

Abbotsford Convent Foundation

Annual Report 21/22



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Images from top left to bottom left: 1. *Dybbuks*, 2018. Photo by Pia Johnson / 2. *Diametric Convergences*, 2022. Photo by Alexander Possingham / 3. Convent building and Heritage Gardens. Photo by ACF

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Cover: *Mini Beast Disco*, 2021. Photo by Mathew Lynn



A message from the Chair

It is wonderful to see the Convent coming back to life after pandemic lockdowns and restrictions. While ACF has been resilient in response to COVID-19, we are still recovering. The loss of people-dependent revenue was significant and will be long lasting.

We would not be in the position we are today without the enduring and invaluable support of so many in our community.

Key government support and grants such as the Federal Government's Job Keeper and Restart Investment to Sustain and Expand (RISE) fund was vital to business continuity and investment in the Convent as a destination.

The critical support of the Victorian Government through Creative Victoria ensured the Convent could maintain employment and services throughout the pandemic.

It was announced that the Convent received four-year funding from Creative Victoria for our arts and cultural programming and we also received multi-year investment from the City of Yarra through their communities and arts funding programs.

Our donor community generously supported the Convent through our two annual appeals.

We were able to complete major restoration and stabilisation projects this year: the Bishop's Parlour heritage tiled floor, the Gatehouse and Stables stabilisation project, and the Fernery in the Convent Building courtyard.

We are also pleased to share our new precinct Master Plan after two years of extensive consultation with key stakeholders and community. Funded by the Federal Government and the Lord Mayors Charitable Foundation, our plan provides a comprehensive, integrated blueprint for the precinct's future over the next 10-15 years.

Finally, after 10 years, this is my last message as Chair of the ACF Board. I have seen so much growth and change during this time: the Convent placed on the National Heritage List, completion of major award-winning restorations, a new Master Plan and the creation of significant new programs and services.

I'm so proud of what the ACF has achieved and none of this would be possible without the work of my fellow Convent Board members, the ACF team and the vital support of our loyal donor community and partners. The heart of the Convent lies in this diverse community – we are all united in our love for this true Melbourne sanctuary. I feel privileged to have been part of its history and I look forward to seeing it rebuild and flourish into the future.

Victoria Marles AM



A message from the CEO

After being closed for a total of 305 days since 2020, it has been an absolute joy to reopen our gates and see our community enjoying the things that they missed during lockdown: the myriad of arts and cultural events we offer, engaging with the tenant community and reconnecting in our green, open spaces. It has been heartwarming to see the return of long-term partners like Midsumma, alongside some new faces with innovative and large-scale events that have brought in new audiences, some who have discovered the Convent for the first time.

However, rebuilding will take some time. We are incredibly pleased to have welcomed 427,714 visitors this year, which is 52% of our pre-pandemic levels due to lockdowns, restrictions and the January Omicron wave. The Convent's rebuilding of audiences aligns to national arts and cultural research undertaken by Patternmakers whose findings reveal almost half of arts goers (46%) say the risk of COVID-19 transmission will inhibit their attendance over the next 12 months¹.

Despite the challenges, we have achieved remarkable things. Understanding the devastating impact of the pandemic on independent artists, I developed a vision to embrace the 'new COVID normal' with a new outdoor exhibition that highlighted

independent, contemporary art. This is what has led to *Interspecies* and *Other Others*, which has been a key focus for our team.

Complementing this approach, our Pivot program supported 127 independent artists through a supportive structure and the freedom to create without the pressure of an outcome. It was wonderful to see their work being presented at the Convent and other venues, and how this has supported them to secure other collaborations, and funding partnerships.

We also established a new venue, The Marquee and secured much needed production equipment to enhance services to the thousands of artists, creatives and organisations who bring such vibrancy, alongside revenue, to our special place. None of this would be possible without the generous giving through our appeals and funding partnerships.

Our team has had to continually adapt, under challenging and uncertain conditions. Thank you for your determination, passion and hard work. Together with our talented tenants, generous donors, and partners, you are what keeps this magnificent place together – thank you for helping us connect and serve our community.

I am deeply grateful to our community for standing by us through the highs and the lows of this time. I am inspired by how we are traversing the ongoing impacts of the pandemic, and how we have continued to honour, nurture, and ambitiously approach the future of the Convent together.

I want to give my heartfelt thanks to our Board, in particular our Chair, Victoria Marles whose stewardship over the last 11 years will leave such a positive legacy on this place.

Collette Brennan



Vision

To be renowned for stimulating cultural exchange through the wonderful and unexpected curiosities of our people and place.

Purpose

To transform people's lives through diverse cultural experiences and the striking landscape of our place.

Values

Empowerment

We offer a program experience and landscape that helps people live well. Our community is engaged and feels ownership of and responsibility for the Convent.

Distinctiveness

We make our place the home of arts and cultural innovation, often at the engine room of independent practice, that is shared with our clients, audiences, and visitors through unique and distinctive programs.

Resilience

We constantly seek to be a robust organisation. We adopt an entrepreneurial approach that is consolidated through continually improved systems, renewed and new partnerships, and a commitment to providing excellence in our unique client and visitor experience.

Relationships

We nurture, renew, and inspire our partners, communities, visitors, and audiences through the depth and breadth of our engagement opportunities.

Living Legacy

We acknowledge the past and at the same time, we look to the future. We seek to understand the needs of our communities and continually evolve our precinct, programs, services, and experiences to stimulate new conversations, and stay at the forefront of contemporary practice.

Discovery

We share our point of view and invite participation to stimulate emotional responses and transformational ideas, about our place and the world around us.

Potential

We encourage our team to contribute by bringing their passions and expertise to the table, empowering them to reach their individual and collective potential.

2021/22 Highlights



127

Creatives supported through Pivot program with 28 residencies.



1901

Children and adults attended Convent Kids programs.



More than 30K

Revenue generated for our tenant community through Convent Made Programs.



Over 30,000

Attended markets and fairs.

96%

Tenancy occupancy.



100%

Of the Board and Executive donated to create a Matched Giving program for the Convent.



50%

Of exhibitions in St Heliers Street Gallery were presented from the Convent tenant community.



289%

Increase in corporate events.



31%

Increase in artists who identify as LGBTQIA+.



167

Products on the new Convent Made website.

41%

Increase in new monthly donors.



90

Days closed due to COVID-19 public health orders.

Images from left to right, top to bottom: 1. *Wax'o Paradiso Open Air*, 2022. Photo by Kristen Augeard / 2. *ROPETIMES*, 2022. Photo by Yuan Zhang / 3. *Weave It!*, 2022. Photo by Mathew Lynn / 4. *The Lost Birthdays* (Scratch Arts), 2022. Photo by Telepathic Creative / 5. *Leaps and Bounds Music Festival*, 2022. Photo by Naomi Lee Beveridge / 6. *Synchronicities*, 2021. Photo by Madeleine Chiodo

Images from left to right, top to bottom: 1. *ANAM Set Festival*, 2022. Photo by Helga Salwe / 2. *Abbotsford Farmers Market*, 2021. Photo by Mark Chew / 3. *Mini Beast Disco*, 2021. Photo by Mathew Lynn / 4. *Closet Convent Party*, 2022. Photo by Matto Lucas / 5. *Candlelight Open Air*, 2021. Photo supplied by Fever / 6. *Convent Made pop-up*, 2021. Photo by Sara Kerr

Programs

RISE Fund: Building back better in a post-COVID world

We were thrilled to receive generous funding through the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative. This grant enabled the ACF to support independent Australian artists who were hit hard by the COVID-19 pandemic to develop new work, to highlight the diversity of the talented tenant community and their products and invest in vital infrastructure to enable the Convent to service that wide range of artists, corporates, government and community working across the Convent's 31 indoor and outdoor venues.

Meet the Artist video series

The Convent created this series to connect with a growing online community, by providing them with a rare and intimate glimpse into artist studios, and the minds and practices of Convent based artists and creatives.

After receiving positive feedback from pilot videos for *Meet the Artist* in 2020, we used the RISE fund to profile an additional 15 Convent tenants. We engaged film production agency, Einwick to collaborate with us and Convent tenants to create a series of stunning and evocative videos, taking viewers on a 'virtual tour' of each artist's studio, their creative practice and connection to the Convent precinct.

These videos were promoted through ACF channels and at The Store as part of Convent Made pop-up shop, with over 160,000 views. The films have provided invaluable content to promote both the physical and online Convent Made stores,

as well the diversity of the Convent tenant community.

To increase awareness, ACF partnered with Victoria Together, a Department of Premier and Cabinet, whose role was to connect and empower Victorian communities through connecting them to the state's best digital experiences and activities. With their support, the series received an additional 90,000 views.

The full series features: Cam's Kiosk, Chris Womersley, Complete Works Theatre Company, Cone 11, David Booth (Ghostpatrol), Dinzi Amobi (ULO Australia), Helga Salwe, Ink & Spindle, Jack Hancock (The System), Jennifer Whitten, Katheryn Leopoldseder, Maggie Vaiopolous, Pierre Proske, Rachel Kwei (Be Hold Leather Goods), Tess Kelly (The Slow Fashion Studio) and Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation.

Convent Made goes online

The development of a dedicated ecommerce website created an opportunity to make our annual Convent Made pop-up shop a year-round online opportunity. A showcase of the incredible talent at the Convent, it also provides another source of audience development and revenue to tenants.

The platform was developed in consultation with creative agency, Ellis Jones and several key retail tenants. It was launched in two phases, December 2021, and April 2022. This phased approach allowed for learnings and insights to be incorporated in the final website build. Since the website launch, there have been a total of 5779 visits. It features 17 tenants and 167 products, including homewares, books, jewellery, ceramics, and clothing.

Interspecies and Other Others

With the damaging impacts of COVID-19 on the arts sector, the ACF knew that independent artists were central to reimagining our world once we were able to rebuild again.

Interspecies and Other Others began as a seed of an idea during the dark depths of Melbourne experiencing the world's longest COVID-19 lockdown. Through this exhibition, the funding has enabled the Convent to play a key role in the recovery of independent artists, who have been hit hard by the devastating impacts of COVID lockdowns and restrictions.

Over this year, our focus was on production scoping, planning and preparing for the biggest outdoor exhibition the Convent has ever undertaken. This project required a huge undertaking of ACF staff, working closely with the project curator, Kelli Alred to shape the experience, including the development of four brand new public art commissions by Abdul Abdullah, Megan Cope, Atlanta Eke and Lyndal Jones. This process faced challenges with a lot of creative scoping and development having to pivot online through the intermittent lockdowns of 2021 and absences due to COVID-19 illness in 2022.

This project enabled a greater relationship between producers and artists, developing site-specific ideas together in new and exciting ways. In developing Megan Cope's work *Rematriation* (2022), the programming team scoured the heritage listed site to find natural and historic materials, that had undergone transformation from their natural state in the environment to build colonial infrastructure. These materials included old bluestone, limestone and finally the beautiful 100-year-old Welsh slate roof tiles which form the main material used in Cope's commission.

Likewise, when interstate artists, Abdul Abdullah and David Charles Collins visited the Convent for their week-long residency, the producing team, artists, and curator spent a very memorable time at the Collingwood Children's Farm. Experimenting with a variety of barnyard animals to explore the concepts of the imposter, identity and vilification, this included wheeling a giant fake mannequin horse past captivated children into the horse's paddock, to capture their perplexed reactions.

During the development phase, there was much time given to consultation and development, particularly with the Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation. A special thanks to Aunty Gail Smith, Aunty Julianne Axford and Charley Woolmore for their consultative support, particularly around the development of Megan Cope's work and guiding us on the creative direction, cultural protocols, and use of Woi Wurrung language.

Powering the arts

The installation of three-phase power to the Mercator Lawn, Sacred Heart Courtyard and Heritage Garden was enabled to initially service *Interspecies and Other Others* exhibition, however, the benefits will be ongoing and substantial for the activation of these areas for future events. This will allow for larger, more complex set ups than the Convent has previously been able to achieve. From lighting buildings to powering staged events or remote kitchens, the possibilities created by these new external power outlets have expanded how the Convent grounds can be used.

Key Programs

Once we transitioned from Stage Four lockdowns to being open (but still significantly impacted by restrictions) the Convent was able to open our main gate (and later the other gates) to our community. Our curated programming featured a range of performances and workshops through Convent Kids and Convent Live featuring; music, dance, multi-arts presentations, and visual art. In addition, our Pivot program focused on providing artists with time, space and support to explore their creative practice.

PIVOT

The disruption of COVID-19 has had an ongoing devastating impact on independent artists causing financial instability, isolation, and lack of practical support, while exacerbating inequities that existed in the arts prior to the pandemic. Pivot was a practical and vital response to this.

Pivot was a continuation from a 2020 pilot program, funded by Creative Victoria and the Australia Council for the Arts. The aim was to explore a new model of residencies in the hope of revitalising the arts during a time of upheaval. The program focused on artists' immediate needs by providing a commitment, sanctuary and a supportive structure through which artists could work with autonomy. It also provided much needed sector research into sustainable and equitable presenter, artist, and audience relationships through engagement with research partners, Patternmakers.

A total of 22 projects were explored, refined, conceived, and developed by 127 creatives, assisting the revitalisation of the arts sector. The ACF facilitated an evening of public sharing featuring several artists' works-in-development presented to an audience of 60 public and industry figures.

Beyond creative development, tangible outcomes have started to emerge. At the time of publication, outcomes reported by artists include:

- > Presenting work at the Convent in 2022.
- > Presenting and touring work to other venues in 2022, including Sydney Opera House and other major venues.
- > Using evidence gathered during residencies to secure support from funding bodies.
- > Being hired by other artists to collaborate on new projects.
- > Developing partnerships with external organisations.

Patternmakers worked to capture artists' experiences and audience engagement, particularly focusing on artist presenter relationships. Key findings revealed that 92% of artists said the program strengthened their relationships and networks and 100% of the audience felt the work they saw was 'captivating'.

Convent Live

Returning for another sold out performance, Wax'o Paradiso's eight-hour DJ set transformed the natural amphitheatre of the Heritage Garden, into their biggest open-air party to date, with 1200 party goers.

After a two-year hiatus, Convent Live was proud to partner with ANAM through a series of two concerts curated by ANAM alumni. Commencing with *Synchronicities*, these innovative concerts were intimate musical meditations, featuring live chamber music at dusk. Convent regulars, Forest Collective, kicked off their season with *Shifting*, a presentation of the Asia Pacific region's most powerful compositional voices. They followed up with *Tides* captivating audiences with its homage to celestial bodies of water through music and movement.

Convent Kids

The ever-popular *Sapling School* returned to introduce sustainability principles and awareness of the Kulin Nation seasons to young children. Over 270 children attended this free outdoor event held in the Heritage Garden.

Palestinian artist, Aseel Tayah led a community development to create a canopy for *Tahlila: Lullabies under the Stars*, where she sang lullabies in Arabic, First Nations and English languages. Children learnt dance steps made famous by Bollywood movies in *Jhoom Bollywood* and *Peek-A-Butoh* allowed kids to unleash their inner creatures through art-making and movement. In *Mobile MESS*, children got hands-on with synthesizers and released their inner DJs.

During the summer school holidays, textile artists, Lisa Waup and John Brook created the exhibition, *Weave It!* teaching children and their families the art of weaving. It was grounded in First Nations explorations of interconnectivity, storytelling, and sustainability, attendees experienced hands-on craft with natural, found, and recycled materials.

Amidst the fun of Midsumma, part-performance, part-workshop, *Mini Beast Disco* was a fun intergenerational eco-disco extravaganza, while Polyglot's *Bees* invited children to explore a buzzing, humming hive of activity and transform into bees as they played.

Audience feedback from *Bees*:
"I am so appreciative of the opportunity to see this show free of charge. Having four grandchildren in total is sometimes cost prohibitive and so these opportunities are so valuable to us as grandparents. Thank you so much."



Images from top to bottom: 1. *Mobile MESS*, 2022. Photo by Kenny Waite / 2. *Peek-A-Butoh*, 2022. Photo by Toshiki Tanaka



Partnership Events

Collaboration has never been so important in a COVID-normal world, especially for the arts industry. Working with independent artists to provide diverse programming in our versatile venues is what makes the Convent so unique. Some of the year's highlights include:

Hyperlocal

Supported by Creative Victoria and The Besen Family Foundation, *Hyperlocal* was an experimental program that invited artists to propose innovative ways of collaborating 'hyperlocally' with Abbotsford Convent, Dancehouse, Darebin Arts and The Substation. It embraced the spirit of experimentation and play in response to the challenges of COVID-19.

Samara Hersch was announced as *Hyperlocal*'s inaugural artist. As part of the pilot program, Samara worked with the four arts organisations to develop an innovative and new performance work, produced by Performing Lines. Samara's project, *It's Going to Get Dark*, considers how critical and radical perspectives might emerge whilst sitting in the dark with other human and non-human bodies.

The Elders Lounge

This podcast documentary series was conceived by Narangga/Kaurna artist and 2021 Abbotsford Convent Studio Resident, Jacob Boehme. Supported by Abbotsford Convent, the Indigenous Languages and Arts Program, Stanford Live (USA), and Harbourfront Centre (Canada), it honours First Nation Elders, senior arts and cultural leaders of diverse nations from across the world by providing a platform to profile stories, histories and significant moments, so this can be shared with future art makers. The first live recording was held in the North Magdalen Laundry featuring Aunty Fay Carter.

Convent Live

While some key partners like Melbourne Fringe were unfortunately affected by last year's lockdowns, we were excited to welcome old friends like Midsumma back again. The precinct became a stage for the best of Melbourne's genre-pushing and horizon-expanding live experiences.

Midsumma Festival

The Midsumma program included:

Flying the Flag

An exhibition by contemporary British artist Annabel McCourt.

Smash: The Drag Show

Dancing divas and dapper dudes duked it out WWE style – exploring gay villainy, homoeroticism and drag in sports.

CLOSET Convent Party

An iconic outdoor day-to-night dance party.

ROPETIME

Direct from Gaytimes Festival and facilitated by artist and ropeworker Luke George.

Into the Wild

An exhibition featuring Convent-based artist Eureka O'Hanlon and artist David Helmer.

A Composting Cabaret

A reflective, rekindling and re-wilding party for grown-ups by Betty Grumble and Dandrogyny.

Mini Beast Disco

A Convent Kids program that was an eco-disco extravaganza for kids and their families.

Gallery

St Heliers Street Gallery

2021 was another year of disruptions for St Heliers Street Gallery with intermittent lockdowns throughout the year. With over 50% of the exhibitions featuring work from the Convent tenant community, this gallery is a wonderful representation of the creative diversity this precinct holds.

In July, *Re-earthing* by Iris Marie Bergman and Annie Edney explored the relationship between nature and the physical and internal human experience, in a series of watercolour paintings and composite artworks. While *Rubberneck* showcased the works of Melbourne-based photographer/filmmaker Oscar O'Shea through a colourful, street photo exhibition, documenting strangers from Australia, Japan, the United States and Europe.

These were to be the last exhibitions for 2021 due to the next Melbourne lockdown, but we started 2022 with acclaimed contemporary British artist, Annabel McCourt, whose visit was funded by the British Council. Presented as part of Midsumma, *Flying the Flag* brought relevant elements from history and significant moments within other LGBTQIA+ records. It presented a powerful statement on the symbology of queer history and the struggle between morality and power through time.

Angela Rossitto's immersive reconfiguration of her PhD examination, *Midst* examined deep time in the universe, and how it evokes endless connections and its relationship with the artist.

In March, Convent tenant, Dr Kirsten Moegerlein presented a beautiful collection of stylised paintings, *In Flood* that aimed to capture the essence of the Yarra's (Birrarung) seasonal flood, as both a creator and destroyer. A very timely exhibition given the devastating floods in NSW and Queensland at the time.

Convent tenant, Melbourne Art Therapy rewrote the existing narrative of artists living with disabilities and struggles as being 'other', with their group exhibition, *IN GOOD COMPANY*. Displaying works created in lockdown, it was a celebration of diversity and creativity, and was a way to enhance wellbeing during the pandemic.

David Booth (Ghostpatrol) exhibited a range of works, *Set Adrift on Garden Bliss*, featuring watercolour and papercut works, drawing inspiration from the Convent gardens. Joined by Convent tenant, Simon Swingler who launched *Art Worth Saving*, an incredible initiative which supports Australia's endangered species and contributes to the regeneration of their habitats through the sale of artworks.



Images from top left to bottom right: 1. Dr Kristen Moegerlein, *In Flood*, 2022. Photo by the artist / 2. David Booth (Ghostpatrol), *Set Adrift on Garden Bliss*, 2022. Photo by Clare O'Connor / 3. Cat Rabbit, Rick Matear and Simon Swingler, *Art Worth Saving*, 2022. Photo by Clare O'Connor / 4. Angela Rossitto, *Midst*, 2022. Photo by Michael Quinlan

People

Abbotsford Convent Studio Residency Program

This annual program supports an artist for up to six months and offers a unique opportunity to have time, space and support to develop works that are site-specific or site responsive. In 2021, the incredible Hellen Sky joined the Convent community for a journey together through intermittent lockdowns and has now joined the precinct as a tenant. Due to lockdown impacts we extended Hellen's residency so she could take full advantage of using her studio at the precinct.

Hellen Sky is an Australian digital choreographer/performer/director and writer. Her work poetically explores the connection between human patterns, data, and technology. Hellen studied at the Australian Ballet School and the Victorian College of the Arts. She was a member of the Australian Performing Group (Pram Factory) and a founding member of Circus Oz. Working collaboratively with peers from arts and science, her work often uses the body to affect the relationship between multiple media – spoken word, sound, image, movement, light, virtual and physical architectures.

During her time at the Convent, Hellen has been doing a daily devotion, questioning life, instilling a ritual of honoring archival objects and, quite literally, threading the pieces together. *"My work always is a disguised version of my own experience. It is autobiographical. Autopoietic. The beads I use for my work, I have collected, or they have collected themselves and each day I sit in the hallway near my studio and thread them together. The work is ongoing, growing and breathing into different forms".*

Hellen's work encapsulates the model the Convent offers through this residency program, providing access to space, a stipend and networks to foster creative experiments and practice-based work. Hellen's work has poured out of her studio and into the shared hallways of the Convent building, inviting conversation and collaboration. Convent tenant, electronic media artist, Pierre Proske is creatively collaborating with Hellen to explore how fractal light can be captured and iterated from the threads. We are delighted that Hellen has chosen to stay on as a tenant and be part of the Convent community.

For 2022, we were proud to announce acclaimed dancer, choreographer and performance artist, Jo Lloyd as our next artist-in-resident. Jo is a graduate of the Victorian College of the Arts and member of Chunky Move. She has presented her work in gallery spaces and theatres in Japan, Hong Kong, Dance Massive, the Melbourne International Festival, the National Gallery of Australia, the Biennale of Sydney, Liveworks, the National Gallery of Victoria, the Museum of Contemporary Art and Perth Institute of Contemporary Arts.

Working with choreography as a social encounter, revealing behaviour over time or circumstances, Jo will use this residency to enable a focused period of regular physical practice to research, develop and share new work in the future.



Pictured: Hellen Sky in Convent building corridor, 2022. Photo by Clare O'Connor

Community

Tenant Community

Abbotsford Convent is currently home to 120 artists and creatives, as well as a diverse range of organisations and wellbeing practitioners, transforming the precinct into a bustling hub of creative energy and practice.

The tenant community provides a rich fabric of artistic activity, such as workshops, classes and events. From painting classes to lampshade making, Convent tenants have delivered over 250 programs at the Convent to more than 10,000 visitors.

This vibrancy was adversely affected by COVID-19 restrictions, with lockdowns from July to October 2021. However, the ACF supported the tenant community with rent relief as part of the Victorian Government's Commercial Tenancy Relief Scheme.

Despite these challenges, the Convent welcomed eight new tenants this year, including Cat Rabbit, a textile artist well known for her plush sculptural characters, the National Ethnic Multicultural Broadcaster's Council, and tattoo artist, Cynthia Sobraty amongst others.

The annual Tenant Survey returned after a hiatus due to the pandemic and provided invaluable insights for planning, monitoring and enhancing the ACF's services. Key findings revealed a high desire to collaborate with other tenants, and 89% of them would recommend a tenancy at the Convent to others.

Tenant occupancy for FY 21/22 was 96%.

Connecting with the past: New Day

Presented as part of Melbourne Design Week, founding Mercator tenant, Katheryn Leopoldseder's multi-sensory exhibition, *New Day* paid homage to the Convent's rich and varied history. Over four years in the making, Katheryn

unveiled stories gathered from more than fifteen years of arts practice. As a master jeweller, she shared deftly crafted contemporary jewellery and objects, coupled with immersive audio-digital responses from musicians, photographers, animators, and actors. The exhibition attracted over 1328 visitors with most of the artworks sold.

Convent Made – instore and online

Held for the first time in the Store, the Convent Made pop-up shop featured works from 30 tenants including a wide range of clothing, artworks, jewellery, books and homewares. The venue was completely transformed to reflect the Convent Made brand. The shop made over \$21,000 in revenue (35% increase on 2020) with 778 products sold, and attracted 2,336 visitors. The Shop was run by a combination of tenant community members and ACF staff.

Volunteer Community

Volunteer activity was intermittent throughout the reporting period, to comply with COVID-19 government pandemic orders. The Social History tours started again in 2022 with three tours attracting 86 attendees with 6 hours volunteered. The garden volunteer program recommenced in June 2022 with 15 hours volunteered in one session with five volunteers. Obviously, the volunteer program has been significantly impacted by work from home orders and other public health orders and we look forward to rebuilding this vital program next year.

Online Community

Abbotsford Convent continues to increase its digital communities with year-on-year growth throughout all its key channels: 10% on Instagram and 68% on LinkedIn. Our website traffic grew with a 13% increase in visitors and a 100% increase in page views compared to the year prior.



Images from top left to bottom right: 1. The System, *Make This With Me: Bucket Hats*, 2021. Photo supplied by artist / 2. Eureka O'Hanlon and Thea Bates, 2022. Photo by Clare O'Connor / 3. *Make Your Own Lampshade* workshop, 2022. Photo supplied by Ink & Spindle / 4. Katheryn Leopoldseder, *New Day*, 2021. Photo by Fred Kroh

Place

COVID-19: Rebuilding and reconnecting in the new normal

It has never been more evident than in the last three years that it is our supporters, donors, and partners, together with our ACF staff and precinct stakeholders, who are the core foundation of the Convent.

We continue to traverse the ongoing impacts of the pandemic, from recovering the steep costs of providing a COVIDSafe environment to experiencing a significant drop in people-dependent revenue, after being closed to the public for a total of 305 days, as well as continually changing restrictions due to government pandemic orders.

Abbotsford Convent receives no recurrent operational government funding and relies on the income generated through its events, venue hire and tenants to maintain 'business as usual' expenses such as repairs and maintenance, security, staffing and insurance – alongside the incredible support of our donor community.

The ongoing costs of maintaining a National Heritage Listed precinct of the Convent's scale, with 6.8 hectares of gardens and grounds, and 11 heritage buildings even when the gates are closed – are immense. To help us traverse this difficult environment, our public appeal, Reconnect in May 2022 focused on seeking broad community support for untied donations to support operational costs, as well as the protection and nurturing of our unique community asset.

With the generous support of the Board and Executive giving to the appeal, this enabled a match giving program to be

included as part of the campaign to further encourage donations. These personal donations are significant, and we thank them for their leadership, support, and commitment. The ACF has a strong culture of philanthropy with 100% of our Board being active ACF donors, as well as passionate ambassadors. The community donated a total of \$94,000 to support ongoing essential operational costs that have continued throughout the pandemic.

Supporter funds from previous appeals have enabled the Convent to invest in new infrastructure and amenities to provide a brand-new venue, The Marquee. Positioned next to the old River Red Gum tree near St Heliers Street front gate, this portable structure has clear walls to make the most of our stunning gardens and grounds.

In addition, the ACF purchased equipment such as lights, chairs and tables, sound equipment and a moveable heater/cooler that provide an enhanced service for Convent curated program and venue hirers. This will not only add to the vibrancy of the precinct and help the many independent and small organisations who work with us but will also contribute additional revenue to the ACF.

COVID-19 lockdowns and restrictions have meant that projects have taken longer to complete but despite this we are thrilled to see the finalisation of three major restoration and stabilisation projects this year:

- > The restoration of the Bishop's Parlour heritage tiled floor with the support of Copland Foundation, Lord Mayor's Charitable Foundation and our builders, FDC Construction and Fitout.

- > The Gatehouse and Stables stabilisation project supported by Heritage Victoria.
- > The rejuvenation and conservation works of the Fernery in the Convent Building courtyard.

These projects would not have been made possible without these key supporters and the generous support generated through our community fundraising appeals.

The Convent's curated Arts and Cultural Program is another area that has benefitted from funding support. Creative Victoria has committed to 4-year funding for our arts and cultural programming. In addition, multi-year investment from the City of Yarra will increase programming of independent artists, and support from Robert Salzer Foundation and the Angior Family Foundation will fund the Convent Live x ANAM partnership. Given the competitive nature of the Victorian arts funding landscape, this is a truly remarkable stamp of approval for the Convent's curatorial vision.

For the Convent, the pandemic has been challenging on so many levels and we deeply appreciate our supporters for standing by us as we slowly recover. Through the worst of the pandemic, Job Keeper was invaluable for our business continuity, but the support of the Victorian Government is what kept us working. Two one-off COVID grants, through Creative Victoria and the Working for Victoria fund were critical to ensuring the Convent could maintain employment and services through the pandemic. We are so very grateful for this support.

Following its launch in FY21, two editions of our supporter exclusive newsletters, *Convent Connections* were released to further engage and connect our supporter community. The purpose of these publications is to further engage and connect our loyal supporter community and funding partners, with the latest Convent news relevant to projects our philanthropic partnerships have enabled and enlivened.

We are grateful to those who have helped sustain the Convent through an unprecedented time and supported this extraordinary community precinct. It is our community, on top of our incredible gardens and buildings, that make this place so unique – Convent neighbours, visitors, artists, creators, donors, tenants, government, and philanthropic partners. We still have a lot of work to do, but together with our hard work and your support, we can rebuild community wellbeing through the Convent's offering.

Working for Victoria program

Over the past 15 months, the ACF has employed 13 staff through the Victorian Government's Working for Victoria program. This support has been a lifeline for the Convent during a period where we had to substantially increase our resourcing for mandatory COVID-19 measures to provide a safe environment for everyone onsite.

A Place for Reconnection

A place for connection

Once lockdown restrictions eased, we saw great interest in visitors and event promoters and partners returning to the precinct. After two years of hiatus, the live music scene embraced the Convent's incredible indoor and outdoor venues with the 40th birthday of The Tote and other large scale music events. Overall, we saw performances increase by 845% and a huge jump in audience numbers, rising from 1160 the year prior to 38,000 (3176% increase).

Private events such as weddings doubled compared to last year and corporate meetings and events grew as workplaces sought to have face-to-face connection after two years of working from home. Despite the precinct being closed for 90 days and impacted by ongoing restrictions and outbreaks, over 427,714 people visited and 1133 events were staged in FY21/22.

During this time, the Convent was diligent in adherence to Victorian Government COVID-19 directives as they changed in line with vaccination rates at the time. Being a COVIDSafe venue was the highest priority for our organisation, to ensure the safety of all onsite. Resourced through Working for Victoria staff, the Front Gate check-in was reinstated to ensure all visitors (including staff and tenants) were vaccinated until April 2022, when COVID restrictions eased again.

A place for the great outdoors

With 6.8 hectares of gardens and grounds, the Convent provides a safe and welcoming place as we recalibrate and live with COVID-19. We saw the return of popular outdoor music events such as *Wax'o Paradiso's* eight-hour dance party, *Sound System Giants* with their Caribbean grooves and new cover, *Folly Hifi* packed out the Mercator Lawn with sounds from their small handmade sound system. After being rescheduled due to a COVID wave, *Closet Convent Party* took party goers outdoors, from day-to-night.

Fashion came to the Convent with a curated range of Melbourne's best independent designers on display in the Convent Courtyard with *Sundaze: Revival Runway Fashion Show*.

A place for centre-stage moments

The Convent was proud to host a range of hallmark events kicking off after the lockdown with a unique event, *Austen Con* which celebrated the writer and works of Jane Austen with fun activities.

Live music was strongly represented throughout the Convent calendar with The Tote's 40th birthday, *Convolution*, which featured a two-stage stellar line-up of the best of Melbourne's soul/groove and underground electronic music. It is the first ever concert outside The Tote's own iconic venue. *City of Yarra's Leaps and Bounds Festival* followed with a four-day takeover of the precinct showcasing homegrown talent, both indoors and out. The Sacred Heart courtyard created a one-of-a-kind experience with Candlelight Concerts, featuring a range of popular classics. While Forest Collective brought contemporary classical music, *Shifting* with an exciting line-up of composers and musicians from the Asia-Pacific.

Convent tenants, Australian National Academy of Music (ANAM) took over the Convent with their ambitious, *ANAM Set Festival*, the largest commission of new classical music that has ever been undertaken in Australia. 67 musicians performed nine carefully curated concerts, resulting in over 8 hours of music, written by 67 composers.

We also saw Convent venues used for literary events: book launch for Wurundjeri Elder Aunty Pat Ockwell, launch of *Archer* magazine, poetry performance of M/ JOTHERLAND by Asiel Adán Sánchez, and exhibition and book launch for *The Intimacy of Scrutiny* by Mig Dann.

A place for learning and professional development

With easing of COVID-19 restrictions, the Convent became a centre for learning and creativity once again. Offering a wide range of activities from creative arts, singing, meditation and wellbeing in over 300 classes and workshops, they attracted over 6,000 attendees.

The arts industry and independent collective held 301 rehearsal sessions with over 6,800 participants – an increase of 36% on the year prior. Many of these classes were held by Convent tenants such as Ink & Spindle, Lucy Hardie, Jake Potter, Jack Hancock (The System), Rick Matear and Cone 11.

As workplaces began to return to the office, the Convent saw a 288% increase in the number of corporate bookings for in-person events such as board meetings, training days, cultural awareness sessions and general meetings. Key clients included: 3MBS, LAST, State of Matter, Anne Shotter, Polyglot, SLAV, Wildlife Victoria and Wurundjeri Woiwurrung Cultural Heritage Aboriginal Corporation.

A place for buying local

Over the last few years, we have seen a greater appreciation of locally made products with supply chain issues and higher cost of living. In response to consumer demand, the popular Abbotsford Farmers Market by Melbourne Farmers Market changed from fortnightly to weekly providing a regular and consistent offering to locals, near and wide.

Food and wine events were a strong focus with *MOULD Cheese Festival*, *Whisky Abbey*, *Australia Distillers Festival* and *Prosecco Festival* attracting artisan makers and creators from around the country, with an eager and appreciative post lockdown audience.

We saw the return of popular events like the *3MBS Book & Record Fair* as well as brand new events like the *National Trust Vintage Clothing Sale* with thousands of vintage and designer garments, attracting 3,000+ visitors over the weekend. While other craft markets such as *001 Pop Up* showcased fashion, jewellery, art, homewares and performances from a curated selection of emerging Melbourne creatives.



Images from top to bottom: 1. Abbotsford Farmers Market, 2022. Photo by Mark Chew / 2. 3MBS Book & Record Fair, 2022. Photo by 3MBS FM

Protecting our Precious Place

Abbotsford Convent's strategic priority of place drives the ongoing conservation and enhancement of our precinct's natural and built form to deliver a vibrant mix of cultural and community activities.

All projects undertaken during this reporting period were impacted by the COVID-19 pandemic. Impacts included stop work due to lockdowns, shortages of contractors and supplies, and delays in manufacturing and transport. As a result, all projects experienced lengthy delays, ranging from nine to 12 months.

This year, the ACF Precinct Master Plan, funded by a Federal Government Australian Heritage grant and a grant from the Lord Mayor's Charitable Foundation, was completed after two years of extensive public and stakeholder consultation and strategic design work. The new Master Plan, developed with Hassell, provides a blueprint for the precinct, informing the protection and enhancement of Abbotsford Convent over the next decade and beyond. Importantly, the plan addresses gaps in previous iterations, including a lack of inclusion and engagement with First Nations history and biodiversity.

In addition, with further funding from the Federal Government, with our partner Ernst and Young we completed a range of strategic documents linked to the Master Plan, including a Business Case and a Case for Support. The next stage will focus on developing key partnerships to turn this plan into a reality.

A Living Heritage Community grant from the Victorian Government enabled us to preserve, protect and stabilise the Gatehouse and Stables complex from further deterioration. This is the only remaining service building along the northern boundary of the precinct. This important work will safeguard the structure from further decay to preserve the building's legacy. The works were completed in July 2022.

Conservation and Restoration

With generous in-kind support from FDC Construction and Fitout, funding from the Copland Foundation and the Lord Mayor's Charitable Foundation, we were able to restore the Bishop's Parlour Foyer.

The 120+ year old Bishop's Parlour Foyer required restoration of its striking heritage tiled floor due to issues with the original concrete slab. This project included the removal and cleaning of over 10,000 heritage tessellated tiles by hand, demolition of the 1900's concrete slab and a new concrete slab design after the scoped floating slab was deemed not suitable.

The result is a spectacular achievement with over 10,000 heritage tiles removed, substrate flooring replaced, and tiles re-laid by hand by a master heritage tiler.

Precinct maintenance and enhancement

We were extremely pleased to commence work on the cleaning, repair and restoration of the Convent Annexe (formerly Lentil As Anything) kitchen and toilets to ensure compliance with heritage standards for a new hospitality provider. Work is underway via an Expression of Interest process to bring a new provider to the precinct, to occupy this premium venue overlooking the Heritage Garden.

As part of the integration process of Peter Rowland Group, work was undertaken in the Rosina Function room, including repainting of walls and sanding and polishing of floors.

The upgrade of external lighting throughout the precinct and LED lights in the car park has created a safer night-time environment, with the additional benefits of cost savings and lower environmental impact. This was partly funded through a State Government Powering Communities grant.

VicRoads completed initial works to implement signalisation on Johnston Street earlier this year. They have built a turning lane from Johnston Street directly into the ACF car park, which will allow the future integration of the Johnston Street entrance, improving accessibility to the Convent.

The Marquee

With support from our community, we have created a new outdoor and portable venue, The Marquee – a key outcome of the KIG 2020 Adaptation fundraising campaign. Installed on the Hospital Lawn, this provides a new hybrid venue suitable for indoor/outdoor events, maximising fresh air and the natural environment.

New production equipment – also purchased via community donations – is being used for ACF curated programs (reducing expenditure) and enabling an affordable hire rate for our creative and NFP community. The equipment also allows ACF to generate additional revenue.



Pictured: Gatehouse Restoration, 2022. Photo by Luke Gianfriddo



Pictured: Convent grounds. Photo by Clare O'Connor

Keep it Green

Renowned for our gardens and grounds, we have been a place of nurture and connection for so many in the community. The Convent raised funds from the community through the Keep it Green (KIG) fundraising appeal which helps us maintain and protect these precious open spaces, all year round.

As a direct outcome of the 2019 KIG appeal, additional work was undertaken to restore the Convent Courtyard Fernery, including the repair of garden bed pillars and volcanic rock edging, as well as the last stage of plantings. In March 2022, 12 mature fern-like plants were planted which will create a new ground cover.

The second stage of planting ensured the soil was fully prepared and plants chosen were appropriate for the exposed garden bed. Additional irrigation was installed to ensure the survival of the new plants.

The 2021 KIG: Revive fundraising appeal was about sustaining our organisation as we left the world's longest lockdown to the new COVID-normal. The support of our community helped to revive the Convent precinct, as Victoria re-opened and enabled us to reconnect safely with community.

For so many of us, access to parks, gardens and community connection was vital to our mental and physical recovery after extended periods of isolation. Community support was a vital lifeline and this appeal included 136 donors including 30% new donors to the Convent. We are incredibly grateful to our supporters.



Both images: Fernery Restoration, 2022, Convent Courtyard. Photos by Clare O'Connor

Abbotsford Convent Foundation Arts Trust

Statement of Profit or Loss and Other Comprehensive Income

For the year ended 30 June 2022

	2022	2021
	\$	\$
REVENUE		
Donations – cash	178,067	188,449
Grants Received	66,300	97,500
Interest Income	166	785
TOTAL REVENUE	244,533	286,734
EXPENDITURE	\$	\$
Donations to Abbotsford Convent Foundation	207,067	121,152
Other Donations	–	–
Bank Charges and Fees	1,440	1,111
TOTAL EXPENDITURE	208,507	122,263
(DEFICIT) / SURPLUS BEFORE TAX	36,026	164,471
Income Tax Expense	–	–
SURPLUS / (DEFICIT) FOR THE YEAR	36,026	164,471
Other Comprehensive Income	–	–
TOTAL COMPREHENSIVE SURPLUS / (DEFICIT)	36,026	164,471

Notes to Financial Statements

Abridged financial statements: These abridged financial statements are prepared from the full audited financial statements. The Abbotsford Convent Foundation (ACF) is constituted as a company limited by guarantee. The company owns and manages the property at Abbotsford. The company also acts as trustee of the Abbotsford Convent Foundation Arts Trust. The financial statements are prepared in accordance with Australian Accounting Standards and Corporations Act 2001. The statements are audited by Banks Group and lodged with the ACNC. The ACF has tax-exempt status and is the trustee of the Abbotsford Convent Foundation Arts Trust, which is a Deductible Gift Recipient listed on the Register of Cultural Organisations. Donations over \$2 to the Abbotsford Convent Foundation Arts Trust are tax-deductible. A complete set of financial statements is published at abbotsfordconvent.com.au

Abbotsford Convent Foundation Arts Trust

Statement of Financial Position

As at 30 June 2022

	2022	2021
	\$	\$
ASSETS		
Cash and Cash Equivalents	558,996	523,136
Term Deposit	165,769	165,603
Trade and Other Receivables	23	23
TOTAL CURRENT ASSETS	724,788	688,762
TOTAL ASSETS	724,788	688,762
LIABILITIES		
Trade and Other Payables	–	–
TOTAL CURRENT LIABILITIES	–	–
TOTAL LIABILITIES	–	–
NET ASSETS	724,788	688,762
Settlement Amount	100	100
Retained Income	724,688	688,662
TOTAL EQUITY	724,788	688,762

Abbotsford Convent Foundation

Statement of Profit or Loss and Other Comprehensive Income

For the year ended 30 June 2022

	2022	2021
	\$	\$
OPERATING REVENUE		
Car Park Income	633,957	532,285
Events	14,341	14,254
Grant Income for Operating Activities	1,324,038	845,310
Room Hire	455,791	219,879
Rental Income	1,945,064	1,670,710
Recoveries of Outgoings	72,280	82,249
Other Revenue	2,100	5,070
TOTAL OPERATING REVENUE	4,447,571	3,369,757
Interest Income	135	423
	4,447,706	3,370,180
OPERATING EXPENDITURE		
Administration	522,599	327,954
Advertising and Marketing	67,123	68,535
Car Parking	150,616	114,645
Fundraising	20,511	25,003
Insurance	144,694	129,496
Programming	290,419	118,485
Rates and Taxes	60,843	68,411
Site Operating Costs	951,081	945,184
Staff and Employee Expenses	2,492,407	1,971,418
Other Expenses	-	33,949
TOTAL OPERATING EXPENDITURE	4,700,293	3,803,080
OPERATING RESULT BEFORE DEPRECIATION	(252,587)	(432,900)
Depreciation	951,781	945,511
OPERATING RESULT AFTER DEPRECIATION	(1,204,368)	(1,378,411)
NON-OPERATING GRANTS AND DONATIONS		
Government Pandemic Support	543,400	890,550
Donations	6,802	3,885
Grant Income for Capital Projects	230,268	6,500
TOTAL GRANTS, DONATIONS AND SPONSORSHIP	780,470	900,935
RESULT FOR THE YEAR	(423,898)	(477,476)
Income Tax Expense	-	-
Other Comprehensive Income	-	-
TOTAL COMPREHENSIVE RESULT	(423,898)	(477,476)

Abbotsford Convent Foundation

Statement of Financial Position

As at 30 June 2022

	2022	2021
	\$	\$
CURRENT ASSETS		
Cash and Cash Equivalents	1,732,485	2,121,260
Tenant Bond Deposits	267,386	252,626
Trade and Other Receivables	214,057	256,304
Prepayments	151,330	153,534
Security Deposits	32,370	32,281
Inventory	9,090	9,840
TOTAL CURRENT ASSETS	2,406,718	2,825,845
NON-CURRENT ASSETS		
Property, Plant and Equipment	16,601,629	17,234,194
TOTAL NON-CURRENT ASSETS	16,601,629	17,234,194
TOTAL ASSETS	19,008,347	20,060,039
CURRENT LIABILITIES		
Trade and Other Payables	522,456	429,099
Deferred Income	93,468	831,313
Rental Bonds and Deposits	275,484	250,612
Employee Benefits	174,663	182,751
TOTAL CURRENT LIABILITIES	1,066,071	1,693,775
NON-CURRENT LIABILITIES		
Employee Benefits	28,088	28,178
TOTAL NON-CURRENT LIABILITIES	28,088	28,178
TOTAL LIABILITIES	1,094,159	1,721,953
NET ASSETS	17,914,188	18,338,086
Equity	17,914,188	18,338,086
TOTAL EQUITY	17,914,188	18,338,086

Supporters

The ACF acknowledges the financial and philanthropic support of the following people and organisations who contributed to the ACF and the Abbotsford Convent Foundation Arts Trust in 2021/2022. The last two years have been some of the most challenging in the Abbotsford Convent's history – with the Convent closed to the public for 305 days since the pandemic began. Reduced revenue due to the multiple lockdowns and restrictions, coupled with the steep increase in the costs of providing a COVIDSafe environment is a significant and ongoing financial impact. We are so grateful for the invaluable support we have received from our donors and partners, both longstanding and new, and we look forward to enlivening the Convent precinct with your support as we navigate the year ahead, together.

We also acknowledge the vision of the Abbotsford Convent Coalition whose members campaigned for seven years to secure this precinct. Our success today would not have been achieved without their commitment, and that of many others. Over the years, the Convent has also been assisted by a vast number of individuals and organisations who have contributed their time, energy, skills and financial support. The ACF is extremely grateful to all those who have provided support.

Principal Donors

Michael Adena & Joanne Daly
Krystyna Campbell-Pretty AM
Simon Cowen
Mark Henry
Sally Romanes
Anonymous (1)

Major Donors

Roger Allen AM
Alistair Baird
Marc Besen AC & Eva Besen AO
Suzy Chandler
Alison Duncan
John Garbutt & Marion Garbutt
David Gibbs AM
Tim Hammon
Diana Heggie
Emeritus Prof. Andrea Hull AO
Graeme Johnson OAM &
Joan Johnson
Ruth Jones
David Laidlaw & Megan Laidlaw
Maggie Maguire OAM
Victoria Marles AM
John McLeod & Paula McLeod
Ann E. Miller AM
Cynthia Nadai
Alexander Patton & Anna Lucas
The Hon. Justice Michelle Quigley KC
Hayden Raysmith AM
William Russell
Sisters of the Good Shepherd
Michael Smith OAM
Lady Marigold Southey AC
Antonia Syme AM

Jerome Tymms
Sister Monica Walsh
Judy Williams & Peter Williams AM
Ray Wilson OAM via The Ray &
Margaret Wilson Foundation
Anonymous (3)

Key Supporters

Robyn Bainbridge
Ric Begg
Collette Brennan
Michael Cowen
Haydon Elliot
Dr. David Fanany
Prof. David Forrest
Debra Hirschfelder
Robert Hocking
Renate Howe AO
Cameron Jackson
Ronald Alan Jones
Stuart Kells
Angela Kirsner & Richard Kirsner
Karen Large
Emily Lin
Pamela McLure
Christine Mullen
Tim Northeast
Caylie Panuccio
Phillip Schudmak
Hannah Schwartz
Michael Sokulski
Peter Summers
Christopher Thomas AM &
Cheryl Thomas
Vin Vijayan
George Willox

Friends

Robert Allen
David Baile
Alison Barber
Dr. Margot Breidahl
Angela Bridgland
Patricia Browne
Dr. Catherin Bull AM
Bruce Butler
ButohOUT!
Janet Campbell
Prof. Martin Comte OAM
Jo Condon
Dr. Julie Contole
Anthony Cullen
Alan Daley
Suzanne Davies Davies
Lynette Dean
Faye Deane
Sue Deane
Sandie de Wolf AM
John Di Natale
Anne & Tom Dowling
Lesley Dunton
Lloyd Ellis
Prof. Mike Faris
Aaron Foo
Anne Forrest
Nicholas Garnham
Robyn Gawenda
Luke Gianfriddo
Dr. Linda Gibbs
Lily Glick
Andrea Goldsmith
S. Gould
Stephen & Mary Gow

Camilla Graves
Meredith Greenwood
Andrew Gunn
Jean Hadges
Graham Hardy
Dr. Ray Helliwell
Greg Hordacre
Lizelle Hughes
Kyle Johnston
Sally Joubert
Dr. Stefan Kane
Alan & Walter Kane Giffard
Genevieve Lacey
Rima Lee
Giovanna Luciani
Jessica Luu
Elliott & Trent Martin Bledsoe
Philip Martin
Judy Matear & Family
Margaret McNaughton
Nicholas Mierisch
Patricia Miller
Amanda Moody
Traudi Moon OAM
Helen Moore
Judy Morton
Alexandra Murphy
Fiona Patten
Lynette Payne
Lucia Perera
Giselle Pinto
David Pledger
Peter Quinn
Hilary Rankin
Ian Renard AM
Thomas Rendell
Naomi Richards
Lee Ridder
Gary Rimmington
Janey Runci
Erika Russell
Pamela Saunders
Olivia Schwab
Gina Settle
Terry Shields
John Shortridge
Mary Symes
Gregor Whyte
Moyna Wilson
Gavin Wood
Anonymous (19)

Trusts & Foundations

Principal Partners

The Dara Foundation
Lord Mayor's Charitable Foundation
Perpetual (Lionel & Yvonne
Spencer Trust)
The Robert Salzer Foundation

Major Partners

The Copland Foundation
Creative Partnerships Australia
The Myer Foundation &
Sidney Myer Fund

Supporting Partners

The Angior Family Foundation
The Bowness Family Foundation
Helen Macpherson Smith Trust

Associate Partners

Australian Communities Foundation
Ballandry (Peter Griffin Family) Fund:
a sub-fund of the Australian
Communities Foundation
Bendigo Bank Clifroy Community
Sponsorship
The Hamer Family Fund: a sub-fund
of the McLeod Family Foundation
Henkell Family Fund: a sub-fund of the
Australian Communities Foundation
Inner North Community Foundation

Corporate Partners

Allens Linklaters
Banks Group
Ellis Jones
Ernst & Young
FDC Construction & Fitout
Impact Investing Australia
Maddocks
Social Impact Hub
Visy
Williams Boag Architects

Corporate Supporters

Arbortrust Pty Ltd
Colour Factory

Government Project Partners

Federal

Australia Council for the Arts
Australian Government, Powering
Communities Grant
Department of Climate Change,
Energy, the Environment
and Water
Department of Industry, Science,
Energy and Resources
Department of Infrastructure,
Transport, Regional Development
and Communications

State

Creative Victoria
Department of Jobs, Precincts &
Regions
Heritage Victoria

Local

City of Yarra

Event Partners

3MBS Fine Music Radio
Australian National Academy
of Music
Centre for Projection Art
MAV Melbourne
OFFICE

Program Partners

ButohOUT!
Collingwood Children's Farm
Dancehouse
Forest Collective
Melbourne Electronic Sound
Studio
Melbourne Fringe
Midsumma Festival
Patternmakers
Polyglot Theatre

Board and Team

Board

Victoria Marles AM, Chair
Stuart Kells, Deputy Chair
Ros Abercrombie
Justin Blumfield
Diana Heggie
Mark Henry
Ruth Jones
Stuart Kells
David Laidlaw
(until 18 October 2021)
Tim Northeast
Hannah Schwartz
(from 18 October 2021)
Michael Sokulski
Antonia Syme AM
(until 18 October 2021)
Judy Williams

Independent Committee Members

Matthew Bilney
(Audit and Risk Committee)
Peter Doughty
(Audit and Risk Committee –
Chair until 7 February 2022)
Patrick Ow
(Audit and Risk Committee)
Giselle Pinto
(Fundraising Committee)
Sally Romanes
(Fundraising Committee)
Peter Summers
(Audit and Risk Committee –
Chair from 7 February 2022)
Maria Troumboukis
(Audit and Risk Committee)
Jerome Tymms
(Finance and Capital Works)

Executive

Chief Executive Officer
Collette Brennan
Chief Operating Officer
John Di Natale

Administration

Accounts Manager
Ilona Molyte
Accounts Coordinator
Shona Kohler
Casey Wood
(from May 2022)
Administration & Governance Manager
Luke Gianfriddo
Administrator
Callum Stewart
(until June 2022)
HR Officer
Bhawna Sharma

Building & Facilities

Site Operations
Jason Kain
Gardeners
Mal Jackson
(until October 2021)
Chamilka Panduwawala
(until January 2022)
Heritage Assets
Lynette Dean
Site Coordinators
Paul Blakeney
Samuel (Otto) Enos
Jason Hood
Nick McGinnity
John Moyle
Sodi Murphy-Shrives
(from March 2022)
Lucien Perry
(from November 2021)
Front Gate Team
Sarah Byrne
Rachel Chui
Benjamin Collins-Graham
Serena Lentell
Evangeline Stogiannou
Laura Trennery

Development & Fundraising

Head of Development
Enrica Longo
(from April 2022)
Alexandra Murphy
(until February 2022)
Development Coordinator
Kristen Augeard
(until October 2021)
Senior Philanthropy Officer
Dorani Lacey
(from November 2021
until March 2022)

Marketing & Communications

Marketing & Communications Manager
Lucia Perera
(from August 2021)
Marketing Coordinator
Nkechi Anele
(until February 2022)
Clare O'Connor
(from March 2022)

Programming

Producer
Shae Nagorcka
(from January 2022)
Peter Quinn
(until January 2022)
Associate Producer
Jo Leishman
(until January 2022)
Heven Osborne
(from January 2022)

Tenancy

Tenant Community Manager
Leonie Wray
Tenancy Coordinator
Shani Cowell
(from May 2022)
Anna Shewan
(until Feb 2022)

Venue Hire

Event & Venues Manager
Kristy Foulcher
Venues Coordinator
Sherry McLane Alejos
Production Coordinator
Harvey Ogle
(from March 2022)

Working for Victoria

The ACF received a grant from the Working for Victoria program enabling the short-term employment of various roles across the organisation to support recovery and compliance with COVIDSafe requirements as per Pandemic Health Orders.

Precinct Operations Coordinator

Adam Green
(until September 2021)

Finance Manager

Keith Hammond

Community Arts Officers (Programming)

Jessica Bellamy
(until September 2021)
Sara-Jane Kerr
(until December 2021)

Visitor Experience Liaison

Sophie Gleeson
(until October 2021)
Beatrix Macintyre
(until December 2021)
Timothy Woods
(until December 2021)

Precinct Operations Assistants

Colin Aslin
(until November 2021)
Nicholas McGinnity
(until December 2021)
Winnie Vuong
(until November 2021)
Kenny Waite
(until November 2021)



Pictured: Abbotsford Convent, 2018. Photo by Anne Moffat

Volunteers

We are deeply grateful to our passionate and committed community of volunteers who have been able to support the convent across the FY22.

Volunteers

Naomi Callander
Sandra Del Monaco
Madonna Grehan
Simon Marty
Margaret McVey
Amanda Russell
Ben Russell
Irene Russell
Eddie Schubert
Bruce Ward
George Willox
Moyna Wilson

Thank you!

Your support protects, enriches and enlivens the Abbotsford Convent precinct

The Abbotsford Convent precinct is owned and managed by the Abbotsford Convent Foundation (ACF) – an independent, not-for-profit organisation – on behalf of the community.

As custodians of the Convent precinct, it is our privileged responsibility to care for, maintain and protect our 11 heritage buildings – as well as our precious and expansive 6.8 hectares of green landscapes – places of creativity, celebration, retreat, and sanctuary for all.

With the support of our growing community of donors and partners, we take enormous pride in restoring, nurturing, and enlivening this iconic arts and cultural centre, piece by piece, for the enjoyment of the people of Melbourne and Australia.

Proudly inscribed on the National Heritage List, it takes a significant amount of time, energy, specialist support and resources to care for this special place – and we could not do it without the generosity of the community who care enough to contribute to see it thrive.

The ACF does not receive any recurrent government funding, from any level of government, to manage the day-to-day operations of this incredible and complex precinct. We rely on our social enterprise model alongside the support of passionate, community-minded individuals, organisations and philanthropic partners to help protect, maintain and bring the Convent precinct to life each year.

If you love your time spent at the Convent, and feel grateful for this extraordinary community asset, please join our growing community of supporters and make a donation today.

The Convent was saved by the community for the community, and your support will make a direct and positive impact; helping to keep it thriving for generations to come. If this is a place that is meaningful in your world, please help safeguard and enliven it for the future.

Abbotsford Convent.

abbotsfordconvent.com.au

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Twitter @theconvent