



# 2022

## Annual Report



**ABBNEY**  
**MUSEUM**

OF ART AND ARCHAEOLOGY



# ABBNEY MUSEUM

OF ART AND ARCHAEOLOGY

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# Our Story

The Abbey Museum of Art and Archaeology was opened in June 1986 and is one of Australia's premier international fine arts and antiquities collections. Our 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, India, Burma, China and Japan. We have developed a broad suite of public activities, including education programs and events. The most significant event, and the Museum's major fundraiser, the Abbey Medieval Festival is held annually in July.

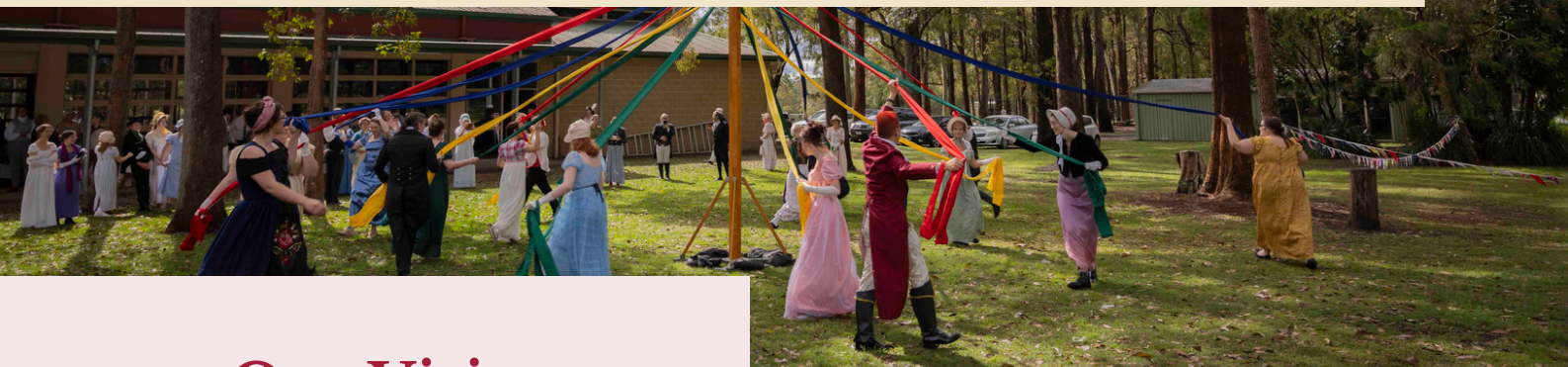
“Storytelling is a wonderful art form. Our displays tell of the journey of humankind through history, while our events and public programs enable our patrons to make their own stories immersed in a curated experience”

**Edith Cuffe OAM, Director, Abbey Museum**

## First Nations Acknowledgment

The Abbey Museum of Art and Archaeology respectfully acknowledges the Traditional Custodians of the land and waterways on which the Museum stands. We pay respect to First Nations Elders past and present, who hold the memories, traditions and culture of this ancient Country.

# Our Strategy



## Our Vision

The Abbey Museum's vision is to enrich people's lives through stories created from our collection

Our ethos is one of inclusion. We aim to create a restorative environment where people connect and boost their well-being

Ann Baillie, Vice Chair, Abbey Museum

## Our Mission

To preserve, display, interpret and acquire objects to create experiences that tell the human story from the ancient to the modern world.

## Our Values

We strive to maintain excellence in all we do through:

- Responsible stewardship of the Museum's collections entrusted to our care.
- Ethically and legally guided acquisitions.
- Conducting all work with best-practice rigour and professional integrity.
- Provoke curiosity, connection and change by promoting cultural values that recognise and respect diversity and multiple world views.

## Our Approach

Using a threefold approach, the Museum aims to: provide a quality cultural and educational experience by offering a broad range of quality public programs that engage visitors of all ages; maintain our vibrant volunteer program, which provides ongoing training and upskilling and rewarding opportunities; and build a resilient business for future sustainability as an accredited, award-winning museum with recognised charity status.

# Our Framework



## **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, notably the Stained Glass and Art Collections
- Acquire artefacts that support the collection's focus within the terms of the Collection Policy

## **Maintain High Curatorial Standards of Documentation and Research of the Collection**

- Maintain our current Collection Policy
- Maintain our Digital Collection Register
- Continue to document and research the collection

## **Publish Collection Catalogues and Associated Booklets Using Print and Digital Media**

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

## **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
- Offer an effective and dynamic range of quality programs for adult groups

## **Host a Series of Events to Promote History and Raise Funds for the Museum**

- Hold the 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

# Our Framework



## **Maintain a Vibrant Staff Program Offering Upskilling and Rewarding Opportunities**

- Promote an environment that encourages and supports well-trained and happy, confident staff
- Provide staff with the necessary equipment, supplies and training needed to do their jobs effectively and professionally

## **Develop & Maintain Effective Administrative Processes**

- Maintain an effective accounting process and an annual audited report
- Produce an annual operational plan
- Maintain administrative processes to ensure legal, charity and DGR status

## **Obtain Adequate Funding to Maintain and Develop the Museum and its Programs**

- Achieve surplus in annual income results, focusing on an increase in merchandise sales, annual sponsorships, donations and grants

## **Maintain an Achievable and Successful Marketing Plan**

- Increase coverage of the Museum, its activities in the media and digital presence to increase awareness and engagement with Museum programs, events and fundraising
- Review the Museum's current markets and ensure evaluation procedures are incorporated into Museum processes and mechanisms

## **Create an Attractive and Safe Museum Environment**

- Maintain comprehensive OSHS policies and procedures to eliminate risks to staff and clients
- Work towards constructing building extensions, including an art gallery, temporary display gallery and storage facilities
- Maintain Museum buildings, facilities and surrounds to a professional level



# Message From the Chair



It is my pleasure to present the Chairman's report on the Abbey Museum, covering the past 12 months. Despite the challenges brought about by the pandemic, the Museum has seen positive changes and significant support from various entities.

In November of 2021, the Moreton Bay Regional Council awarded a \$200,000 grant to the Museum, which helped sustain its calendar of events. The Council also provided \$300,000 towards operating costs over two years, which proved to be timely support for the Medieval Festival, which sold out for the first time in its 30-year history.

Moreover, the Museum's long-standing goal of having an Art Gallery and Café has finally come to fruition, thanks to a record grant of \$2.1M from the State Government via the Regional Tourism Recovery Program, administered by the Department of Tourism, Innovation and Sport. The award, proudly presented by Ali King MP, included funding for construction of an Art Gallery & Cafe extension to the Museum as well as infrastructure support for the Abbey Festival. The Museum has also received funding from the Queensland Destination Events Program to secure the future of the Medieval Festival and attract new visitors to the region.



After over 30 years of dedicated service, the Museum's CEO, Edith Cuffe, stepped down, and a record number of family, friends, Community members and dignitaries turned out to celebrate Edith's accomplishments and achievements throughout the years. The Museum welcomed a new CEO, Chloe Tanner, who took on challenging projects, including an IT refresh, the new Art Gallery and Café, and the Medieval Festival.



# Message From the Chair

The Museum's events have continued to evolve, and a new tour, led by Geoff Ginn, showcases how art has played significant roles in history. From the cave artist to the masters of the Renaissance, using multiple mediums such as painting and sculpture to bring beauty to their surroundings, as expression of faith or to decorate tools, weapons and utilitarian objects found in the Abbey Museum collection. All demonstrating how art has made us human.

Our museum also continued to expand its international reputation. The Museum's iconic pieces, "Saint Michael as Guardian of the Host" and "Forty Martyrs of Sebaste," were exhibited at the Auckland Art Gallery Toi o Tāmaki.

Finally, the Museum was named by TEQ as a Best of Queensland Experience for its excellence in tourism. This accolade is a testament to the Museum's goal of enriching lives through connection and knowledge of history.

I would like to acknowledge the dedication, energy and passion our staff and volunteers have continually demonstrated over the past year.

As a result of the support and loyalty from Edith Cuffe and the entire Abbey team, the Abbey Museum is the star which is shining brighter than ever before! Overall, it has been a fantastic year for the Abbey Museum, and we look forward to continuing our mission of preserving and sharing history with the community!

Sincerely,



Paul Garcia  
Chairman





# Director's Report



Looking back to the beginning of this 2022, I am amazed at how much has changed. While the COVID pandemic is still active in our world, its impact on our daily life and social activities has greatly reduced.

Remarkably, the Abbey Museum is in a much stronger position now than it was before the pandemic. This is primarily thanks to the generous support of Moreton Bay Regional Council who provided significant financial support and also the Federal Government who granted the Museum operational funding.



Towards the end of 2021, our Event Manager, Joanne Hadnutt, and Marketing Manager, Michael Guarino, moved on from the Museum. It wasn't until we knew for certain that the 2022 Medieval Festival would go ahead, that we looked to fill these positions. While we searched for suitable candidates, Judy Csabai, a Museum volunteer, was engaged as an Event Assistant so that planning and coordination of the Festival could commence. We then found out that the world had changed, the labour market had readjusted and our search for suitable candidates was harder than expected. We were therefore very excited to employ Kellee Neville as our new Marketing Manager and later, Joel Stephens, as our new Event Manager. With Kellee and Joel on board, preparations for the Festival went full steam ahead. Much of our focus in the first half of the year was on preparing the Festival. Normally preparation for the event takes at least 10 months - however in 2022 we had to pull it together in only four months. Despite the short lead time, the Festival was incredibly successful with tickets selling out and a full cohort of medieval reenactors and performers attending. I would like to acknowledge and thank all those who assisted in any way to make it successful.



Our other events, such as our four-themed school holiday programs, Picnic at Pemberley, and the 'Victorian High Tea', were also successful. In many ways, our public programs have returned to pre-pandemic levels, which is extremely gratifying and also a great financial relief.

While our education team was busy with school students last year, the cancellation of excursions by the State Government during February meant that numbers were much lower than in 2021. Nevertheless, the positive feedback we receive from teachers is an affirmation of the value and benefit of our programs in supporting the curriculum needs of students.

# Director's Report

The Abbey Museum Friends continue to play an important role in supporting the Museum. Last year it held four successful presentations for members and guests and also hosted the 'Medieval Christmas', an evening of Gregorian chant which again sold out.

The Museum collection is at the heart of all that we do. It is like the pole star directing our focus and daily activities. It inspires our public programs, and we take the responsibility for its care and management extremely seriously.

During the year, three artefacts were donated to the collection. They include a reconstructed Roman Samian bowl, a wonderful Cypriote Bichrome jug, and a delightful little micro-beaded decorative leather reticule. Due to the hard work of former Display Technician, Linc Morse, the rehousing of our reserve collection was finally completed. This means all our artefacts in the reserve collection are now housed to industry standards.

Towards the end of 2022, I stepped down from the role of Museum Director and Chloe Tanner took on that position. However, after four months Chloe left the Museum to pursue other goals.

Possibly the biggest excitement for the year was the announcement by the Queensland State Government of funding for the Museum to build an art gallery and a café. This project had been on the Museum's strategic wish list for many, many years. Each year a small amount of Festival surplus has been set aside for the project. Progress had been slow but with this boost from the Department of Tourism, Innovation and Sport, the project can now begin. The projected opening of the Art Gallery and Cafe is not until mid-2024, but planning is well underway and we are working with our architects to see our vision for this project come into reality.

With the support this year by the Moreton Bay Regional Council, the State Government and the Federal Government, the Abbey Museum's future is looking extremely bright. The next few years will see some significant changes for the Museum and I look forward to watching it fulfil its potential and vision.

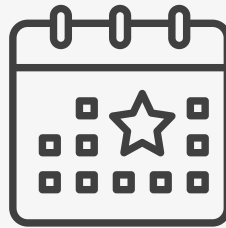
I sincerely wish to thank the members of the Museum Board, our staff, volunteers and all those who have given on so many levels to the success of the Museum over the last year.



# 2022 Highlights



13,133 VISITORS



15 PUBLIC EVENTS



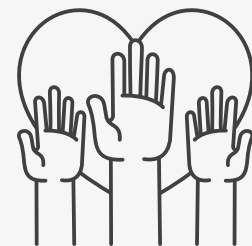
6,146 STUDENTS  
IN OUR EDUCATION  
PROGRAMS



57,226 FOLLOWERS  
ON SOCIAL MEDIA



\$81,965 SPENT  
IN THE ABBEY SHOP



21 NEW VOLUNTEER  
STAFF



140 FINANCIAL  
FRIEND MEMBERS



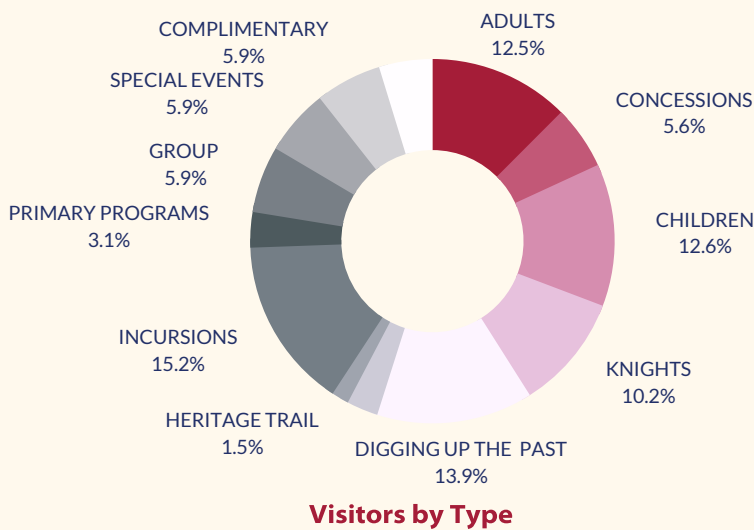
3 DONATED  
ARTEFACTS



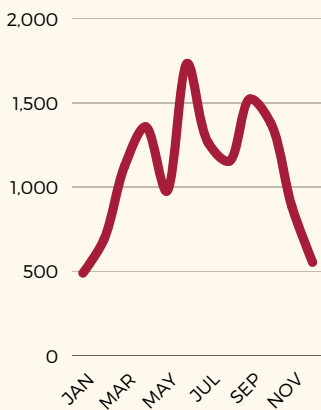
17 KNIGHTS OF  
ABBEYSTOWE  
APPOINTED

# Our Visitors

The Abbey Museum prides itself on maintaining excellence in visitor experiences. In 2022, 13,133 people visited the Museum or participated in one of our activities or events, excluding the Medieval Festival attendees. This number is an increase from 11,328 visitors during 2021.



The Museum's education programs constitute 46.5% of all visitors. In 2022, a total of 84 school groups visited the Museum throughout the year, plus six (6) OSHC groups, bringing a total of 2025 children. It should be noted that 2,199 students, 35.7% of all students, attended programs off-site, including one of our heritage trails or school incursions.



**Monthly Visitor Numbers**

In 2022, 864 seniors visited the Abbey Museum as part of a coach tour: with an average of 24 attendees per visit. This represents 6.6% of the annual visitation, a marked increase on 2021 numbers which demonstrates a return to pre-Covid levels. On average, the Museum had 50.5 attendees each day it was open in 2022.



# Our Collection

In 2022, the Museum loaned two of its significant icons to the Auckland Art Gallery Toi o Tāmaki, - the Forty Martyrs of Sebaste and St Michael as Guardian of the Host - to be part of an exhibition in New Zealand called Heavenly Beings: Icons of the Orthodox Christian World.

The Forty Martyrs of Sebaste is a late 17th century Greek Orthodox icon from Cyprus. It is a remarkably graphic depiction of the famous account of Roman legionaries condemned to martyrdom as Christians outside the city of Sebaste in Armenia during the reign of Emperor Licinius in 320 AD. According to St. Basil, they were exposed on a frozen lake; one recanted and sought the warmth awaiting him on the shore. But a watching guard took his place and died with the others. The second icon of St Michael as Guardian of the Host is either a 15th century work from Syria or Bulgaria or, as new evidence suggests, an early 18th century icon done in Egypt in the Coptic tradition. St Michael is one of the four great archangels mentioned in the Book of Revelation, a theme borrowed from Jewish Gnosticism. In this stunning painting, he is shown in liturgical robes, rather than his customary armour as leader of the heavenly hosts.

The Auckland exhibition opened on Friday 15 April and introduced the tradition of the devotional art of the Christian Orthodox faith with icons drawn from across the world. The exhibition featured 118 remarkable icons, dating from 1350 to 1800.

Conservation of objects in the Museum's collections is an ongoing program. In late 2021 our ancient Egyptian coffin panel, painted with an image of the goddess Isis, was sent to the Grimwade Centre for Cultural Materials Conservation, University of Melbourne, for urgent treatment. The panel, which had been on display in the Museum for several years, was showing signs of deterioration with areas of paint starting to lift and flake off.

Work on the panel was eventually completed and it was returned to the Museum on 24th August, 2022. Consideration is now being given as to how the panel will be displayed. The conservators have recommended the panel is only stored or displayed lying horizontally and not vertically as it was previously.

# Our Collection

For many years the Abbey Museum's wonderful art collection has remained in storage while funds were raised to build an art gallery. This long and slow process was brought to a sudden halt by the impact of COVID-19. But just at a critical time when the Museum Board was questioning even the future of the Museum, an unexpected notification of financial support from all levels of government was received. The Queensland State Government has generously committed funds towards the construction of an art gallery and a café to support the Museum's long-term sustainability. While work on plans for the art gallery is underway, consideration and focus also have turned to the artworks that will eventually go on display.

While John S M Ward, founder of the Abbey Folk Park, attributed many paintings to famous Old Masters, it has long been recognised that some were probably inaccurate, requiring the works to be fully provenanced and researched before installation. In mid-September, on the advice from the International Art Gallery of Victoria, the Museum engaged a well-known art researcher, Ms Julia Jackson, to commence an initial study of thirty of our Old Master paintings. Julia spent four days at the Museum cataloguing and measuring, photographing features on both the canvas and the backs of each artwork, such as old auction numbers and wax seals and was very excited about the breadth and quality of the artworks. Julia noted any clues that would help her with her research and provide the important provenance for each of the 30 Western paintings and frescoes. The Paintings Research project will cost \$60,000, and a fundraising program has commenced to raise the necessary funds.

## New acquisitions to the Abbey Museum

### **Samian bowl with frieze of slavers and captives**

170-240 AD

Made by Maiiaaus of Trier in Trier (Augusta Treverorum) in Gallia Belgica (Germany).

Donated by Michael Strong and Edith Cuffe

### **Bichrome Ware jug with pinched spout**

800-750 BC

Made in Cyprus by unknown Iron Age potter.

Cypro-Geometric Period. Found near Airena Village, near Paphos, Cyprus

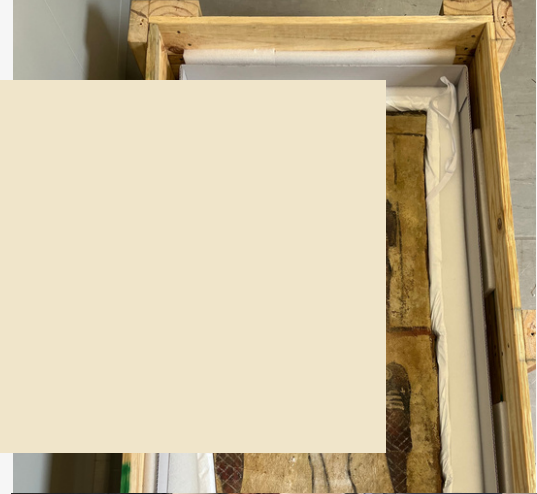
Donated by Martin and Jan Jorgensen

### **Chatelaine with microbead decoration in Berlin style**

c 1840 AD

Possibly made in Turkey by Ottoman purse maker

Donated by Bronwyn Whitmore



# The Abbey Museum Friends

The Abbey Museum Friends' activities in 2022 returned to pre-pandemic levels. We held four presentations for members and guests. Additionally, the Medieval Christmas, presented by Schola Cantorum, was welcomed back as a sell out event.

The first presentation of the year, held in February, was The Many Functions of Aboriginal Tools, presented by Eva Martellotta. In her presentation, attended by 43 members and guests, Eva discussed how Australian Aboriginal communities used boomerangs to modify the stone tools' edges (and thus the function). She has identified the use marks on the surfaces of boomerangs from the Australian Museum collection and how experiments using replicas of boomerangs and stone tools show that the use of boomerangs to modify stone tools left peculiar marks on the surfaces of the boomerangs.

The April presentation was given by Tony Vaughan of Schola Cantorum with the assistance of several cantors. The presentation entitled Gregorian Chant: Sacred Music from the Middle Ages and Cradle of modern Western Music was attended by 53 members and guests. Since the home of this music is the chapel, the presentation was given in the Abbey Church. Tony not only discussed the history of chanting but had it authentically illustrated by robed cantors chanting in the wonderful acoustics and atmosphere of the Abbey Church.

Thirty-five members and guests attended the August presentation given by Associate Professor Ian Hesketh, whose talk was entitled Narratives of Charles Darwin Down Under. Ian noted that Charles Darwin's time in Australia, where he spent several months in New South Wales, Tasmania and King George Sound, has been written about in two quite different ways. In his presentation, he considered both narratives and considered the merits of both alongside Darwin's own claims about what he observed during his Australian visit and how those observations came to inform his theory of evolution.

Dr Elizabeth Tatum gave the final presentation for the year on The Adventure of Story: History as hi-story and why 'story' is more crucial to our evolution than opposable thumbs. Dr Tatum's presentation explored why story is so important in helping us navigate our lives and understand our past. The presentation followed the Friends annual lunch, which was enjoyed by 27 members of the Friends.

It was a pleasure to have the Gregorian Medieval Christmas back for a sell-out performance of 110 attendees in the Abbey Church. This presentation which was somewhat curtailed during the COVID years, returned with the largest number of cantors seen for a long time. As usual, the very appreciative audience was treated to a beautiful programme of Gregorian Chanting enhanced by the medieval atmosphere of the candlelit Abbey Church.

In addition to the presentations, the Friends facilitated three fund-raising trivia nights during the year specifically to fund the restoration of a rare late medieval polychrome painted wood sculpture that depicts a female saint holding an open book with the other hand raised in blessing. In total, trivia nights in 2022 raised just over \$1,200.



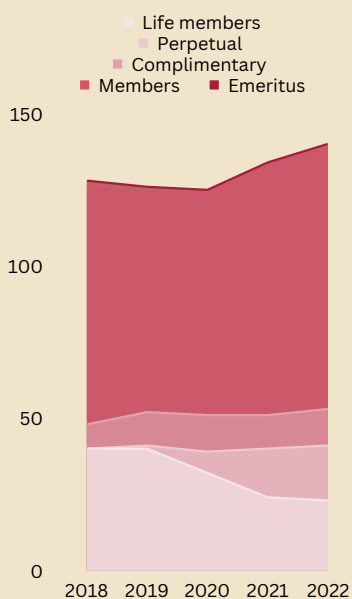


# The Abbey Museum Friends

Friends membership increased in 2022 to 140 members. The Abbey Museum Friends are a group of inspired supporters who desire to be actively involved in the Museum and assist in raising funds for its growth and sustainability. In 2022, the Friends raised \$15,115.71; the funds were raised through presentations, memberships, donations, raffles and trivia nights.

In sum, the Friends donated \$2,231.82, during 2022, to the following:

- Restoration of the Egyptian Panel
- Purchase of a chair for the front desk
- Sponsorship of research of an artwork
- Subsidised the CPR course for Museum Staff
- Purchase of a 12 month ZOOM subscription



## Committee Members

Antonia Simpson *President*

Amanda Rasmussen *Vice President*

Fiona Ward *Secretary*

Sr Hilda Vickers *Treasurer*

*Committee*

Tania Wickham

Michael Strong

Libby Gladwin

Edith Cuffe *Ex Officio as Museum Director*



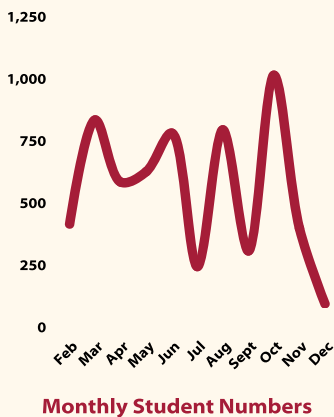
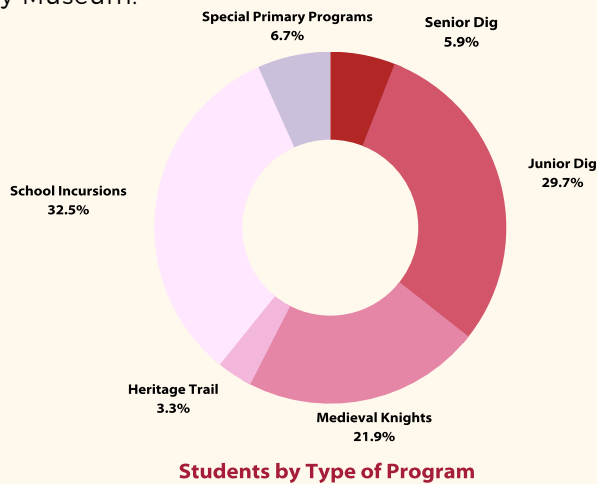
# Our Education Programs

Our experienced Education team offers a range of immersive education programs for both primary and secondary schools. In 2022, 6,146 students participated in one of the Museum's education programs.

One of the biggest impact on student numbers in 2022 was Education Queensland's cancellation of all State School student excursions in February. Significantly, February is usually one of the busiest months of the year with an average of 1,000 students annually. Only 420 students attended in February 2022. However, this was balanced by significant increases in August and October. Overall, student numbers were comparable to 2021 figures, which saw 6,613 students complete an education program at the Abbey Museum.

In 2022, the Abbey Museum hosted 115 school visits, with an average class size of 52 students.

As depicted below, the number of students attending per month show a fairly predictable pattern. As expected, school holiday months show reduced attendance.



A great day out for the students to understand the real requirement for archaeology - *Teacher feedback*

The archery was so much fun. I learnt so much about medieval games and weapons. My favourite part was the stilts - *Student feedback*

**Southern Cross Catholic College, 2022**

The feedback from teachers continues to be positive, reflecting the high standard of programs delivered by our Education Manager Benjamin Gregory and his volunteer team.

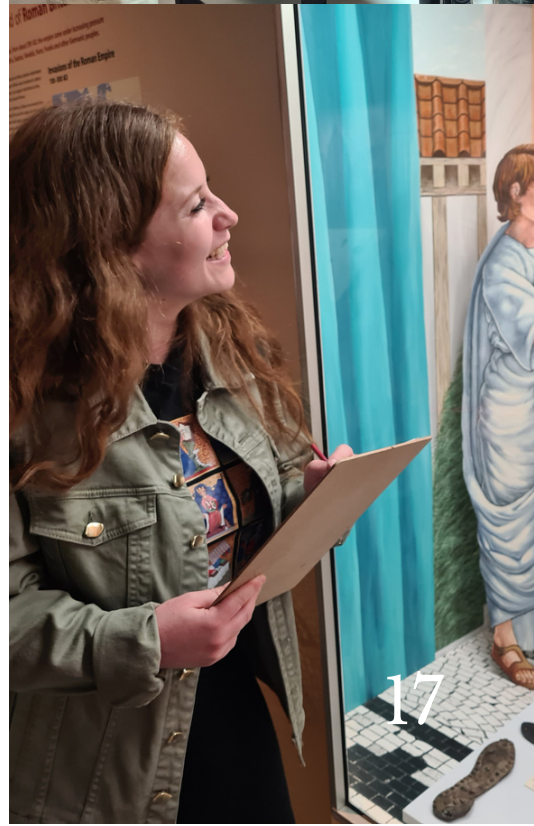


# Tertiary Education Engagement

Each year the Museum welcomes a number of University students to undertake a placement as part of their studies. This is usually a component of the museum studies, history or archaeology degrees.

In 2022, one student, Emanuella Gagg, developed recommendations on how to make the Museum more child-friendly. Ella reviewed the Museum displays and participated in school holiday programs to observe how children and families interact in the Museum and what type of activities they enjoy. She also undertook a workshop with students from St Michael's College OSHC (Outside School Hours Care) before preparing a report to be presented to the Museum Board.

Another student, Gabrielle Powell, from the University of Queensland wrote her Master of Museum Studies thesis on the nature of provenancing for collections in Australia. She used a limestone fragment from the Palace of Ashurbanipal at Nineveh which was recently donated to the Abbey Museum as the focus of her research. When the artefact was donated to the Museum, Michael Strong recognised that it was Assyrian, and probably from the palace of Ashurbanipal (669-631), in Nineveh. This was confirmed by the Keeper of Near Eastern Antiquities at the British Museum, which holds the series of limestone panels from this great palace. They believe this was probably one of a number of fragments given to various British museums after the excavation by Layard in 1850.



# Our Events

The Museum hosts a series of small events throughout the year. These include boutique, events such as Picnic at Pemberley, which attracts 200 -225 attendees. In total, 773 people attended our special events in 2022 (which does not include the Medieval Festival). This represented 6% of the total annual visitors. The 2022 Calendar of Events included:

- Kids Dig It! Roman Family Fun
- Friends Presentation & AGM - "The many functions of Aboriginal Tools - how to use Boomerangs to manufacture stone tools" by Eva Martellotta
- Abbey Trivia Night - "Entertainment"
- Kids Dig It! Stone Age Family Fun
- Friends Presentation - "Gregorian Chant: Sacred Music from the middle ages and cradle of modern western music" by Tony Vaughan
- Abbey Trivia Night - "Mainly geographical"
- Abbey Medieval Banquet
- Kids Dig It! Medieval Family Fun
- Abbey Medieval Tournament
- Friends Presentation - "Darwin Down Under" by Ian Hesketh
- Picnic at Pemberley
- Kids Dig It! Egyptian Family Fun
- ARTefact Tour by Geoff Ginn
- Abbey Trivia Night - "Art and Literature"
- Friends Presentation & Annual Lunch - "The use of stories in history" by Dr Elizabeth Tatum
- A Medieval Christmas: An Evening of Gregorian Chant
- A Very Victorian Christmas: A High Tea Experience

Notably, the Museum was recognised by Tourism and Events Queensland as a Best of Queensland Experience in 2022. This achievement reflects our commitment to delivering the best experience for our community and tourism industry and strengthens our vision as we aspire to be a leading museum by:

- Preserving its collections in accordance with best practice principles
- Promoting an inclusive view of world history
- Providing a quality cultural and educational experience



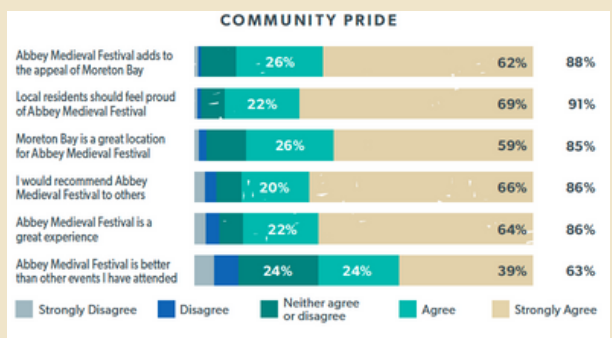
# Our Festival

After two years without the Medieval Festival there was great excitement when it was finally announced that the event was to be held again in 2022. There was also a sense of trepidation and concern as much had changed in the intervening years. Re-enactor groups had lost members, volunteers were harder to find and costs had skyrocketed. Nevertheless, with the Moreton Bay Regional Council providing financial support, a team of enthusiastic coordinators eager to bring back the Festival and new Event and Marketing Managers on board, planning commenced.

Despite many challenges, the Festival was a great success. Tickets were sold online with both the Saturday and Sunday selling out before the weekend. Taking into account all ticketed guests, reenactors, performers, stall holders and volunteers, the overall attendance figure for the weekend was 27,188 - a tremendous outcome.

This year we had 38 re-enactor groups set up their encampments and entertain our visitors with everything from fighting displays to craft workshops. As visitors wandered the site there were jesters performing and musicians playing all sorts of medieval instruments, fighting displays, medieval dancing and games to enjoy. The joust was once again the highlight event and the Turkish Oil Wrestling maintained its popular appeal.

Now that it has been re-established, we are looking forward to continuing to grow the Festival, providing quality fun and educational experiences for all who attend. Overall, the Festival generated \$414,457.99 net profit, with funds used to support the operations of the Museum and also maintain and grow our facilities. There are exciting times ahead for both the Museum and the Festival.



TEQ Survey AMF Feedback

# Marketing

Hear ye, hear ye, suits of armour knights to return to Caboolture



ic, merriment and jousting returns this year for the Abbey festival

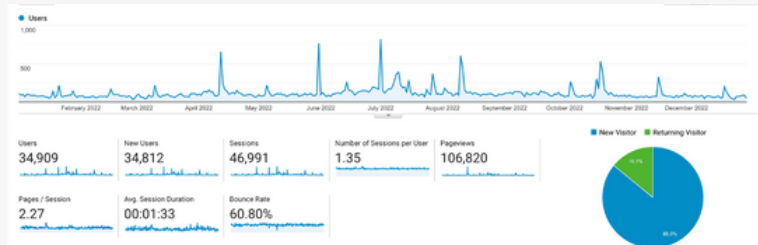


Was so good and the church tour seeing the original stained glass windows was amazing!!

Facebook review, December 2022

Our 2022 marketing efforts included a successful Easter Promotion to encourage engagement across all social media platforms and the website. This promotion created significantly increased visitor activity and engagement with positive feedback. 3,000 visitors engaged with the Museum website, generating 15,000 page views searching for the hidden eggs compared to March 2021 with 6,251 page views.

## 2022 Website Traffic



A joint campaign with MBRIT brought NRL's Vodafone Warriors, Bayley Sironen and Chanel Harris Tavita, to visit the Museum in October and participate in a photo shoot to promote the Museum. November saw the Order of the Knights of Abbeystowe launch and promotion. Reflecting the Knightly Orders of the Middle Ages, the program invites fans to become champions of our cause - to support the Abbey Museum and the Medieval Festival to grow and continue to bring education, entertainment and inspiration.

A wonderful place to take the family. Very informative. Staff were very helpful.

Facebook review, September 2022

# Marketing

The Abbey Gift Guide promotion encouraged more online Abbey shop sales, with 183 visitors generating \$5,616, a 569% increase on the same period in 2021, in online shop sales between October and November.

This year Marketing Manager, Kellee Neville, built engagement on Facebook by utilising photo folders on social media to share post-event albums for guests and public. 2022 also saw the launch of the Museum's TikTok platform for increased video content and engagement with a new demographic. 28 TikTok videos were created, with a video featuring Moreton Bay Medieval Joust Championship joustier Lady Eliza receiving over 8,000 views.

The Museum's Youtube channel reached 102 subscribers in 2022 with the creation of 4 new videos including: Kids Dig It holiday program, research funding for the Old Masters painting and a Medieval Festival video.



11,036 Followers Abbey Museum  
38,401 Followers Festival



1,535 Followers Abbey Museum  
5,440 Followers Festival



712 Followers



102 Subscribers  
21,109 Total Views

Additionally, monthly advertisements were featured in the local newspaper, Bribie Island and Surrounds, to encourage local visitors. The Abbey Museum was the first business to adopt the 'Moreton Money' gift card program, a Moreton Bay Chamber of Commerce initiative to encourage local purchases, support local businesses and build a sense of community pride.



# Fundraising & Grants

In 2022, the Abbey Museum received donations totalling \$84,182. While this was a significant reduction on the previous year, our need was not quite so desperate with our ability to host a successful Medieval Festival. This was not how things looked at the beginning of the year when we were looking at a dire financial situation. However, the Operational Grant awarded to the Museum by the Moreton Bay Regional Council in late 2021 gave us hope of a better year.

Fortuitously, Moreton Bay Regional Council once again came to the financial support of the Museum, voting unanimously at their meeting on 16 February to award the Museum a two-year Community Operational Support Grant, contributing a total of \$300,000 towards the operating costs for the Festival. This funding gave the Museum Board confidence to go forward with the 2022 Festival, despite the uncertainty that still hung in the air about the ongoing impact of the Covid pandemic.

The Festival also received funding from the State Government's Queensland Destination Events Program supporting the Festival's ability to bring visitors in to the region. A grant of \$105,000 over three years would allow the Festival to mount a strong marketing campaign. The Minister for Tourism, Industry, Development and Innovation, the Hon. Stirling Hinchliffe, visited the Museum on 18 February for the official announcement.

During 2021, our current director, Edith Cuffe, had actively sought funding support from all levels of Government. Not being successful with an application for the Federal Government's RISE grant had been extremely disappointing. However, with many thanks to local Federal MP Terry Young, on 30 March, the Museum was awarded \$200,000 towards operational costs. This Arts and Cultural Development 2021/22 grant through the Department of Infrastructure, Transport, Regional Development and Communications (Office for the Arts) funded wages for several staff members and costs associated with events, educational and public programs.

Other smaller successful grants included the Federal Government's Volunteers Grant program which allowed the Museum to purchase a Parklander trimmer and mower.





# Fundraising & Grants

## **Art Gallery funding**

With the exciting news of the funding under the Regional Tourism Recovery Program (RTRP) from the State Government, administered by the Department of Tourism, Innovation and Sport, towards the building of the Art Gallery and Café, our Senior Curator, Michael Strong, highlighted the need to have the Old Master painting collection fully researched and provenanced. A fundraising campaign commenced to fund the engagement of an experienced arts provenance researcher to undertake the work. A total of \$69,750 is required to complete this project; to date \$18,286 has been raised. The need for some of the artwork to undergo conservation treatments was also identified.



A successful application to the Copland Foundation saw the Museum awarded \$33,030 towards the conservation of nine paintings. This project should be completed by the end of 2023.

## **\$400k State Government funding for Festival site development**

In addition to the Art Gallery funding, the Abbey Museum was also successful in receiving \$400,000 under the RTRP towards grandstand seating and VIP toilet facilities to enhance the Medieval Festival Site. This project will not only reduce the significant cost of hosting the Festival each year but it will also increase the viability of holding other events on the site throughout the year.

## **Knights of Abbeystowe program**

In late 2022 a new membership program, called the Knights of Abbeystowe, was introduced to benefit from the passion and engagement of the many visitors who annually attend the Medieval Festival. Reflecting the Knightly Orders of the Middle Ages, the Abbey Museum invited fans to become champions of our cause – to support the Abbey Museum and the Medieval Festival to grow and continue to bring education, entertainment and inspiration to those who visit our Museum or participate in our Festival, programs and activities.

Patrons could join one of three levels of the Order becoming a Knight, a Knight Lieutenant or a Knight Commander. Each level offered differing privileges and benefits. For the first year eleven (11) patrons signed up as Knights, five (5) as Knight Lieutenants and one (1) Knight Commander. We look forward to see this program grow and become an important part of the Museum's long-term sustainability.

# Art Gallery and Café Extension

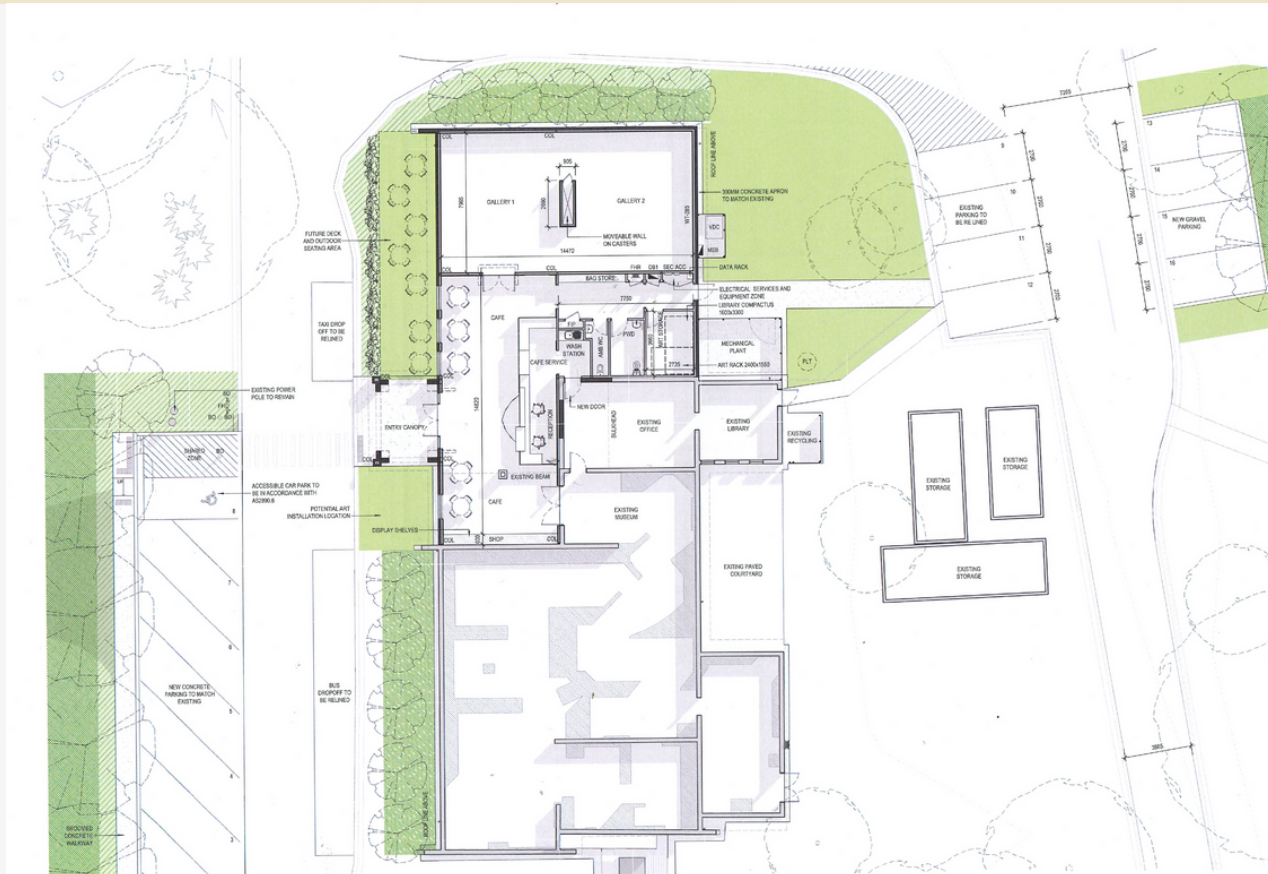


Picture our excitement when in mid-2022, the Honourable Stirling Hinchliffe MP, Minister for Tourism, Innovation and Sport and Minister Assisting the Premier on Olympics and Paralympics Sport and Engagement announced a grant under the Regional Tourism Recovery Program of \$1.7 million to the Abbey Museum of Art and Archaeology towards the building of an extension which will include an Art Gallery and a small café. This development has been one of the Museum's strategic goals and an important part of our long-term sustainability.

This project will see the delivery of a new Art Gallery with CCTV and alarm system, adjustable lighting and temperature control system and a permanent storage collection room; a new Museum Café with outdoor area; new carpark and drop-off; new arrival and entry walkway from the new carpark; redevelopment of the Museum's entrance and ticketing/ shop area. The extension will also include toilet facilities as required under the building code.

The Museum engaged Open Architecture Studios to develop the initial concept plans. While the Museum Board was excited by the possibilities presented to us, the reality of rising building and labour costs required we settle for a more modest extension. Nevertheless, the impact and benefits of the new build to further establish the Museum as a cultural tourism destination in the Moreton Bay Region is undeniable.

# Art Gallery and Café Extension



The new front of the Museum and Gallery will feature an arched entrance through which visitors will enter a large open reception area. To the right will be the Museum shop and entry to the current Archaeological Gallery. To the left of reception is the café and entrance to the new Art Gallery.

The opening exhibition in the art gallery will feature many of the Abbey Museum's significant artworks including paintings, stained glass, sculptures and a large 18th century wall hanging. These will include a rare copy of the famous Bridgewater Madonna after Raphael, a 17th century chalk on paper drawing of an architectural gargoyle by Peter Paul Rubens, an 18th century Flemish wall hanging depicting the Hunts of Maximillian by Bernard van Orley, an oil on canvas of the Adoration of the Shepherds after Gerrit van Honthorst, 1622, and a 16th century oil on wood painting of the Pieta.

The extensions are scheduled to be completed by mid-2024 with the official opening planned for the second half of that year. While the funding from the State Government provided an incredible boost to this project, further fundraising is required and is ongoing to meet the current high building costs.

The Board of the Abbey Museum wish to sincerely thank Minister Hinchliffe and the State Government for their support, and for this welcome acknowledgement of the value of the Abbey Museum and its annual Medieval Festival as major cultural tourism attraction for the State of Queensland.

# Accessibility & Inclusion

One of the strategic objectives of the Abbey Museum has long been to increase accessibility to the Museum and its collections for those with disabilities. In 2020 the Moreton Bay Regional Council undertook an accessibility study of venues across the region. The Abbey Museum was included in this project and consultant, Dan Cross, visited the Museum to review our facilities and provide comments and recommendations. While several of Dan's recommendations were easy to implement, others require greater consideration and funding.

Early in 2022, the Museum contacted Associate Professor Janice Reiger from the Queensland University of Technology to continue this process. Janice and her colleagues, Sarah Barron and Sarah Empey, work collaboratively throughout the region and in other cultural institutions to increase awareness of the accessibility needs of visitors. They develop audio descriptive tours, tactile installations, install wayfinding decals and create large print/ plain language versions of flyers and information sheets for the visually impaired visitor.

We are very excited to share that in October 2022, the team commenced developing and producing audio description recordings, signage and wayfinding for each of the Museum's twenty-eight display cases. They will determine where tactile ground surface indicators (TGSIs) will be installed and any other additional wayfinding requirements. This project will include the development and production of a Social Story with accompanying wayfinding decals. This project will also see our Museum staff undertaking Disability Awareness training to ensure that we offer our visitors the very best experience. It is due to for completion mid-2023.



# Our Team



With the loss of our Marketing Manager and Event Manager in late 2021, 2022 commenced with a search for new staff to fill these important positions. Kellee Neville was employed as the new Marketing and Sponsorship Manager and joined the team on 7 March. Joel Stephens initially commenced in the role of assistant Event Manager on 19 April and then took on the position of Event Manager in early August.

Judy Csabai, who had volunteered with the Museum for several years, was engaged as Events Administration Assistant to help with the coordination of the Festival prior to our Event Manager coming on board. 2022 also saw the resignation of three of our part time staff. They were Luisa Johnson who was managing the Online Shop; Bridget Cuffe who had come out of retirement to assist with Festival preparations and Linc Morse our Display Technician. Linc had been offered a full time position at the Queensland Museum and we congratulate him on his success. We are extremely pleased that Linc had completed the rehousing of the artefacts in the reserve collection before taking up his new role.

In 2022, four students, from Toogoolawah State High, The Lakes College and Sandgate District State High School undertook work experience at the Museum.

As part of the ongoing training of staff, Michael Strong, our Senior Curator, held a stained glass training session for volunteers looking to become tour guides. Core staff and volunteers also undertook CPR training early December; the cost was subsidised by the Abbey Museum Friends. In 2022, Edith Cuffe the Director, informed the Board of her wish to step down from that role. The role was advertised and the position awarded to Chloe Tanner who commenced on 21 November. A welcome afternoon tea was held and attended by staff, volunteers, Board Members and members of the Abbey Community.

# Governance



## **Association of the Abbey Museum**

The Association consists of elected persons who provide over-arching guidance and ultimate custodianship of the Museum. The Association meets annually for the election of new members and the Board.

The Museum is administered by the Abbey Museum Association through a Board of Management, Director and CEO appointed by the Board. We thank our 2022 Board Members for their commitment, guidance and support of the Abbey Museum.

Paul Garcia  
*Chair*

Ann Baillie  
*Vice Chair*

Robert Pitt  
*Treasurer*

Edith Cuffe OAM  
*Director & Hon. Secretary*

Dr Terry Fitzsimmons  
*Board Member*

Br Edward Strong  
*Board Member*

Sr Veronica Ruygrok  
*Board Member*

Michael Strong  
*Board Member & Senior Curator*

# Financial Report 2022

## ABBEY MUSEUM OF ART AND ARCHAEOLOGY INCORPORATED

ABN 96 167 493 886

### STATEMENT OF COMPREHENSIVE INCOME

For year ended 31 December 2022

INCOME	2022 \$	2021 \$
Abbey Museum Friends	13,061	7,795
AMF Grants	150,00	-
Dance Fetter Grant	33,484	23,317
Donations - Glorious Glass	-	23,122
Festival Income	1,060,590	141,657
Joust sales	61,878	-
Museum income	709,201	583,221
Research donations	11,250	-
Sundry income	20,188	5,142
<b>Total Income</b>	<b>2,059,652</b>	<b>784,254</b>
EXPENDITURE		
Administration expenses	22,917	30,813
Art Gallery planning expenses	52,500	-
Dance Fetter expenses	33,484	23,317
Depreciation and impairments	34,554	39,845
Festival expenses	686,442	295,156
Grant acquittals	-	51,354
Grant expenses - Office of the Arts	49,485	-
Morayfield expenses	-	230,259
Museum Shop	15,562	18,275
Museum staff expenses	210,026	165,839
Plant and equipment repairs and maintenance	38,602	11,679
Sundry expenses	50,697	44,022
Utilities	14,527	10,607
<b>Total Expenditure</b>	<b>1,205,796</b>	<b>921,168</b>
<b>Surplus/(Deficit) before income tax expense</b>	<b>853,856</b>	<b>(136,914)</b>
Income tax expense	-	-
<b>Surplus/(Deficit) after income tax expense for the year attributable to the members</b>	<b>853,856</b>	<b>(136,914)</b>
Other comprehensive income for the year, net of tax	-	-
<b>Total comprehensive income for the year attributable to the members</b>	<b>853,856</b>	<b>(136,914)</b>

# Financial Report 2022

## STATEMENT OF FINANCIAL POSITION

For year ended 31 December 2022

CURRENT ASSETS	2022 \$	2021 \$
Cash on hand	2,101	2,055
Cash at bank	235,371	231,119
Cash on deposit	1,213,113	300,216
Accounts receivables	30,656	-
Other debtors	5,276	15,541
Stock on hand	55,562	38,620
<b>Total Current Assets</b>	<b>1,542,078</b>	<b>587,551</b>
<b>NON-CURRENT ASSETS</b>		
Land improvements at cost	429,650	429,650
Buildings at Cost	344,220	344,220
Less accumulated depreciation	(66,719)	(58,113)
	<b>277,501</b>	<b>286,107</b>
Plant and equipment at cost	422,357	416,537
Less accumulated depreciation	(382,605)	(359,657)
	<b>39,752</b>	<b>56,880</b>
<b>Total Non-Current Assets</b>	<b>746,904</b>	<b>772,637</b>
<b>Total Assets</b>	<b>1,542,078</b>	<b>1,360,188</b>
<b>CURRENT LIABILITIES</b>		
Accounts payables	93,251	10,549
Accrued income	97,164	124,032
Provision for employee entitlements	28,238	15,244
<b>Total Current Liabilities</b>	<b>218,654</b>	<b>149,825</b>
<b>NET ASSETS</b>	<b>2,012,520</b>	<b>1,58,664</b>
<b>EQUITY</b>		
Current year surplus/(deficit)	853,856	(136,914)
Accumulated surplus	1,158,664	1,158,664
<b>Total Equity</b>	<b>2,012,520</b>	<b>1,295,585</b>



# Financial Report 2022

## STATEMENT OF CHANGES IN EQUITY

For year ended 31 December 2022

	Accumulated Surplus \$	Total \$
Opening balance 1 January 2022	1,295,578	1,295,578
Less deficit attributable to the members	(136,914)	(136,914)
Other comprehensive income for the year, net of tax	-	-
<b>CLOSING BALANCE 31 DECEMBER 2021</b>	<b>1,158,664</b>	<b>1,158,664</b>
Opening balance 1 January 2022	1,458,664	11,458,664
Less deficit attributable to the members	853,856	853,856
Other comprehensive income for the year, net of tax	-	-
<b>CLOSING BALANCE 31 DECEMBER 2022</b>	<b>2,012,520</b>	<b>2,012,520</b>

## STATEMENT OF CASH FLOWS

For year ended 31 December 2022

	2022 \$	2021 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>		
Receipts from customers and grants	2,242,880	952,468
Payments to suppliers and employees	(1,322,213)	(961,778)
Interest received	2,347	360
<b>Net Cash Flows Used by Operating Activities</b>	<b>923,015</b>	<b>(8,950)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>		
<b>Net Cash Flows Used in Investing Activities</b>	<b>(5,820)</b>	-
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>		
<b>Net Cash Flows from Financing Activities</b>	-	-
<b>Net Increase in Cash Held</b>	<b>917,195</b>	<b>(8,950)</b>
<b>Cash at the beginning of the year</b>	<b>533,390</b>	<b>542,340</b>
<b>CASH AT THE END OF THE YEAR</b>	<b>1,450,585</b>	<b>533,390</b>



# ABBNEY MUSEUM

OF ART AND ARCHAEOLOGY