith, New Barnet, reconstructed at the Abbey Folk Park.

Social Media

Our Social Media following continued to grow, and will remain a major focus throughout 2020. The purchase of audio and lighting equipment in early 2020 will allow for better quality interviews that we can use to produce stronger content on Social Media.

Social Media numbers as of Dec 31, 2019:

- Museum :** Facebook likes 9,556
Facebook following 9,110
- Festival:** Facebook likes 33,506
Facebook following 31,732

Facebook

Museum FB		Festival FB	
2019	Followers	2019	Followers
January	8,557	January	29,853
February	8,598	February	29,926
March	8,606	March	29,964
April	8,609	April	30,021
May	8,693	May	30,135
June	8,693	June	30,275
July	8,769	July	30,754
August	8,850	August	31,723
September	8,923	September	31,747
October	8,951	October	31,757
November	8,980	November	31,745
December	9,110	December	31,732
Total Growth	553	Total Growth	1,892



LinkedIn

LinkedIn is currently thriving and is an incredible way to communicate with the people we are trying to attract. The Marketing team will integrate this platform into our staff, Friends and volunteer networks.

TripAdvisor

Total Reviews 123 (as of April 2020)

TripAdvisor Ranking #3 of 10 things to do in Caboolture (Caboolture Historical Village rates at Number 1).

Review Mar 1 2019

“As a family intrigued by history, the items and impacts it leaves for today's society, we were interested to see a museum listed as 'of Art and Archaeology' in a regional setting. Intrigued we travelled, visited and enjoyed the collection. The space is well designed for the visitor to

walk through history and appreciate the curator's passion and influence of the space. We enjoyed our visit and will visit again if travelling through this region another time.”

Instagram

There was continued focus on increasing engagement via Instagram for events including Kids Dig It! School Holiday Programs and Picnic at Pemberley, with strong activity by demographics for these events (e.g. mothers and women aged 28 – 40 year age group). More work needs to be done to create Instagram specific posts and stories, and more regular posting. Having an overall branding look would also assist in increasing engagement via Instagram. Through influencer collaborations we received excellent exposure mainly via Instagram attracting approximately 1,200 likes and 400 comments.

Museum: Instagram following - 1,050

Festival: Instagram following - 3,188

Twitter

We continued to use the Twitter social media platform in 2019 for various daily tweets and campaigns, but with far less focus compared to Facebook and Instagram.

Museum: Twitter Following – 785

Festival: Twitter Following - 946

Festival E-News - Clarion

The Festival newsletter 'Clarion', was distributed each month to Festival supporters.

Subscribers January 2019	24,865
Subscribers September 2019	26,007
Increase of 1142 subscribers	

Clarion Open/ Click Rate			
Newsletter	# sent	Open Rate	Click Rate
Nov 2018: Welcome to the Abbey Clarion	19,057	27%	3%
Dec 31 2018: Happy New Year from the AMF	18,261	24%	2%
Feb 1 2019: Clarion 3	18,707 + 211	28% +55%	15% +36%
Feb 28 2019: Clarion 4 – Enjoy a Diet of All Things Medieval	18,514	27%	7%
Mar 30 2019: Clarion - Stepping Back in Time	18,372	31%	9%
Apr 26 2019: Clarion – News from the AMF	18,245	30%	9%
June 5: Banquet tickets are selling out fast!	18,261	24%	14%
July 4: Nine Days until Tournament Weekend	2,385	28%	15%
July 10 2019: Abbey Is Here!	18,480	29.69	11%
July 11 2019: Tips for Prepaid Ticket Holders	2,385	75%	37%
Fri 12 July, 5.25pm: Record Attendance Expected	2,377	72%	N/A

Museum Newsletter – Tabula

From the period of January 2019 to September 2019 the number of subscribers to Tabula increased from 2020 to 3137.

In early September the Marketing Manager undertook a clean-up of the Vision6 database, having raised concern with the number of records (88,000) verse open/click rates.

In a strategic move it was decided to merge the Tabula and Festival databases, with the 'new' Tabula now encompassing "EVERYTHING ABBEY". This would allow the Festival to carry the organic affiliation with the Museum, and all

elements of marketing tying back to the Museum as clearly as possible.

Towards the end of 2019 the Museum moved from Vision6 e-mail marketing to Mailchimp. Mailchimp offers great benefits including integration with the Museum's new ticketing system Eventbrite.

All new templates have been created in MailChimp, and we plan to ramp up our email delivery in 2020. Total current subscriptions are 22,804 contacts as of January 2020.

Tabula Open/ Click Rate				
Date	Message Name	Sent	Open Rate	Click Rate
25-Jan	Tabula January	2055	34.31	9.93
19-Feb	Tabula February	2054	30.77	11.23
28-Mar	Tabula March	2057	29.07	14.38
18-Apr	Tabula April	2019	28.38	21.99
10-May	Tabula May	2018	29.39	15.01
26-Jun	Tabula June	2013	39.39	10.34
19-Jul	Tabula July	2016	30.46	13.19
30-Aug	Tabula August	2031	33.43	9.13
30-Sep	Tabula September	2025	31.21	8.7
<i>In October it was decided that the Festival database and the Tabula database be merged</i>				
5-Nov	Tabula November	22763	22.24	7.17
4-Dec	Tabula December	21544	20.89	6.44



Websites Museum

The current Museum site is dated which is reflected in its moderate growth. The Museum will see the launch of a new website in 2020. It will be simple and clean, user-friendly, and

something that won't look dated with time. Main improvements include a Collection Database, improved Education experience and Conservation sections. We will be incorporating more video into the experience, showcasing our events and programs in a new light.

	Total Visitors	Page Views	Pages per session	Number of Sessions per user	Average Session Duration
2018	22,252	133,659	4.61	1.30	1:57
2019	23,097	138,815	4.65	1.29	1:50

Festival Website

The Festival website goes through several transformations each year; in the lead up to the event and after its completion. We see moderate spikes around the ticket launch in

February and March and a massive spike June through July each year. Higher 2019 website visitation is a clear marker of higher attendance for the 2019 Festival.

	Total Visitors	Page Views	Pages per session	Number of Sessions per user	Average Session Duration
2018	71,571	357,705	3.23	1.55	2:51
2019	92,445	444,470	3.08	1.56	2:38

Museum and Festival Sponsors

Our sponsors in 2019 included TEQ (Tourism and Events Queensland), MBRC (Moreton Bay Regional Council), MBRIT (Moreton Bay Regional Industry and Tourism), North Harbour Pty Ltd, Tradeware Building Supplies, ERMS Group, Hans Electrical, Viking Rentals, JayB Enterprises and Land Partners.

Three year contracts exist with TEQ, Tradeware Building Supplies, ERMS Group and Viking Rentals.

In total, sponsorship and grants created an income of \$101,000 plus in kind benefits.

The Museum assisted with the Opening of the North Harbour Heritage Park which took place on Sunday 10th November, providing morning tea and activities.

Festival Marketing Campaign

The 2019 **ABBEY IS COMING** campaign encompassed Social Media, billboards, train advertising, radio, digital screens, street and event marketing, and magazine ads. The campaign was very successful in embracing the loyal visitor and re-engaging a fading inconsistent visitor. We aimed to re-establish a loyalty in these two existing visitor types, along with an emphasis on intrastate growth and building a new customer, through aligning the Festival with the ‘Family Experience.’

A fresh and fun approach was introduced throughout every touch point of marketing, from the art direction on each platform to the interaction with Festival audiences. This new approach included integrating the Middle Ages into normal everyday life, such as bringing the stories of the re-enactment community to the viewer and taking a “Medieval Team” through the Brisbane CBD, etc.

The 2019 Festival was featured on three major TV news networks, dozens of media websites,



local print magazines and newspapers, and countless social media tags and engagements.

*Sales goals were reached for both Banquets and the Tournament Weekend, whilst staying well *under* budget.

Facebook Post Stats

15,189 post likes
2,471 comments
2,436 shares

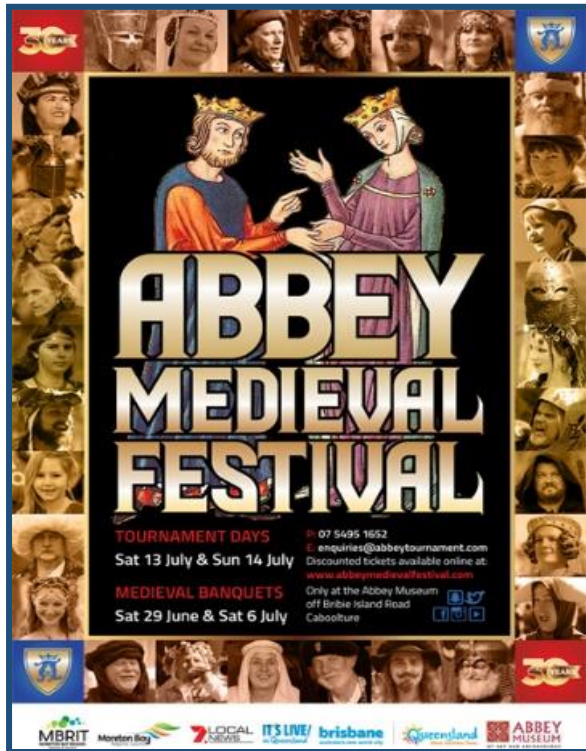
***12 Videos** were produced in the 6-week window before the Festival, along with daily posts on our two main Social Media Channels.

Top 3 Performing Video Performances

1. ABBEY IS COMING Intro video - 227,189 Unique Views
2. TIPS and INFO video Part 1 – 47,262 Unique Views
3. TIPS and INFO video Part 2 – 41,874 Unique Views

The power of Facebook Ads was essential in this result. Over 200K views of the highest

performing video was generated with paid FB advertising.



In total, **less than \$2,000** was spent on the placement of these ads, the content had **377,884 unique views** and conversions totalled **791 ticket transactions**.

(Abbey is Coming Launch video – Best performing video below – Organic/Paid reach)



STRATEGIC DIRECTION - OUTREACH & FACILITIES

10. Dynamic, award winning museum in an attractive and safe museum environment

OUTREACH

In September Abbey Museum Director Edith Cuffe, Senior Curator Michael Strong, Museum Registrar Jan Nargar and Marketing and Sponsorship Manager Michael Guarino attended the Queensland Museums and Galleries Conference in Cairns. This year's Conference, entitled "Opening Doors", offered opportunities to network with industry colleagues and learn techniques to further enhance the museum experience, making it exciting, engaging, and appealing to younger generations. Our team were so inspired by the experience and look forward to implementing some exciting new initiatives in 2020.



Figure 15: Jan Nargar (Registrar), Edith Cuffe (Director), Michael Guarino (Marketing Manager) at the Qld State Museums and Galleries Conference reception in Cairns

The Director, Edith Cuffe gave a presentation to GEM Life Retirement Village on Tuesday 22nd November about the Museum and how to get involved as a volunteer. The Museum also ran an information stall.

In early December the Director presented a famil with a focus on the stained glass in the Abbey Church for Moreton Bay Regional Council tourism volunteers from the visitor centres.

The Museum hosted a delegation from the Province of Nusa Tenggara Timor (NTT) on Sustainable Tourism and Hospitality on 8th October. This program was conducted by the Griffith Institute for Tourism for participants from NTT, Indonesia who have been sent to Griffith through the Provincial Government to study cultural tourism. Director, Edith Cuffe and Allan Bonsall (Brand Strategist) gave a presentation on the Museum, its programs and activities and also the Abbey Living Museum.

On 18th June the Queensland Branch of Museums and Galleries Australia held their AGM here at the Museum. About 18 members attended the meeting, also taking the opportunity to visit the Museum. From it came an offer to host a small Meso American display.



AWARDS

The Abbey Medieval Festival was nominated for two awards at the Moreton Bay Region Business Excellence and Innovation Awards. The very successful campaign run by our new Marketing Manager, Michael Guarino, was nominated for a Marketing Excellence Award and the Festival was also nominated for a

Visitor Experience Award. Although we did not win, these Award nominations assist in increasing the general awareness of our collection and organisation.

The Abbey Museum Director, Edith Cuffe, was awarded the Centenary Medal by the Royal Historical Society of Queensland. The Medal is presented to those who, in the opinion of the Council of the Society, have contributed exceptionally to the furtherance of history and heritage of Queensland. The Medal was designed and commissioned by Emeritus Professor John Pearn AO who is also the Abbey Museum's Patron. Edith is one of three people to receive the award this year.



MAINTAIN FACILITIES & EQUIPMENT

An exciting milestone was achieved this year at the Abbey Museum with the installation of solar panels and LED lights in all the display cases. The Museum's strategic plan had highlighted the need to be more sustainable as a goal for 2019. The reduction in electricity cost was a major objective. The strategy identified to achieve this was threefold – 1) to install solar panels, 2) upgrade the air-conditioning and 3) install LED lights in the display cases and high spotlights.

After the disappointment of two unsuccessful grant applications this target did not look achievable. However, the success of the 2019 Festival led the Museum Board to agree to allocate funding towards this project. A new company was approached for a quote to

include both the lighting and solar panels. Their quote was more competitive than previous quotes which enabled us to proceed with the project.

The first stage saw 30 solar panels installed on the roof of the Museum.

The next stage saw the installation of LED lights into the display cases. The immediate difference was so noticeable that staff commented that it looked as if the Museum had a fresh coat of paint and general uplift. The new lights brought greater clarity to the artefacts on display. In addition to this, the LED lights are better for preservation of the objects and create much less heat in the main Museum galleries. This in turn reduces the need for air-conditioning – another win.

As I write this, I am looking back over the last twelve months. There were many peaks and troughs relating to the progression of the Living Museum Project (LMP). Moreton Bay Region Council invested \$100,000 into the first of two stages of the feasibility study. The management of Stage 1 was given to Lookingglass.com, a company headed by Allan Bonsall. Several meetings were held over the year with the coordination team of the LMP project to ensure the funding was invested to maximize best value. Funds were distributed to the following companies and then acquitted with Council.

- Lookingglass.com Project Management - \$11,896
- Cardno Pty Ltd Town Planning, Engineering and Project Management Advice - \$7126
- Griffith Institute of Tourism Report - \$39,215
- Mazars Feasibility Calculator and Financial Analysis - \$4,950
- Timber Frames of Australia Report and Recommendations - \$6,197
- ResearchWorks Festival Research Study - \$6,600
- ResearchWorks Cultural Tourism Destination White Paper - \$8,800
- Lookingglass.com Social Enterprise Discussion paper - \$1,650
- Lookingglass.com Development of Material for potential Investors - \$7,333
- Lookingglass.com Final Report- \$5,455

Information from each company was used to compile a 300 page interim or First Stage Feasibility Report. This report indicated that if the Village was built tomorrow to include all the proposed design, it would be profitable and attract the projected number of visitors. However the cost of infrastructure needed before opening is estimated at \$25M (the minimum costs for infrastructure – i.e. upgrade the road to the entrance of the

Village, underground pipes, cabling and earth works, the water feature, etc).

In 2018 the Federal Government offered funding for shovel-ready projects and it was communicated that this type of project could be funded entirely by the grants available at that time. If we were to approach the Federal Government today for this type of funding, the project would have to be “shovel-ready”. Though this first stage report has provided enough information to confidently move forward, it does not contain enough information or detail to be considered shovel-ready.

For this to be acceptable, the next stage of the Feasibility study will need to be undertaken, which is estimated to cost approximately \$340K. In order to fund this, the LMP team met with Kate Jones, Minister for Tourism, who fortunately had attended the 2019 Festival and had a favourable reaction to the event. The 300 page report was presented by Allan Bonsall and a request made for financial assistance to fund the next stage. Unfortunately, Parliament was in session that day and our time with the Minister was cut very short. It was clear from further discussions with her staff that funding for a feasibility study would be difficult to justify. Despite this, however, funding for major projects, like the LMP, is available.

We are still pursuing this line of funding as Minister Jones did indicate in principle support for the project. Follow-up with the Minister is planned once the COVID-19 situation stabilizes – hopefully in early May, 2020.

After coming to the conclusion the initial start-up will cost in the neighbourhood of \$25,000,000, the team decided to approach

the project from a different perspective to see if it was possible to start without investing so much capital up front.

Based on the successful funding model used in erecting the medieval castle in Guedelon, France, it was proposed that the team investigate using that same model which would commence with the constructing of just one authentic building and opening the construction phase to a paying public. Guedelon did this very successfully and within only a few years was financially viable and supporting the further development of the castle. It was suggested that possibly the Manor House, with some accompanying small buildings such as workers cottages and small workshops (i.e. black smith, stone mason), would be a starting point. The LMP team was fortunate enough to engage a leading expert in authentic medieval building – Timber Frames Australia. This private company helped design a comprehensive plan with relative costs around all of the details involved in constructing a 14th century building. The accounting firm, Mazars, was then enlisted to revisit the figures based on this new type of funding strategy. At a very high level, the preliminary figures look good. The initial start-up is estimated to be about \$3,000,000, to deal

with earthworks and essential services, before construction could start.

There are many advantages using this type of approach. The largest advantage is the ability to charge admission for visitors to experience how buildings were assembled using 14th century techniques. Classes in masonry and black smithing could also be held to generate funds. In pursuing this line of thought, the funds would be raised slowly, but at an achievable pace. Then, when the necessary funds have been raised, another building could be erected, whilst still exploring major funding opportunities. However, one drawback is that this vision does not include the building of a new Abbey Museum on the Abbeystowe site. This is seen as being essential and alternative funding would need to be found.

In early 2020 the LMP team put the project on hold due to the COVID-19 situation. With the closure of the Museum and the cancellation of the Medieval Festival, our focus needs to be on how the Museum is going to survive.

We are optimistic the Living Museum Project will get back on track and continue to gain momentum once the pandemic has ended.

Abbeystowe - "Where Everyday is Yesterday, Today and tomorrow"