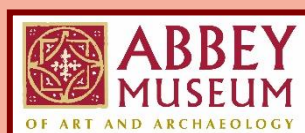


ABBEY MUSEUM OF ART AND ARCHAEOLOGY

ANNUAL REPORT 2020



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

Abbey Museum of Art & Archaeology

1 – 63 The Abbey Place

Caboolture, Qld 4510

Ph 07 54951652

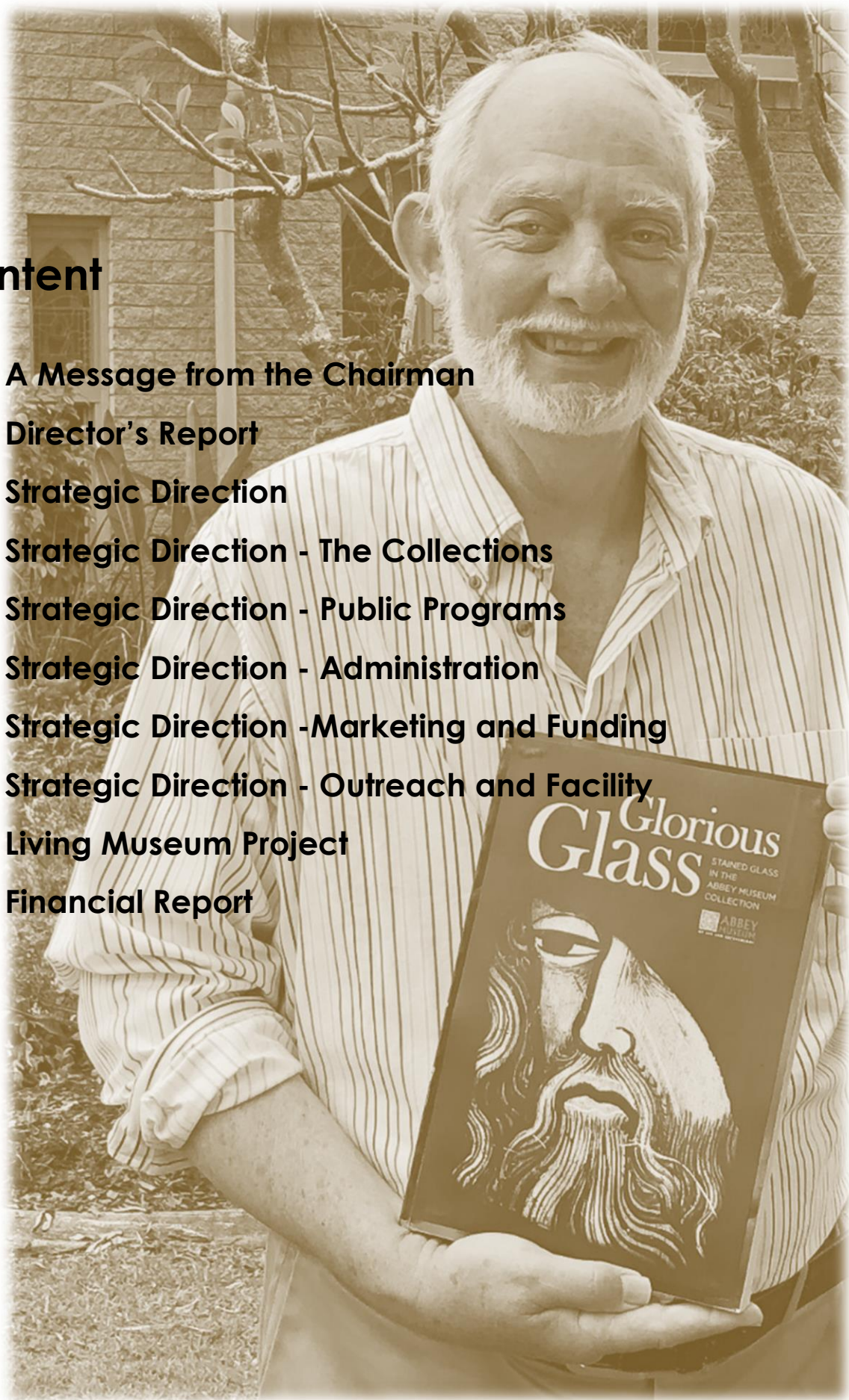
E admin@abbeymuseum.asn.au

W www.abbeymuseum.com.au

W www.abbeymedievalfestival.com

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A MESSAGE FROM THE CHAIRMAN



Out of adversity, comes opportunity - as the saying goes and the Abbey was no different. 2020 was the 'Year that never was' for the Abbey Museum.

Immediately following the 2019 Medieval Festival, the Museum was back on track with an impressive Marketing launch to the 2020, 31st Festival. As a result of the surge in mass media releases for both the Museum and the 2020 Festival, the Abbey was positioned to attract another record number of visitors and excel in all categories of Museum engagement. A brilliant new strategic plan was adopted, and we were on our way!

In March however, the very difficult decision was made to terminate the Festival, school programs, planned events and all presentations. The decision was appreciated by all concerned and in fact many donated their pre-purchased Festival tickets back to the Museum. Fortunately, through careful and conservative budgeting practices, the Museum's rainy-day funds were enough to keep the power on and office open.

"Per aspera as astra" - through adversity to the stars, was the Museum's new mantra. The COVID safe plans were drawn up and new events were planned. In addition to the funding from JobKeeper, the lull allowed time to focus on more grants which have so far yielded 4 successfully. Our April Friends presentation converted to a Zoom format, seeing a 400% increase in attendance! In addition, 2 other 'pivots' were quite fruitful - a sold out raffle and a very successful online shop created new revenue streams which will now be a permanent part of the Abbey's strategy. Acknowledgements go both to Michelle Hanton, former Festival Manager and Michael Guarino, Marketing Manager, for without their tireless efforts, these would not have been possible.

"The secret of success is constancy of purpose", and nowhere does this come through more than from Michael Strong, Senior Curator. The

Museum's closure gave Michael the crucial time he needed to complete a long-time goal - a complete catalogue of the Museum's stained glass collection. This remarkable publication is a world class book which is now on sale and will be a legacy of the Museum for generations. Michael's work to tirelessly promote history and heritage earned him the prestigious Centenary Medal from the Royal Historical Society. Edith Cuffe was awarded this esteemed Medal last year for her commitment to promotion and preservation of history. What an honour and privilege to work with both these amazing individuals!

North Harbour is continually upgrading the Park and I encourage everyone to visit the site and see where one of the first homesteads was situated in Moreton Bay.

The future is looking very positive! Vaccines are on their way, restrictions are being slowly lifted and construction has finally started on the intersection of Old Toorbul Road and Bribie Island Road. When completed in 2021, there will be a new, long awaited bus stop which will finally see visitors arrive to the Museum by public transportation.

Keep an eye out for a new Aboriginal display with art installations, dioramas and native gardens. This, along with an Art Gallery extension and possible small café, are just some of the exciting plans in store for the near future!

Last, the Medieval Festival is a GO for July 3rd & 4th in 2021! The numbers will be reduced, but we are confident it will not just sell out, but be again, one of the best Festivals in 2021.

I would be remiss if I did not mention how appreciative I am of the staff and volunteers at the Abbey who still showed up to help the Museum stay afloat and on track. You are the backbone to the Abbey's success!

To the Board of the Abbey Museum, I would like to thank everyone for their dedication and support during these challenging times. As always, it's my honour and privilege to serve the Board and support this World Class Museum of Art and Archaeology!

DIRECTOR'S REPORT



It is strange when I look back to the beginning of 2020 and remember how enthusiastic I felt for the coming year. Coming on the back of the successes of 2019, it was hard not

to feel excited about what could be achieved. Little were we to know that before long, our world would be turned upside down and all our plans in disarray.

In March 2020, in response to the pandemic, the Museum made the hard decision to cancel the Abbey Medieval Festival. All our booked educational programs dried up as schools went to online learning and the Museum had to cancel our other smaller events like Picnic at Pemberley. In 2019 we attracted 44,709 visitors to the Museum or to attend or participate in one of our programs or events. During 2020, as a result of the COVID pandemic, numbers declined to 7841.

The Abbey Medieval Festival's cancellation, just as the momentum for growth and potential for revenue had been established, was a severe blow to the Museum's finances. But the Museum responded quickly, successfully managing the cancellation while retaining the goodwill of volunteers, re-enactors, public, stakeholders and suppliers. Many people donated their pre-purchased tickets, and the Museum pivoted to find alternative revenue streams and to explore online and innovative strategic opportunities.

One such venture was the **Online Raffles**. In line with the Museum ethos, our raffles prizes had an educational and experiential focus. The Museum ran two raffles, one very popular first prize was a suite of armour and our second raffle was developed around the theme of Camping Through the Ages. They featured several prizes supplied by re-enactors and stallholders from the Festival and raised an impressive \$27,000.

The Museum was also successful in a grant application to the Queensland Government's Small Business Adaptation Program for \$10,000 to support the **Abbey Online Shop**. The engagement of an e-commerce strategist

established a road map for a successful and very profitable shop in the future. Our label **Abbey Made** features products unique to the Museum and aligns with our shop mission to represent our collection, grow our audience, and provide additional Museum funds.

Other fundraising initiatives throughout the year resulted in donations increasing by \$15,000.

We are very grateful to the Moreton Bay Regional Council, who renegotiated their annual sponsorship of the Abbey Medieval Festival, raising this support from \$10,000 to \$35,000 per annum for three years. This will be crucial as we move forward with planning for this year's Festival. Another new endeavour was the introduction of the Medieval Patron's program. This program is designed for people who are passionate supporters of the Festival.

Our entitlement from the Federal Government Covid-19 Stimulus Measures and the Cash Flow Boost was definitely instrumental in keeping the Museum's loss of revenue down during 2020. Despite all our best fundraising efforts without this funding the Museum would have been in a challenging position.

The closure of the Museum and cancellation of the Festival created the opportunity to focus on the groundwork for future directions in the Abbey Museum's 2021-2024 strategic plan, including digitisation of the collection, an Aboriginal display and art installation, building and Art gallery and coffee shop and enhanced visitor experience of the Museum.

The Museum launched a new website that allowed online visitors to view highlights of its collections with 149 artefacts on display in 20 different categories. The Museum also developed the concept for online micro exhibitions and themes included The Glorious Art of Glass, The Art of Asia, Music to the Soul, The Art of Worship, and Art of the Warrior. These are currently under development, and it is planned to launch at least two throughout 2021.

In 2020, **Glorious Glass: Stained Glass in the Abbey Museum Collection**, a catalogue of the historical stained glass in the Museum's collection was researched and written by Michael Strong, with generous assistance from international scholars. It was published with the

support of the Friends and a grant from The Gordon Darling Foundation. It will be a flagship publication for the Museum for many years to come.

Like many museums, only about one fifth of the collections is currently on display. In 2019/2020 a successful application to the Community Heritage Fund enabled the purchase of a compactus and the rehousing to industry standards of the artefacts in storage. This project will be completed in 2021.

Over the last ten years, Senior Curator, Michael Strong has been colour photographing the collection. This project is now 95% complete with only a handful of objects left to photograph.

The Museum's strategic plan developed towards the end of 2019 identified the lack of First Nations cultural representation in the Museum's displays. A \$5000 grant received through Moreton Bay Regional Council "Regional Arts Development Fund" saw the development of a concept plan for a future **Aboriginal display and art installation**. This would be undertaken with further consultation with representatives of the Kabi Kabi people.

The Strategic plan also highlighted the need to move forward with plans to build an art gallery and a café. Architectural services to progress these proposed extensions to "shovel ready" have now been costed. This will be a major project to **enhance the Museum's visitor experience and** allow changing exhibitions of the Museum's European art collection featuring

major Renaissance and Baroque works from Italy, Spain, Low Countries (Dutch, Flemish), France and Britain that currently cannot be displayed.

The Museum reopened for visitors on 8 June with COVID safe procedures in place. Schools started to return and new events, the Victorian Christmas High Teas, were introduced to provide extra revenue towards the end of the year.

In 2020, steps towards creating enhanced visitor experiences of the Museum included developing a new speciality tour. ARTefact, is a tour of the Museum's displays illustrating the role art and the artist has played throughout the human story. Local artist Geoff Ginn presented the tour, and it was extremely well received.

I would like to take this opportunity to congratulate our Senior Curator, Michael Strong who was awarded the **Centenary Medal** by the Royal Historical Society of Queensland. It was a wonderful acknowledgment of Michael's many years of work and commitment to history and heritage.

While 2020 was a challenging year for the Museum and at times, I wondered if we would survive, the support and assistance we have received from far and wide is a clear indication of how much the Museum and what we do impact positively on people's lives. When we as an organisation work together, we can make amazing things happen, and we can also enrich people's lives and share stories that will be with them as they create their futures.

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 / UPSKILLING 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**

Despite not being able to visit the Museum for three months during the COVID-19 lockdown the Collection Management Team continued to catalogue, research, document, photograph and curate artefacts from the collection. Our Senior Curator, Michael Strong, and Registrar, Jan Nargar, coordinated the dedicated team to ensure the standard of research aligned with the Museum's goals.

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

DISPLAY

While no actual changes were made to the Museum displays during 2020, a grant from the Moreton Bay Regional Council COVID Community Infrastructure Revitalisation allowed for some of the case exteriors to be repainted.

PRESERVE

While no objects from the collection underwent formal conservation during 2020, a program to monitor the objects continued.

Fundraising efforts continue to raise the \$3500 needed to conserve the painted Egyptian coffin panel which has been identified as the next artefact requiring urgent attention. To date \$1339 has been raised towards this project.

ACQUIRE

Nine new objects were donated to the Abbey Museum during 2020. They include an Anglo-Saxon decorated bucket, a Roman bone pin decorated with a carved Venus and a medieval carving of an eagle attacking a lamb.



The Museum also received a Queen Elizabeth I book of Common Prayer. It dates to 1603 at the time Elizabeth I was succeeded by James I of England. The book is in poor condition but has some very interesting graffiti throughout.

Another fascinating donation was a silver 30-tari coin from Malta, issued in 1798 during the relatively brief rule of Ferdinand Hompesch. There was also a small collection of four brass rubbings.

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

COLLECTION MANAGEMENT AND RESEARCH

The rehousing of the Abbey Museum's reserve collection project being undertaken by the Museum's Display Technician, Lincoln Morse, continued throughout 2020. The Museum applied for a second grant from the Community Heritage Fund for \$10,990 towards the purchase of a compactus for better storage and materials to complete the rehousing project. The transference of the collection to the compactus is scheduled for May 2021.

Senior Curator, Michael Strong, continued photographing the collection, a project which commenced in 2013. However, this project slowed down while Michael focused his attention on writing the stained glass catalogue. With the assistance of the Collection Management team he sorted and then photographed 400 fragments of stained glass primarily from Winchester Cathedral.

Some of these fragments, which came from three different windows in the Abbey collection, were able to be joined back together for the first time in several hundred years.



This project is now almost complete with less than a dozen artefacts to be photographed.

The volunteer Collection Management Team continues to research and record information

about the objects in the collection. In 2020 the team also hosted and mentored two Museum Studies students - Natasha Lunniss and Gabriel Garde and a Library Studies student - Kathryn White. Each student undertook a project researching and developing a micro exhibition for the Museum website and cataloguing the Museum's collection of historical postcards. To date 3136 postcards (45%) of an estimated 7000 have been catalogued.

In 2020, the Museum applied for funding to engage a historical painting researcher, Julia Jackson to undertaking a research project on the Old Master paintings in the Abbey Museum's collection. A quote for \$60,000 to research the 30 paintings was received. Unfortunately, the grant was not successful and other sources of funding are being investigated. This project is in preparation for the building of the planned art gallery.

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

COLLECTION OUTREACH

The Abbey Museum loaned three objects to the Pine Rivers Museum, to be part of their exhibition entitled 'Good night... Sleep tight'. The objects included a 15th Century chamber pot with yellow glaze from London, an 18th Century English brass candlestick, a Victorian Parian porcelain figurine of a young girl with large bonnet and a Georgian pastille burner in the form of a house (burnt at night to induce a good sleep). Although the exhibition was closed during the lockdown and the objects returned it reopened in early June with the four Abbey Museum items again on display.

PUBLISHING

Without doubt one of the most important achievements of 2020 was the publishing of the Museum's stained glass collection in a full coloured illustrated catalogue entitled *Glorious Glass: Stained Glass in the Abbey Museum Collection*. Researched and written by our Senior Curator, Michael Strong, and with generous assistance from international scholars, the book was published with the support of the Friends and a generous grant from the Gordon Darling

Foundation. It shares the many stories outlining the history of the stained glass and how it came into the Museum collection. It will be a flagship publication for the Museum for many years to come.

In 2020, eight (8) articles on objects in the collection were published to the website as blogs, or in the Museum's e-newsletter and in *Lindisfarne*, the Abbey Museum Friends annual magazine. They include:

- Festive Fashion – Finesse or Fiasco? (Victorian Fashion plates)
- A Toss of a Coin (donation of silver 30-tari coin from Malta)
- Desalination of ancient artefacts (conservation of plaque of Apollo)

Lindisfarne

- New to the Collection
- The Apollo has landed
- Mansell – the pirate, the politician and the businessman by Jan Nargar
- Bronze coins: far more than just a *folles* by Madeleine Ryan
- Down the wormholes of research: The Stained Glass story continues by Michael Strong

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

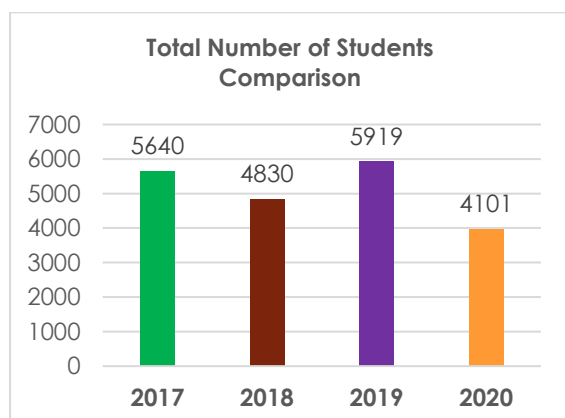
Education Programs

All programs, excursions and incursions, between 23 March and 19 June, and some for Term 3, were cancelled due to COVID-19. This caused a dramatic drop in annual numbers. To the end of the year 4101 students visited the Museum – this is down 1818 from the previous year.

With the easing of restrictions, bookings started to return in Term 3. Nevertheless, there was still a small reduction in the number of schools attending in the second half of the year than in 2019. (2019: 45 – 2020: 39) The second half of the year saw a marked increase in the Junior dig program but a significant decrease in the Medieval Knight's program.

| | 2017 | 2018 | 2019 | 2020 |
|------------------|-------------|-------------|-------------|-------------|
| Senior dig | 618 | 631 | 545 | 463 |
| Junior dig | 2855 | 1763 | 2354 | 1692 |
| Museum & Knights | 1845 | 1070 | 1182 | 788 |
| Incursion | | 1097 | 1532 | 522 |
| Heritage trail | 322 | 269 | 306 | 154 |
| Primary Programs | | | | 482 |
| Total | 5640 | 4830 | 5919 | 4101 |

Table 1: Yearly Comparison of Students participating in Museum programs



| | 2019 | | 2020 | |
|------------------|--------------|---------------|--------------|---------------|
| | # of schools | # of students | # of schools | # of students |
| Senior dig | 2 | 54 | 4 | 107 |
| Junior dig | 28 | 1308 | 24 | 1268 |
| Museum & Knights | 5 | 181 | 3 | 315 |
| Incursion | 6 | 751 | 5 | 513 |
| Heritage trail | 4 | 156 | 2 | 92 |
| Primary Programs | 0 | 0 | 1 | 128 |
| | 45 | 2450 | 39 | 2423 |

Table 2: Comparison of School visits and Students numbers for the second half of the year – 2019 & 2020

The feedback from teachers continues to be excellent. Comments include:

"Our students had a brilliant time and thoroughly enjoyed the archaeological dig. They have continued to talk about it all this week and have been able to link it directly to what we're doing in class, which is excellent. Thank you for such a wonderful day!" – Chloe Tarr, HPE and Social Science Teacher, Bracken Ridge State High School

"I would just like to thank Mel for her amazing work last Friday with the Roman Archaeological Dig. The Year 11 students absolutely loved the dig, and by the end of the day weren't ready to go home and wanted to keep uncovering artefacts. Mel paced the dig well and the explanations and engagement of students during each step of the archaeological dig was excellent! Mark did a great job helping the students out and ensuring the dig ran smoothly.

Thank you so much, on behalf of the students (who couldn't stop talking about it on the bus ride back to school) from Narangba Valley State High School." – Jacinta Karan (teacher)

| | 2019 | | 2020 | |
|-----------------------------|---------------|----------------|---------------|----------------|
| | No of Schools | No of Students | No of Schools | No of Students |
| Students - Museum & Knights | 18 | 1182 | 10 | 788 |
| Archaeological Digs | 85 | 2899 | 54 | 2155 |
| Students - Trail | 7 | 306 | 6 | 154 |
| Incursions | 10 | 1532 | 6 | 522 |
| Primary Programs | 0 | 0 | 5 | 482 |
| | 120 | 5919 | 81 | 4101 |

Table 3: Yearly comparison of numbers of students and schools over the whole year

Public Programs

In 2020, the number of public programs offered by the Museum were directly impacted on by the COVID-19 pandemic with its lockdowns and social distancing restrictions. Major events like the Abbey Medieval Festival and Picnic at Pemberley were cancelled. As the Museum was in lockdown the Easter school holiday program also did not run.

Excluding the events hosted by the Abbey Museum Friends, the Museum held seven events this year. They were:

- Kids Dig It! Egyptian Family Fun
- A Crusader's Journey – Fundraising Dinner
- *That's What She Said*, online presentation by Rosalie Gilbert
- Kids Dig It! Medieval Family Fun
- Kids Dig It! Viking Family Fun
- Victorian Christmas High Teas x 4 sessions
- Kutlu Toren



Kids Dig It! Egyptian Family Fun

The first event of the year held in mid-January was an Egyptian Family Fun Week. This theme has previously been extremely popular. However there was a disappointing attendance of only 453 (295 children), this was down 196 on January 2019. Once again inclement weather had a big impact and must be considered when

Facebook comment: [Hossam Abdelrehim](#)

Thanks a lot for every moment, every activity, and every smile you caused. It was a wonderful day 😊😊

planning for future January events.



A Crusader's Journey

A Crusader's Journey was a special dinner held on Saturday 8 February to raise funds to support the small town of Genoa, on the Victoria/NSW border, who were so badly affected by the devastating bushfires. The event raised over \$7000. Special guests in attendance included Ali King (Labor candidate for Pumicestone), Cr Brooke Savige (Division 1 Councillor), Terry Young MP (Federal Member for Longman), Cr

Mike Charlton (Acting Mayor), John Pearn and sponsors. This event was also run to provide valuable information on the viability and process of hosting a smaller banquet event that could be held as a future fundraiser for the Museum.

"That's What She Said"

Due to COVID-19, Rosalie Gilbert's presentation for the Friends which had been scheduled for April was cancelled. It was decided to engage Rosalie to present a live online talk on 19 April, "That's What She Said". The talk discussed medieval women and literacy, and attracted 116 viewers.



Kids Dig It! Medieval Family Fun

Kids Dig It! Medieval Family Fun ran from 29 June to 10 July, excluding weekends. This program had to run differently to previous years due to COVID-19 restrictions. The Museum hosted only 20 visitors at a time, with three sessions offered throughout the day. Each session ran for two hours and offered four activities (archery, mini dig, heraldry/shield painting and a Museum tour). 10 child tickets and 10 adult tickets were available for each session. The attendance included 295 children and 215 adults, a total of 510 visitors. In comparison to previous Medieval Family Fun weeks, it was much lower.

Kids Dig It! Viking Family Fun

Kids Dig It! Viking Family Fun week held from 28 September to 2 October was run in a similar format to the medieval program. However, with changes to restrictions the number of attendees per session could be increased to fifty (50). Three sessions were offered per day with 25 spaces for children available in each. Activities included archery, mini Viking dig, Viking rune carving and Viking dress-ups. In total 329 people attend Viking Family fun week – 210 children and 119 adults.



Figure 1: Director, Edith Cuffe speaks with Zafer Sarac at the launch of the Turkish Fountain.

Kutlu Toren

The year 2020 saw many embark on new and creative ventures. Such was the case with long time Abbey Medieval Festival re-enactment group Janissary Barracks, who poured their passion of Ottoman culture into building a brand new feature to adorn the Festival grounds – a water fountain.

In Ottoman culture, building a fountain was seen as an act of piety and demonstrated the social, economic and political standing of the person who commissioned it. The fountain was for both humans but also for animals, including stray cats and dogs, allowing them access to water whenever needed. To celebrate the water fountain's completion, "Kutlu Tören" (Happy Ceremony) was held on the Festival grounds on Saturday 14 November. The program included Turkish Oil wrestling, Gypsy Rose Tribal Dancers and an Archery display. The official opening of the Fountain included hand washing and henna ceremonies. The VIPs were escorted to the guest yurt where they were treated to Turkish nibbles, tea and coffee. Fifty-four (54) guests attended, including VIPs Brooke Savige, Councillor for Division 1, Moreton Bay Regional Council and sponsor, Bryan Finney from North Harbour.



Figure 2: Guests dress for the Victorian High Tea

A Very Victorian Christmas

The decision not to hold the annual Victorian Christmas Markets led to the proposal of a new event that was more manageable under the then current COVID restrictions. A Very Victorian Christmas was held on Saturday 21 November and Saturday 12 December with a morning and afternoon session on each day. Guests enjoyed a beautifully presented and delicious High Tea, carollers singing nostalgic Christmas favourites and a guided tour of our medieval and Victorian stained glass in the Abbey Church. Guests were encouraged to celebrate the spirit of Christmas by pausing for a photo around our 4-metre Victorian Christmas tree which had been decorated with period ornaments made by the Museum's volunteers. Tickets sold out in only 2 weeks, demonstrating the hunger that the public was feeling to get out and about. A total of 200 tickets were sold with the event making a surplus of \$10,460.



Figure 3: Carol singers in Victorian costumes

Visitor Feedback

"The food was a lovely mix of sweet and savoury, rich and fresh. And just the right amount of everything. A very satisfying quantity."

"It would have been nice to have sandwiches e.g. ribbon sandwich and maybe sausage rolls but it was really lovely, we enjoyed ourselves".

"Everyone presented beautifully in the Victorian Era, with lovely manners, professional service and eager to help."

Speciality Tours

This year saw the exciting introduction of a new speciality tour at the Museum. Designed to be a bespoke experience for small groups of 6 to 10 people, the ARTEfact tour is presented by local Bribie artist Geoff Ginn. In this tour, Geoff provides fascinating insight into how art has played a significant role in the human story. From the cave artist to the masters of the Renaissance, humankind has used multiple mediums - such as painting and sculpture - to bring beauty to their surroundings.

Art has been used as an expression of faith or to decorate tools, weapons and utilitarian objects and examples of these can be found in the Abbey Museum collection.

The two ARTEfact tours held in November were very successful. The first was fully subscribed with 10 guests and the second, held on a week day, had five. The feedback from guests was very positive.

The Museum plans to develop more speciality tours in the coming years.



Figure 4: Geoff Ginn presenting ARTEfact to attendees

ABBEY MUSEUM FRIENDS

Like everyone else, the Friends activities were severely curtailed this year due to the pandemic and the requirements entailed in complying with lockdown and social distancing protocols. Nevertheless, three presentations and the Medieval Christmas were held for members and guests. A need to comply with COVID-19 regulations meant that all attendees were required to book online and the number of seats available were limited by the size of the Abbey Hall. This created some initial challenges but as the year progressed patrons became more used to the situation and requirements.

The first presentation of the year, held in February was originally to be "The Secrets of the Mary Rose", presented by Dr Phil Roberts. However, this was cancelled when the speaker had to cancel his planned tour of Australia. We hope that sometime in the future Dr Roberts will be able to once more travel to Australia and share with the Friends the secrets of the Mary Rose. Fortunately, Dr Heather Blasdale-Clarke was able to step in and entertain and enlighten with a presentation entitled *Captain Cook – a Culture of Music and Dance*.

Lockdown regulations in force in April meant the advertised presentation by Rosalie Gilbert could not be held. Rosalie kindly presented on-line her talk entitled 'That's What She Said – Medieval Women and Literacy'.

By the next scheduled Friends talk in August the three month lockdown had been lifted. However COVID-19 regulations still applied for the presentation given by Dr Dorothy Watts entitled *Celts, Art and European Nationalism*, limiting the number of attendees. This also applied for the final presentation of the year given by Michael Strong - *Glorious Glass and the Wormholes of Research* which was held in the Abbey Church.

The Abbey Friends again hosted the *Medieval Christmas: An Evening of Gregorian Chant* in late November. COVID-19 restrictions necessitated a change of format for 2020 with two sessions being held to ensure that the maximum number of guests could attend this very popular recital.



Figure 5: Guests enjoy singing carols after the Medieval Christmas Supper

Each year 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.

Funds in 2020 were allocated to the provision of a Barista Cart, the purchase of a new white board, the conservation of the Egyptian painted panel of the goddess Isis, the conservation treatment of the Roman plaque of Apollo at the University of Melbourne and supporting the cost of preparation and publication of the Stained Glass catalogue.

Friends Membership:

| Membership types | 2016 | 2017 | 2018 | 2019 | 2020 |
|------------------|------------|------------|------------|------------|------------|
| Life members | 38 | 42 | 40 | 40 | 32 |
| Perpetual | | | | 1 | 7 |
| Complimentary | 8 | 9 | 8 | 11 | 12 |
| Members | 60 | 95 | 78 | 72 | 73 |
| Emeritus | 3 | 3 | 2 | 2 | 1 |
| TOTAL | 109 | 149 | 128 | 126 | 125 |

Finances

During 2020 the Friends raised \$10,216 against expenses of \$19,762. It should be noted that the Friends donated \$18,045 to the Museum in 2020, of which \$15,000 went towards the publishing of the *Glorious Glass* catalogue. The funds were raised through floor talks, memberships, donations, raffles, trivia nights and the Medieval Christmas.

STRATEGIC DIRECTION - ADMINISTRATION

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

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

7. Develop effective administrative processes

During 2020, the Museum employed or engaged:

| | | |
|-----------------|-----------------------------|--------|
| Edith Cuffe | Director | FT |
| Miriam Cuffe | Administration & PA | FT |
| Mel DeRegt | Education Manager | FT |
| Anne Vickers | Book Keeping | .2 FTE |
| Lincoln Morse | Display Technician | .2 FTE |
| Tania Wickham | Admin Assistant | .4 FTE |
| Michael Guarino | Marketing & Sponsorship | FT |
| Luisa Johnson | Festival Tickets | .2 FTE |
| Michelle Hanton | Festival Manager Contractor | |

Despite the impacts of the COVID-19 pandemic, the Museum staff did not change significantly throughout 2020. Megan Ann Somerset had resigned late in 2019; her role as Small Event Manager was not refilled. In April, Ben Gregory joined the staff as a casual employee to run medieval incursions at schools.

With the closure during the COVID-19 lockdown, some of the staff worked from home. Fortunately the Museum was able to retain all staff with the support of the Federal Government's JobKeeper program.

In 2020, the Museum hosted only one work experience student from James Nash State High School from Tuesday 6 to Friday 9 October. However, the Collection team mentored two Museum Studies students, Natasha Lunniss and Gabriel Garde and also a Library Studies student, Kathryn White, who were undertaking work placements.

After the lockdown ended and the Museum reopened it took a while before the volunteers began to return. This was primarily because most come from the more vulnerable age bracket and were cautious about getting back into the Museum environment.

However, our stalwart volunteers returned and eagerly supported the Museum as it looked to regain the losses experienced during the lockdown.

Denise Crawley, who maintains the Museum Shop, became involved in supporting the new online shop, an initiative commenced to counter

the loss of finances with the Medieval Festival's cancellation.

Ellen Camilleri continued in the role of managing the sewing/costume team. Like many aspects of the Museum 2020 saw the sewing team redirecting their focus and they commenced making items that could be sold on the Online Shop. These included a set of unique medieval themed teddy bears that proved extremely popular.

Work of researching the collection continued with the Collection Management team who attend the Museum each Saturday. The Senior Curator, Michael Strong, with Registrar, Jan Nargar guided this team as they worked on the research, registration and cataloguing of the collection. Linc Morse, our Display Technician, continued on the rehousing of artefacts in our reserve collections, a project that is anticipated to be completed by the middle of 2021.

Our Education Manager, Melanie DeRegt, worked with a dedicated team of volunteers to present education programs and school holiday activities. As many schools cancelled in the first half of the year and rebooked once students returned to classroom teaching, the latter half of the year was very busy for our team. The presentation of school holiday activities had to be completely reinvented to align with the COVID-19 social distancing and sanitation requirements.

As part of professional development, Mel DeRegt attended an online presentation entitled - Children in the Museum: Programming and Exhibitions for Children, hosted by Australian Museums and Galleries Association (AMaGA). Speakers included the Manager for Programs and Community Engagement from the Tasmanian Museum and Art Gallery, the Manager for Lifelong Learning of the National Museum of Australia and the Curator of Children's Programs, the National Gallery of Victoria. Staff also undertook First Aid training.

In June the Museum nominated Education Officer, Debbie McCurry, for the 2020 Longman

Volunteer Recognition Awards. Debbie has been volunteering at the Museum for 5 years and is a vital member of the Education Team.

We also have a small team who provide guided tours of the beautiful stained glass in the Abbey Church.

In early December, Michelle Hanton, our Festival Event Manager terminated her contract and the position of an Assistant Event Manager was advertised. In early 2021, Joanne Handnutt was employed to this new position.

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 2020, 7841 people visited the Abbey Museum or participated in one of our programs. This significant drop in numbers was due to the three month closure and the cancellation of school programs and events.

The main area of difference in attendance was school students, which were down by 1990 on the 2019 attendance.

| | 2019 | 2020 | |
|--|-------------|-------------|--------------|
| ADULTS | 1248 | 795 | ↓453 |
| CONCESSIONS | 752 | 413 | ↓339 |
| CHILDREN | 1960 | 907 | ↓1053 |
| STUDENTS - DIG (S) | 545 | 463 | ↓82 |
| STUDENTS - DIG (J) | 2354 | 1692 | ↓662 |
| STUDENTS – MUSEUM & KNIGHTS | 1182 | 788 | ↓394 |
| INCURSIONS | 1532 | 522 | ↓1010 |
| STUDENTS - TRAIL | 306 | 154 | ↓152 |
| PRIMARY PROGRAMS | | 482 | ↑482 |
| GROUP CONCESSIONS | 915 | 245 | ↓734 |
| SPECIAL EVENTS | 2132 | 912 | ↓1220 |
| COMPLIMENTARY | 966 | 668 | ↓298 |

Table 8: Total Visitor Type Differences 2019/2020

| | GROUP CONCESSIONS | |
|-------------|-------------------|----------------|
| | No of Groups | No of visitors |
| 2019 | 42 | 897 |
| 2020 | 14 | 245 |

Concession groups saw a significant drop as this age group was considered the most vulnerable to the pandemic.

GENERAL TOURISTS

A comparison of general tourist visitors to the Museum in 2019 and 2020 shows that there was a significant drop of 652 people. This is not surprising with the Museum closed for three

months. However, on average 123 tourists visited the Museum monthly in 2019, and in 2020 only 91 visited on average per month. This was a 26% drop.



Figure 6: Visitor with Tour group enjoying the Museum

| 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

| 2020 | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sep | Oct | Nov | Dec | totals |
|-------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|--------|
| ADULTS | 54 | 52 | 26 | 0 | 0 | 0 | 22 | 25 | 40 | 45 | 33 | 42 | 339 |
| CONCESSIONS | 35 | 48 | 45 | 0 | 0 | 0 | 22 | 34 | 30 | 29 | 42 | 65 | 350 |
| CHILDREN | 27 | 7 | 2 | 0 | 0 | 0 | 12 | 15 | 16 | 42 | 11 | 5 | 137 |
| | 116 | 107 | 73 | 0 | 0 | 0 | 56 | 74 | 86 | 116 | 86 | 112 | 826 |

Table 11: General Tourist Visitor Numbers 2020

MARKETING

MICHAEL GUARINO

The New Year started off with some great marketing energy. Highlights included a highly anticipated launch for Early Bird Festival Tickets, a successful transfer to a new email marketing system, progress in sponsorship, and the part-time addition to the Festival Marketing team.

As a result of COVID-19 and the cancellation of the Medieval Festival, the Event Manager and Marketing Manager roles transformed. In April, a Medieval Festival Income Recovery plan was prepared. The Event Manager and Marketing Manager worked together to bring to fruition new initiatives, including an Online Shop, Raffles, online events and the 'Abbey Made' label.

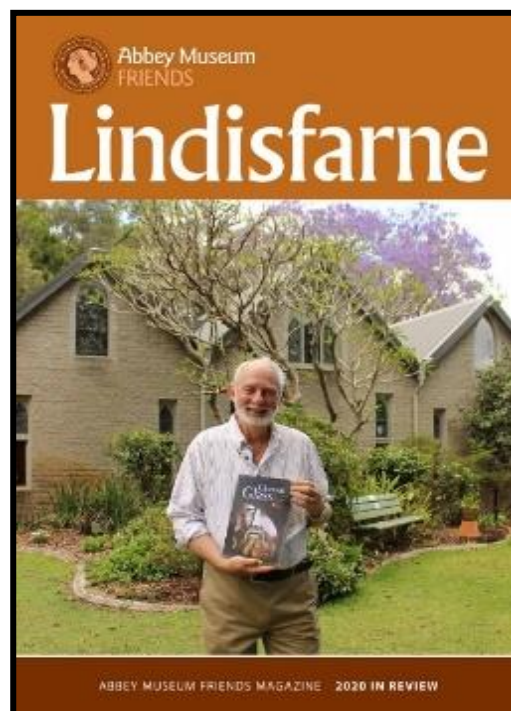
Grants

In an unusual year when nothing was what one might call "normal", the availability of grants was a lifesaver in some ways for the Museum. While not all of our grant applications were successful, we were very pleased to have been awarded four grants:

1. Moreton Bay Regional Council COVID-19 Community Infrastructure Revitalisation Grant for the installation of air-conditioning in the Abbey Hall.
2. Moreton Bay Regional Council Regional Arts Development Fund for the concept development of an Aboriginal display and art installation.

3. State Government Small Business COVID-19 Adaption Grant to engage an e-commerce strategist to help build the new online shop.
4. Community Heritage Fund grant for the archival storage and rehousing of the objects in the reserve collection.

Due to the cancellation of the 2020 Festival, the multi-year TEQ (QDEP) funding of \$103,500 rolled over to the 2021 event.



Lindisfarne

The annual publication of 'Friends of the Abbey Museum', Lindisfarne, was published and posted in January 2021. The 2020 edition featured Senior Curator, Michael Strong, on the cover holding the recently published stained glass catalogue. **Glorious Glass: Stained Glass in the Abbey Museum Collection** is a full coloured illustrated catalogue of the historical stained glass in the Abbey Museum Collection. This is the first major publication of this extraordinarily rich collection, spanning some 700 years. The 2020 Lindisfarne edition included stories about Museum activities throughout the year.

Social Media

Our Social Media following continued to grow, with our main focus being with Facebook and Instagram, along with their 'Stories' and IGTV platforms.

Social Media Audiences:

Abbey Museum


| | January | November |
|--------------------|---------|----------|
| Facebook following | 9,559 | 10,636 |
| Instagram | 1060 | 1,212 |
| Twitter | 942 | |

Festival

| | January | November |
|--------------------|---------|----------|
| Facebook following | 32,336 | 34,696 |
| Instagram | 3224 | 3,646 |
| Twitter | 787 | |

Notable posts

The Facebook post with the highest organic reach was the introduction of a stained glass colouring kit. The post reached 54,502 people.



Abbey Museum of Art and Archaeology
Published by Michael Guarino [?] · 29 September · 🌐

👉 Introducing a fantastic and completely unique colouring activity from the Abbey Museum. We proudly present a LIFE-SIZE stained glass colour-in kit! It features three panels including the largest panel in our collection, St Michael the Archangel, at nearly two metres tall (featured below)! The kit also features St Cecilia and St Alban which are both just under one metre. There's also an educational colouring book based off of life in the Middle Ages, 12 coloured pencils,... [See more](#)

Performance for your post

54,502 People Reached

3,241 Reactions, comments & shares 📊

| | | |
|-----------------|----------------|--------------------|
| 1,514 👍 Like | 158 On post | 1,356 On shares |
| 533 ❤️ Love | 63 On post | 470 On shares |
| 11 😂 Haha | 1 On post | 10 On shares |
| 361 😲 Wow | 30 On post | 331 On shares |
| 462 Comments | 78 On Post | 384 On Shares |
| 362 Shares | 362 On Post | 0 On Shares |

4,146 Post Clicks

| | | |
|--------------------|----------------------|-------------------------|
| 418 Photo views | 768 Link clicks 📊 | 2,960 Other Clicks 📊 |
|--------------------|----------------------|-------------------------|

NEGATIVE FEEDBACK

12 Hide post 2 Hide all posts

0 Report as spam 0 Unlike Page

Reported stats may be delayed from what appears on posts

54,502 People reached **7,387** Engagements Boost Unavailable

👍❤️👉 Crystal Pike, Lisha Haischer and 248 others 41 Comments 362 shares

TripAdvisor

Total Reviews 123 (as of March 2021)

TripAdvisor Ranking #2 of 11 things to do in Caboolture (Caboolture Historical Village rates at Number 1).

Review Jan 2020

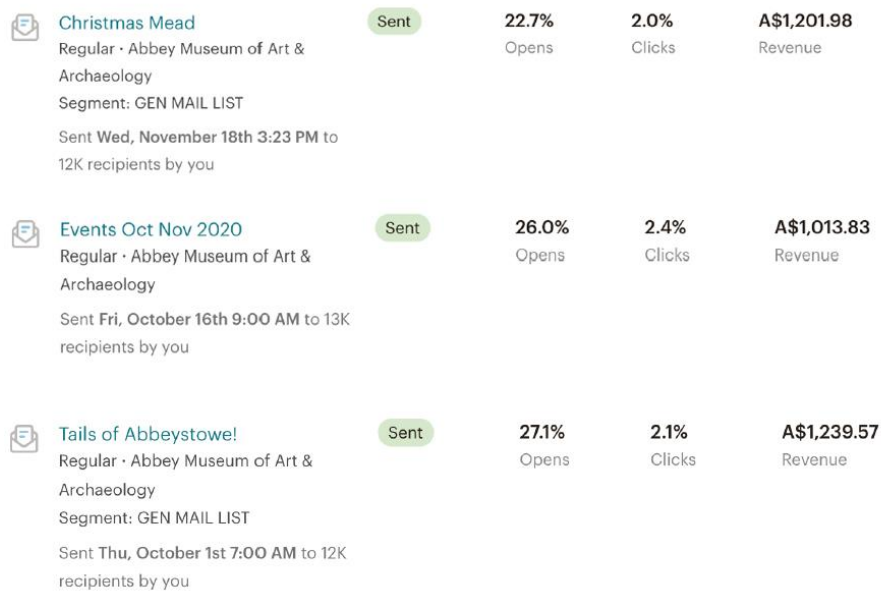
"Wow - really surprised by the Abbey Museum, the reviews sounded good so risked a 1hr drive from Brisbane to check it out. Travel back in time from British Stone Age, to Medieval times complete with armor, and then some interesting

historical pieces from Egypt and Asia. The displays & information provided was excellent! Great for everyone & worth the trip."

Abbey Museum newsletter

The number one goal with our email database was to further understand our subscribers. It was important to focus on delivering content that is opened and read. In April the Marketing team undertook an overhaul of the database, deleting inactive contacts and implementing a re-engagement campaign. Total subscribers to the end of 2020 was 13,267.

Figure showing the best performing emails and the revenue created from each:

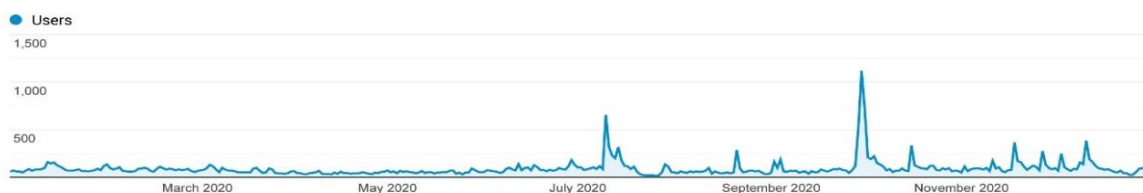


Websites

Museum

The new Abbey Museum website was launched in July 2020.

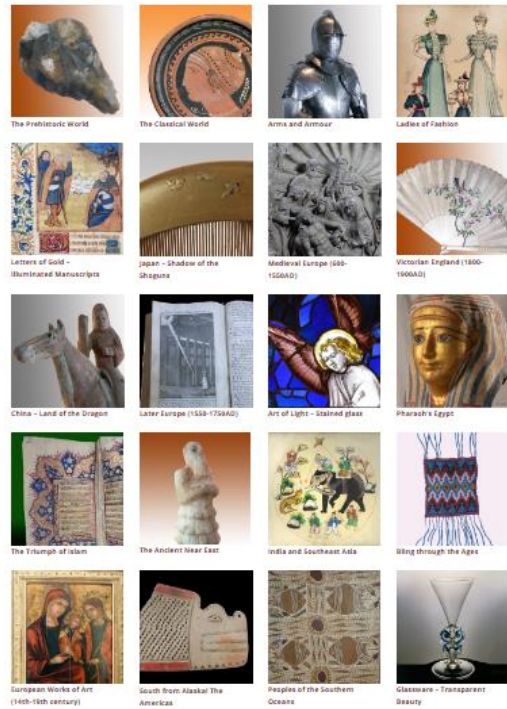
| | Total Visitors | Page Views | Pages per session | Number of Sessions per user | Average Session Duration |
|------|----------------|------------|-------------------|-----------------------------|--------------------------|
| 2018 | 22,252 | 133,659 | 4.61 | 1.30 | 1:57 |
| 2019 | 23,097 | 138,815 | 4.65 | 1.29 | 1:50 |
| 2020 | 27,829 | 130,983 | 3.64 | 1.29 | 2:02 |



Our Collections

Reflecting its British origins, the Museum covers prehistoric Europe, Bronze and Iron Age, the Roman Empire and Medieval Europe up to modern times. The Ancient and Classical World is represented with artefacts from ancient Egypt, Mesopotamia, Israel, Persia, Greece, the Druids and ancient Cyprus. There are also collections from the Islamic world, South East Asia, China, Japan and India.

The collections include prehistoric stone and bone tools, ceramics, glass, stained glass, metalwork, coins, sculpture, carvings, lacquerware, illuminated manuscripts and rare books. Our art collection includes Renaissance and Baroque paintings, frescos, water colours and prints.

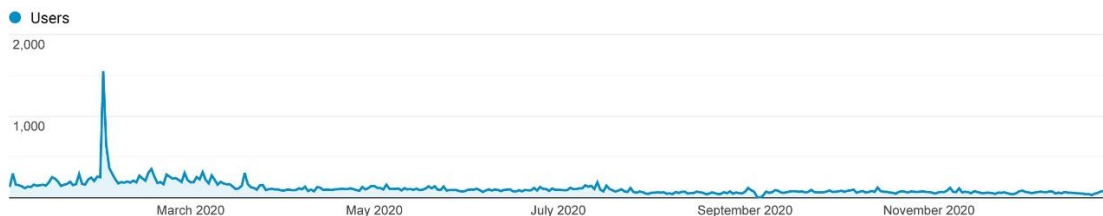


Collections online

The long-term goal of creating a Collection Highlights experience on our website became a reality in September 2020. 149 artefacts were viewable in 20 different categories. A team of Collection volunteers have also started to build the creative material for a series of Micro-Exhibitions online. The first exhibition is titled 'Art in Glorious Glass' and will serve as the basis for the rest of the series.

Festival Website

| | 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 |
| 2020 | 37,836 | 84,850 | 1.85 | 1.21 | 1:23 |



Museum and Festival Sponsors

Although 2020 saw the cancellation of the Medieval Festival, we continued to receive support from our valued sponsors, including TEQ (Tourism and Events Qld), MBRC (Moreton Bay Regional Council), MBRIT (Moreton Bay Regional Industry and Tourism), ERMS Group, North Harbour Pty Ltd and Tradeware Building Supplies.

In total, sponsorship and grants created an income of \$143,489.68 plus in-kind benefits.

Festival Marketing Campaign

The key focuses for the ABBEY 2020 campaign were Authenticity, Inspiration and Value. The "Value" element implied family values, historical value, and general value of attending the event. The Festival artwork incorporated an 'ABBEY 2020' illuminated manuscript by Tania Crossingham. The Festival launch, held in January, included an official reveal of the artwork and a photo gallery from our top Festival volunteer photographers. Special guests in attendance included Terry Young, Simone Wilson, Cr Mike Charlton, Cr Brooke Savige and sponsors – ERMS Group, MBRIT, North Harbour, Hans Electrical, Tradeware Timbers, Whitebrick Brewing and Amrita Park Meadery.



Figure 7: Photos from the launch of the Medieval Festival 2020 that was not to be.

Raffles

The Abbey Noble Knight raffle was held in June. Due to the need to urgently get the raffle up and running we decided to only run in NSW, NT, QLD and TAS where we did not require any additional permits. Prize Total Value was \$2430 and donated by Make Your Own Medieval. 1st prize was a full sized replica suit of 15th century armour, second prize a replica sword and shield, and third prize a medieval kids' pack. The total Net Profit received was \$8,189.75.



The second, launched in October, comprised of two raffles, representing different time periods in history - one more medieval (1420) and one more modern (2020). The prizes of the medieval raffle included an authentic medieval style pavilion valued at \$2,200, provided by Red Hart Reproductions and a camping stove and cooking set from Make Your Own Medieval.



Online Shop & Abbey Made label

To minimise expenses and maximise opportunity the Online Shop was launched in June. Apart from selling the items which were already available in the Museum Shop, the online shop included special and exclusive lines made by the Abbey Museum Sewing Ladies, bearing the "Abbey Made" label.

In 2020 the Sewing team crafted an exclusive limited edition line of medieval teddy bears which could be sold as keepsakes – there were only six of each version made. Each teddy was numbered with pedigree papers to prove its authenticity.

A best-seller in the Abbey Shop was the 2020 Abbey branded mead, produced by Abbey supporter, Amrita Park Meadery. 200 individually numbered bottles were available in June. In November, a second batch of mead was for sale.

The Life-Size Stained Glass Colour-in Kit was hugely popular, and brought new customers visiting our online shop. The kit featured three life-size black and white copies of stained glass panels in the Abbey Museum collection, including a 2.2. metre tall colour-in of St Michael, the largest panel in the collection.



Festival Patron program

In November, the Abbey Medieval Festival patron program was launched. Rewards include general entry passes to the Festival, free unlimited entry to the Museum, invitation to the Launch of the Festival, a welcome pack and early bird notice of events. To the end of 2020 there were 14 Patrons.

Donations

Total income for 2020 donations: \$31,791.43

Campaigns

| Subject | Description | Date |
|--------------------------------------|--|-----------------------------|
| Abbey Medieval Festival announcement | Announcing cancellation of 2020 Festival with Donate Now button | 19 th March 2020 |
| Please support the Abbey Museum | Referring to cancellation of Museum events and programs due to COVID-19. | 25 th March 2020 |
| Has fortune smiled upon you? | End of Financial Year campaign | 12 th June 2020 |

Promotional Opportunities

- Michael Strong was interviewed by the Courier Mail for a story on the stained glass in the Abbey Museum's collection, which was published online.
- Scope TV visited the Museum on 17th February to film an interview with Michael Strong on ancient technologies. Scope is a fast and funny kids program focusing on science. This episode, aired early May on Channel 10 Peach and online at 10 play.

STRATEGIC DIRECTION - OUTREACH & FACILITIES

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

OUTREACH

While many conferences and workshops were cancelled in 2020 or held online, Museum staff were still actively engaged in workshops or studies that arose out of the long-term closures caused by the pandemic.

The Director, Edith Cuffe, attended a webinar hosted by Museums and Galleries Queensland in July where international presenters shared strategies, processes and planning involved in welcoming back visitors to their institutions after being closed for a long period following natural disasters and redevelopment. This was highly relevant to the Abbey Museum which was at that time reopening its own doors to returning public.

The Director also took part in a study run by Innovate Moreton Bay in association with the University of the Sunshine Coast (USC), which looked at 'Business Resilience in Times of Crisis'. This was the topic of many studies and questionnaires throughout the latter part of 2020 and into 2021.

Edith participated in a Tourism and Hospitality Industry Sector Panel consultation for Moreton Bay Regional Council's Economic Development Strategy. Sessions were run for the Moreton Bay Regional Council by consultants from Lucid Economics. This program is part of the Council review on the Tourism and Hospitality sector



within the region and how to increase its capacity.

Edith attended the opening of the Australian South Sea Islander (ASSI) Shelter at North Harbour Heritage Park. The completion date for the Heritage project which the Museum is auspicing was pushed back to 2021 to allow for Council approvals and construction of last part of the project, a fishing pontoon.



Figure 8: (L-R) Board Chair: Paul Garcia; Hon Shannon Fentiman MP; Ali King MP; Director, Edith Cuffe; Senior Curator, Michael Strong

In mid-August, the Honourable Shannon Fentiman MP (Member for Waterford, Minister for Employment and Small Business, and Minister for Training and Skills Development) visited the Museum. The Minister was visiting successful applicants of the Queensland Government's Small Business COVID-19 Adaptation Grant to learn first-hand about the impact of this program. The Minister was accompanied by Ali King (Member for Pumicestone).

In December, the Museum hosted seven staff members from Museums and Galleries Qld (MAGQ). An afternoon tea was provided and a tour of the Museum's storage area where the rehousing of artefacts was taking place. This was an opportunity to thank Rebekah and her team for their ongoing support and assistance. It was also an opportunity to showcase some of the innovations and successes the Museum had achieved through 2020.

Figure 9: Team from the MAGQ with Museum Staff and Board Members



Figure 10: Michael Strong with Prof John Pearn

AWARDS

In late 2020, the Royal Historical Society of Queensland awarded the Abbey Museum's Senior Curator, Michael Strong, the Centenary Medal. 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 citation read, *For more than four decades Mr Michael Strong has been a timeless leader in the promotion and preservation of history. His leadership, professionalism, curatorial expertise and indefatigable industry has been one of the principal reasons why the Abbey Museum of Art and Archaeology has become an outstanding centre of education, outreach and research.*

MAINTAIN FACILITIES & EQUIPMENT

As part of the strategic planning program, this year the Museum undertook a Facilities Audit to identify and cost maintenance of current buildings, site and equipment. This led to the application for funding through the Moreton Bay Regional Council COVID-19 Community Infrastructure Revitalisation grant. This successful application not only allowed the Museum to repaint inner walls and case fronts, but also the entrance to the Museum. All of these areas were showing signs of age and the wear and tear that comes from the impact of visitors. This grant also funded an upgrade of electricity to the Museum and the installation of air conditioners in the Abbey Hall. The latter has proven invaluable

allowing the Museum to host events in the hall during the hot summer months.

The Abbey Museum also participated in an accessibility study of venues within the Moreton Bay Regional Council area funded by Council. Mr Dane Cross undertook the assessment and provided these initial recommendations:

- Remove baby change table from disabled toilets. Look at installing a fold-up one attached to the wall.
- Install curve ramp in front of Museum
- Remove part of the speed bump for ease of wheelchair access.
- Move the seat in front of the lamentations sculpture back to allow access to the label for people in wheelchairs.
- Labels on floor of Egyptian case need to be propped up and in larger print or have info sheets for the visually impaired.

The speed bumps on the driveway outside the Museum were removed in early December and a ramp installed at the entrance to the Museum from the driveway thanks to the generosity of the Abbey Community who funded this project.

The whirly birds on the Manuscript gallery roof were replaced after they had been damaged, possibly by falling branches. This was important to ensure airflow into this space, that otherwise often becomes quite hot and stuffy.

In early January a new demountable was purchased and installed for the Festival Management team. Space in the Museum office has become a premium and a dedicated area for Festival staff was seen as a priority.

The Museum applied for funding from the Gambling Community Benefit Fund to replace its aging air-conditioner. Unfortunately, the application was not successful and this project remains a priority.

In 2020, the Museum took advantage of a free coaching session and waste assessment provided with EcoBiz under the auspice of CCIQ. Discussion included energy, water and material efficiency at the Museum. A report provided recommendations to decrease waste and increase the Museum's green footprint.

Due to the pandemic in 2020, traction of the Living Museum Project (LMP) was slow and not much moved forward, especially since election results saw some of our best contacts out of their elected positions.

COVID and the elections took their toll on our ability to engage with Kate Jones, the ex-Minister of Tourism. In July 2020, the LMP team, along with Mark Ryan MP, scheduled an appointment at Parliament with Minister Jones. Unfortunately, the Minister was called away at the last minute and we met with representatives of Kate's team and Meaghan Scanlon, the Assistant Tourism Minister. We reiterated our desire to move forward with the project and conveyed how our Moreton Bay Regional Council sponsored high-level study indicated very positive projections. Since they had not been privy to the original conversations where Kate said funding could be available, their response was there was no money available to fund projects that are not shovel ready, but they would review the findings of the report.

Despite the \$100,000 grant from Moreton Bay Regional Council being properly acquitted, the LMP team has still not have had the opportunity to properly present the findings to the entire Council. In November of 2020 we were informed the relatively new Council was planning to hold meetings at various locations around Moreton Bay and the Abbey Museum would be one of the first venues. We are therefore looking forward to presenting the findings to the entire Council and asking for the additional \$340,000 to turn this into a "shovel ready" project.

The new mayor of Moreton Bay, Peter Flannery has a very aggressive target of building a \$40B economy by 2041. A new "REDS" (Regional Economic Development Strategy) plan has been put into place, with tourism and jobs being integral parts. Helping to achieve this, Peter hired a new Economic Development Officer, Paul Martins. Since being in office, we have had the opportunity to meet with Paul on several occasions and he is very excited about our project. We look forward to heavily engaging with both him and his team.

We are therefore cautiously optimistic the relatively new Council could be open to helping fund all or part of the \$320,000 needed to take the project to a shovel ready stage which then qualifies the LMP for major funding.

The new Council objectives, combined with the 2032 goal to host the Olympics, will put this project front and center with both the State and Federal governments who are in the process of putting together more funding projects geared at creating jobs and tourism opportunities.

As a side note, Saint Rd, one of the feeder roads to the proposed site, has been bitumened and construction on the traffic lights and bus stops at the corner of Old Toorbul Road and Bribie Island Rd have begun with expected completion in mid-2021.

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