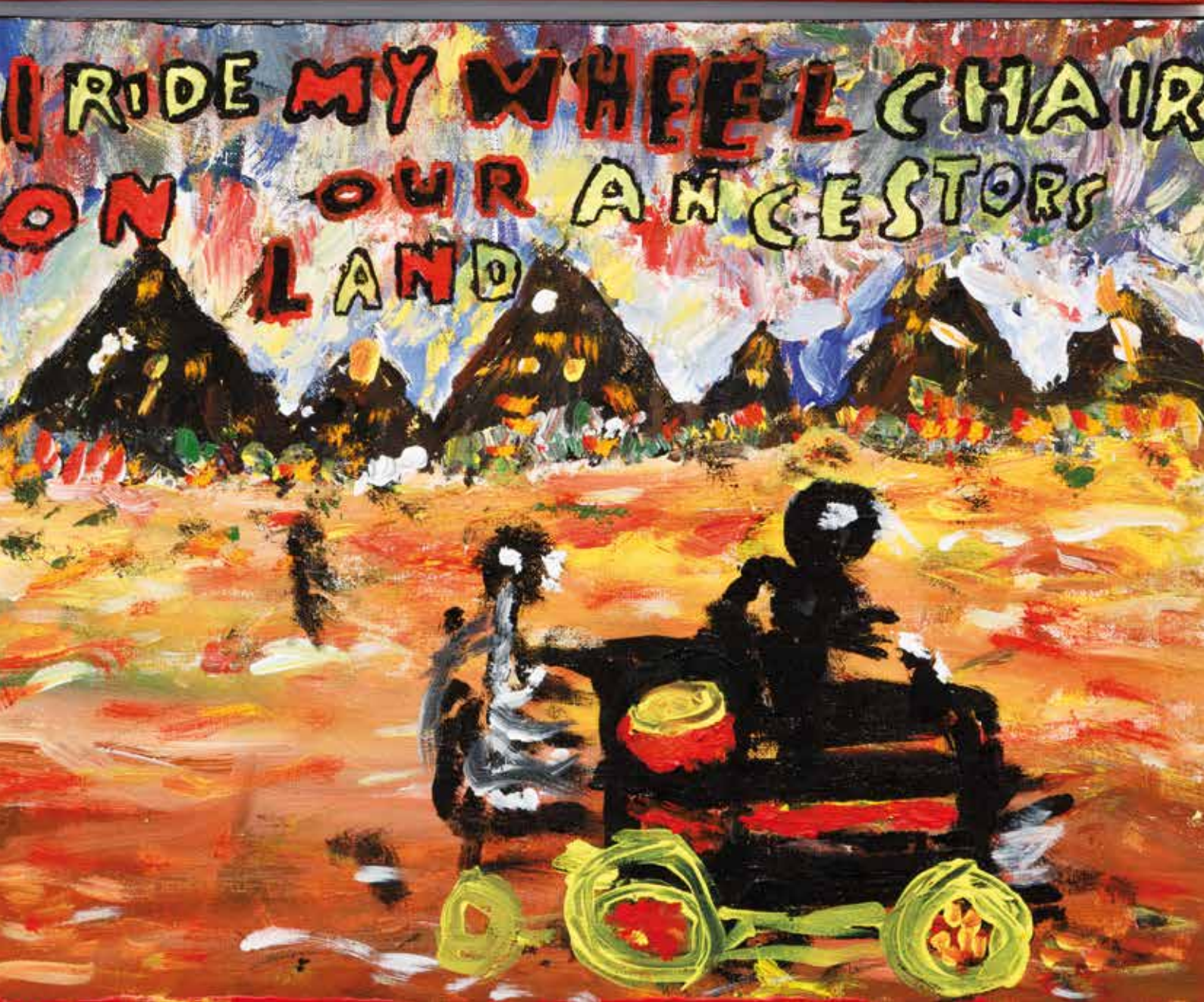


# Koorie Heritage Trust

Annual Report 2016 – 2017





www.koorieheritagetrust.com

ABN 72 534 020 156

The Koorie Heritage Trust acknowledges and pays respect to the Traditional Custodians of Melbourne on whose lands we are located.

Warning: Aboriginal and Torres Strait Islanders are advised that this document may contain the names and/or images of people who have passed away.

Terminology: The word Koorie is commonly used to describe Aboriginal people of South East Australia; however, we recognise the diversity of Aboriginal people living throughout Victoria including Koories and other Aboriginal and Torres Strait Islander (ATSI) people from around Australia. We have used the terms Aboriginal and Koorie in parts of the report to include all people of ATSI descent.

Cover Image: Greg Muir (Yorta Yorta)  
*Travelling Our Ancestor's Land* 2016  
acrylic on canvas. Private Collection  
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# Wominjeka/Welcome: Vision and Purpose

## **Our Vision**

To live in a society where Aboriginal culture and history are a fundamental part of Victorian life.

## **Our Purpose**

To promote, support and celebrate the continuing journey of the Aboriginal people of South Eastern Australia.

## **Our Motto**

*Gnokan Danna Murra Kor-ki*  
Give me your hand my friend.

## **Our Values**

Respect, honesty, reciprocity, curiosity.

## **Our Centre**

Provides a unique environment, rich in culture, heritage and history, which welcomes and encourages Aboriginal and non-Aboriginal people to come together in the spirit of learning and reconciliation.

## **Our Governance**

We are a not-for-profit Incorporated Association governed by the Trust's Rules of Association and by a Board of Management.

## **STRATEGIC GOALS**

*STRENGTHEN* our relationships with

*Victorian Aboriginal Communities*

*PROMOTE* and celebrate our continuing

*living Victorian Aboriginal culture*

*EXTEND OUR REACH AND ENHANCE*

*our visitors' experience*

*DEVELOP* our people and capabilities

Entrance wall to the new Koorie Heritage Trust  
on Level 1, Yarra Building. Photo: James Murcia, 2015





# Chairperson's Report

Ian Hamm

## Wominjeka – Welcome

I am pleased to present the Koorie Heritage Trust's Annual Report outlining our activities and operations in the twelve months from 1 July 2016 to 30 June 2017.

At the Koorie Heritage Trust, we support, promote and celebrate the diversity of Aboriginal Victorian peoples and communities. Our vision is to live in a society where Aboriginal culture and history are a fundamental part of Victorian life and, through our values of Respect, Honesty, Reciprocity and Curiosity, we aim to provide a unique environment that encourages and welcomes all people to come together in the spirit of learning and reconciliation.

We enter this year as a bold, adventurous twenty-first century organisation, as an inclusive place for everyone, and as a space promoting and celebrating the continuing journey of Aboriginal Victorian communities informed by a 60,000-year-old collective history. In delivering our programs and services, and in all the work we do, we aim to be the foremost Aboriginal owned and managed art and culture organisation in Australia, and to be known for meaningful, authentic community and stakeholder engagement that responds to the needs and aspirations of our Victorian Aboriginal communities.

We acknowledge that Aboriginal Victoria is a dispersed population located all around the State, with our communities including Australian Indigenous people from other parts of the country. Victoria has a net immigration, not emigration, of both Aboriginal and Torres Strait Islander Australians. For the bulk of our population, our connection to traditional identity, while physically removed, is undiminished and an important part of our contemporary life. The centre of identity for most of us may be our current place-based location, but the heart of our identity is the traditional/spiritual identity of the lands of our ancestors; however, many, if not most of us, do not live 'on country'. At the Trust, we offer a space for our various communities to come

together in unity and to share their culture and histories with the broader public. It is a place for all to experience, learn, and connect with the First Nations people of this country.

Our activities this year would not have been possible without the help of the Victorian Government including the Honourable Martin Foley MP, Minister for Creative Industries, and the Honourable Natalie Hutchins MP, Minister for Aboriginal Affairs.

I particularly acknowledge the support of Andrew Abbott, Deputy Secretary, Creative and Visitor Economies and Chief Executive, Creative Victoria his staff and executives including Jane Crawley, Director, Arts Investment, Creative Victoria and the funding provided through Creative Victoria's Organisational Investment Program. We also greatly appreciate the support of Aboriginal Victoria's Executive Director, Jason Mifsud and his staff and his department's Community Support Fund, which financially backs our Koorie Family History Service, Oral History Program and operational activities. I gratefully acknowledge the Federal Ministry for the Arts and its Indigenous Visual Arts Industry Support, Indigenous Culture Support and Indigenous Languages and Arts programs. We receive invaluable, on-going assistance from the City of Melbourne including through their Triennial Arts Grants Program, which enables us to plan and deliver exhibitions in an innovative, long-term visual arts program.

We are registered as a tax-deductible gift recipient and, as a not for profit organisation, rely on our wide and committed network of generous friends, donors and sponsors including our Moogji Club members. I thank them all for their on-going contribution to the important work we do on reconciliation, bridging the gap between Koories and the wider community. I especially acknowledge the bequest left to the Trust by the late Norma Gleeson. Her legacy is a lasting testament to her advocacy of Aboriginal rights and her work helping Aboriginal organisations achieve their aims.

I pay special tribute to my fellow Board members Shannon Faulkhead (Deputy Chair), Peter Nash (Treasurer), Genevieve Grieves, Tim Kanoa, Mick Harding and Lindy Blashki and Tom Mosby our CEO and his staff for their commitment, dedication and hard work in building on the success of our move from King Street to Federation Square.

Finally, a very big thank you to all members of the Koorie and broader Indigenous communities in Victoria who visited the Trust or attended one of our many programs during the year. You are key stakeholders and crucial to our future success. *Gnokan Danna Murra Kor-ki*, Give Me Your Hand My Friend, and let us celebrate together the history, culture and peoples of Koorie Victoria.

Original metal trees from the ground and first floor permanent exhibition space at 295 King Street integrated into the foyer of the new Koorie Heritage Trust on Level 1, Yarra Building. Photo: James Murcia, 2015



# Report of the Chief Executive Officer

## Tom Mosby

### Wominjeka – Welcome

The first of July 2016 marked the one year and one day anniversary of our physical residency in the Yarra Building premises, and 19 July the one-year anniversary of the official launch of the Koorie Heritage Trust at Federation Square. As an organisation, we are certainly seeing the positive results of our move with continually increasing visitor numbers and deeper engagement with our programs and services by both the Aboriginal and broader communities

From the outset, I want to acknowledge the wonderful work of Trust staff and our Board of Management who provided me with outstanding support and guidance throughout the last twelve months.

During the year, we presented six exhibitions promoting and celebrating the unique creative Indigenous talent we have in Victoria. Showcasing work in a diverse range of media including photography, installation, emu egg carving, weaving, possum skin cloak making, net making, painting, sculpture and projection. Our commissioned exhibitions were “Close to You: The Lisa Bellear Picture Show” with guest curators Destiny Deacon, Virginia Fraser and Kim Kruger, “Carved Out of Life: The Next Generation” with guest curator Clinton Nain, “Yanbena biganga, gaiyimarr biganga: Stitching Together the Songlines” by artist and guest curator Lee Darroch, “Weaving the Waterways: Women and Fishing” by artist and guest curator Glenda Nicholls, and “The Blak Matriarchy” by art collective Real Blak Tingz represented by artists and co-curators Gabi Briggs and Arika Waulu. In December 2016, we presented, in partnership with Creative Victoria, the fourth edition of the Koorie Art Show, our annual showcase of Victorian Indigenous art talent. Several monetary prizes were generously sponsored by Creative Victoria, RMIT University, Kane Constructions and our Moogji Club supporters.

The Trust’s exhibitions program is complemented throughout the year by an innovative series of public programs featuring workshops, artist talks and symposiums. In the

last twelve months, these included workshops for kids – banner making with Arika Waulu, stamp making with the Pitcha Makin Fellas from Wathaurong land in Ballarat and weaving with Donna Blackall, plus school holiday programs and sports events, curator talks and a live 3CR broadcast hosted by Viv Malo in the Trust galleries, poetry readings, weaving workshops for adults with Bronwyn Razem, Donna Blackall, and Marilyne Nicholls, among many other events.

In other partnerships, in October 2016 as part of the Victorian Seniors Festival, we presented with the Department of Health and Human Services recorded oral histories from Gippsland. In August 2016, we contributed to *Belonging and Place*, an installation in Federation Square telling the story of multicultural Victoria. This public event was developed with the Office of Multicultural Affairs and Citizenship supported by a network of multicultural museums comprising the Chinese, Jewish, Hellenic, Italian and Islamic Museums. The Trust was approached to be lead curator and contributed images of objects in our Collection. On the last weekend of July 2016, we participated in the City of Melbourne’s Open House Melbourne for the second time since we moved to Federation Square – an opportunity to show off our building’s unique and beautiful Indigenous-inspired interior, fitted out in a collaboration between Lyons Architecture and Indigenous Architecture and Design Victoria.

We continue to build on our unique holdings of Aboriginal art and cultural objects from Victoria. Our collections are significant, extensive and irreplaceable, and consist of pre-contact, historic and contemporary items. The collections provide a tangible link connecting our community to the past and assists in building Aboriginal identity and pride into the future. Our collections are maintained and documented in accordance with collection management policies and procedures based on the principles of preventive conservation. Our new storeroom at Federation Square is climate regulated and stabilised at conservation temperature. Humidity control, integrated pest management, disaster planning and museum-

standard handling procedures maximise protection for the collection.

May 2017 marked the twentieth anniversary of the 1997 Bringing Them Home Report, which resulted from the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from their Families. Our Koorie Family History Service was established in 2001 as part of the Victorian State Government’s response to the report. Managed by Jenny Bates, the Koorie Family History Service continued their invaluable work throughout the year, assisting members of the Stolen Generations and the Victorian Koorie Community to trace their family trees and family history.

Our Education Team, under the management of Rob Hyatt, again delivered outstanding cultural educational experiences and services to school, corporate, public sector and not-for-profit groups as well as to the general public. I congratulate Rob and his team of cultural guides and educators for growing the number of participants in our Education program – a reflection of the program’s quality and the team’s expertise.

Our retail outlet, *shop KOORIE*, continues to stock products that are designed and/or crafted by Victorian Aboriginal artists and craftspeople. Through *shop KOORIE*, we directly benefit the South Eastern Australian Aboriginal community through a retail model that enables financial return to creative practitioners while contributing to our own viability. All profits from the shop support the Trust and its core programs and services.

In addition to our key government exhibition supporters (Creative Victoria and the City of Melbourne), I acknowledge the invaluable support received from our various exhibition sponsors throughout the year: the Office of Indigenous Strategy and Education at Latrobe University, the Faculty of Arts at The University of Melbourne and Moondani Balluk Academic Unit at Victoria University (*Close to You: The Lisa Bellear Picture Show*); Regional Arts Australia (*Stitching Together the Songlines: Yanbena*

*Biganga, Gaiyimarr Biganga*); and Eucalypt Australia (*Weaving the Waterways: Women and Fishing*).

A well-functioning database is a key tool for organisations such as ours and I thank the R E Ross Trust whose grant in the last year supported on-going development of the client relationship management database used in all aspects of our business.

We receive continuing and highly valued support from the Norma Gleeson Bequest. This year, interest from the Bequest contributed to purchases of artworks for our Collection. In previous years, the Norma Gleeson Bequest enabled us to rehouse, register and catalogue the Lisa Bellear collection of photographs, and this work contributed to our ability to present *Close to You: The Lisa Bellear Picture Show*, which closed during this report period.

I greatly appreciate the continued dedication and support of staff and managers, Jenny Bates (Koorie Family History Service), Charlotte Christie (Collections, Exhibitions and Public Programs), Judy Allsop (Retail, Venue Hire and Front of House), Rob Hyatt (Education), Giacomina Pradolin (General Manager to 14 October 2016) and Michael Kane (Business/General Manager from 10 January 2017). I thank the many guest curators, artists and volunteers who worked with us.

During the year, we said goodbye to a number of staff members who resigned from the Trust to pursue other opportunities – Mary Mahoney (Finance Officer), Nerissa Broben (Senior Collections Curator), Jan Duffy (Exhibitions Co-ordinator), Naomi Velaphi (Public Program Co-ordinator) and Kate Campbell and Lionel Bamblett (Genealogists/Researchers). I thank them for their contribution to the work of the Trust. Many thanks also to Giacomina Pradolin (General Manager) for her outstanding contribution and support, particularly her project management of the Federation Square development and seamless relocation of the organisation from King Street. During the year, we welcomed new staff members – Michael



Kane (Business/General Manager), Eva Taxidis (Finance Officer), and Zenzi Clark (Koorie Art Show Exhibitions and Public Program Officer).

Sadly, we said our final farewell to Uncle Lenny Tregonning who left us to be with his ancestors in early 2017. Lenny will always be remembered by us as a cultural educator, teacher, artist and much-loved and respected elder, mentor, guide and friend. Vale Uncle Lenny Tregonning. You are and will always be sorely missed.

### **Testimonial**

*A massive 'Thank You' to Jenny Bates and the rest of the team at the Koorie Heritage Trust for the time and effort put in to present me with my family tree. The amount of information gathered over the past 10 (plus) years has been amazing and is greatly appreciated. This is something I will cherish and will enable me to pass on to my son and future family members. Forever grateful, Troy Renfrey*

Kat Clarke, Koorie Art Show, Indigenous Engagement Officer, in the library of the new Koorie Heritage Trust, Level 3, Yarra Building. Photo: James Murcia, 2015





# Our Programs

## Koorie Family History Service

This year marks the twentieth anniversary of the 1997 *Bringing Them Home Report*, which resulted from the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from their Families. The Trust’s Koorie Family History Service (KFHS) was established in 2001, as part of the Victorian State Government’s response to recommendations of the *Bringing Them Home Report*.

Through its Community Support Fund, the Victorian Government supports the KFHS to provide a confidential, client-based, genealogical research service for Stolen Generations survivors and their families, and the Victorian Koorie Community generally.

Our Family History staff assist Stolen Generations survivors to access their personal adoption and ward files, family tree, family history records and cultural information. We also help other members of the Victorian Koorie Community trace their family tree back as far as possible and provide family history information about their direct ancestors.

We acknowledge that the personal information clients entrust us with may be sensitive, and the KFHS team maintain the strictest level of confidentiality on its large family tree database (17,506 entries to date).



### Client Requests

In 2016-2017, the KFHS received 284 new requests for family trees and family history information, averaging 24 new requests per month, and provided a service to 1038 clients, an increase of 20 clients over 2015-2016. At the end of the 2016-17 financial year, the Family History team was actively researching 651 client requests, had completed research on a further 198 requests (an increase of 24 over total completed requests in 2015-2016), with the remaining 189 requests awaiting activation when the client application forms are completed and returned to KFHS.

Of the 651 requests being actively researched last year, 131 were from members of the Stolen Generations, 189 were family tree requests from other Koorie Community members, 310 were family history requests from individuals wanting to trace possible Aboriginal heritage and 21 requests were from clients in custody.

### Family History Workshops

The KFHS held family history workshops on-site at the Koorie Heritage Trust for the Wathaurong Stolen Generations Support Group (August 2016), the Latrobe Community Health Elders Group (September 2016) and the Victorian Aboriginal Child Care Agency’s “Staying Strong and Out of Trouble” Gippsland Youth Group (June 2017). In October 2016, the KFHS was invited to provide a family history workshop in Melbourne for the Koori Court Officers, at the request of their staff.

### Family History Information Sessions and Presentations

The KFHS provided family history information sessions to the Dulwich Centre Foundation from Adelaide, Melbourne Youth Justice Centre in Parkville, Link-up Victoria, men’s and women’s groups from the Department of Justice and Regulation’s State-wide Aboriginal Staff Forum and to caseworkers from the Indigenous Access Unit of the Victorian Registry of Births, Deaths and Marriages and Victorian Aboriginal Child Care Agency.

### Professional Development

KFHS supports its staff to take up professional memberships to assist their development as researchers and genealogists. All KFHS staff are full members of the Genealogical Society of Victoria (GSV), and our Research staff regularly participate in training sessions at the GSV and the State Library of Victoria (SLV).

In May 2016, the KFHS team spent a week in Canberra meeting staff and undertaking research at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and the National Library of Australia (NLA). At AIATSIS, they explored the library collection, searched the Perfect Pictures Database, listened to oral histories and watched rare moving image footage. At the NLA, the team undertook two days research, met all the Library’s Indigenous staff, had a behind the scenes tour of the Oral History and Folklore Collections, and an impromptu tour of the Maps Collections, including a special viewing of a rare copy of Norman Tindale’s original book containing his map of Aboriginal Tribes of Australia.

In August 2016, the KFHS team spent a week in Sydney researching and familiarising themselves with the staff and services of three organisations useful to their work. They met Indigenous Services staff at the NSW State Library, where they had a behind the scenes tour and researched in the family history area of the Governor Marie Bashir Reading Room. They spent half a day with the Family Record Unit at the NSW Department of Aboriginal Affairs, and travelled to the NSW State Records Office in Kingswood for a behind the scenes tour and two days of intensive researching.

The KFHS is represented on key advisory groups including the Victorian Aboriginal Records Advisory Group (VARAG), and the joint Victorian Archives Centre consultative forum. The KFHS was involved in the Koorie Records Taskforce until the objectives for which the Taskforce was formed were met and it was disbanded. The KFHS Manager is a Partner Investigator on the “Coranderrk – Minutes of Evidence” Australian Research Council (ARC) Project.

### Acknowledgements

KFHS staff would like to thank the following individuals and organisations for all the support and assistance they have provided to our research staff and clients in the last year – counsellors at Bringing Them Home; caseworkers at Link-up, Connecting Home and VACCA; the Department of Human Services – Family Information Networks and Discovery; the NSW Department of Family and Community Services; the Koorie Records Unit at the Public Record Office of Victoria; the Australian Institute of Aboriginal and Torres Strait Islander Studies; Open Place; Victorian Adoption Network for Information and Self-Help; Care Connect; Bert Williams Aboriginal Youth Services; Yitjawudik Men’s Recovery Centre; Child and Family Services, Ballarat; the Family Records Unit at the NSW Department of Aboriginal Affairs; the Queensland Government’s Community and Personal Histories Unit; the State Library of Victoria; the Genealogical Society of Victoria; the Indigenous Services team at the State Library of NSW; the National Library of Australia; the Aboriginal and Torres Strait Islander Program of the National Museum of Australia; and Aboriginal Victoria and the Victorian State Government for their ongoing support of our Family History unit.

We again acknowledge the courage of our clients in sharing their stories. We are ever mindful of the trust that is placed in our unit and always endeavour to maintain the highest confidentiality and respect for every request lodged with our Service.

left: Indigenous staff from the National Library of Australia sharing morning tea with the KFHS team. Photo: Jennifer Bates



## Cultural Education

2016-2017 proved to be one of our saddest years with the passing of our much loved and esteemed educator, Uncle Len Tregonning. The knowledge he taught lives on in the thousands of children who benefited from his passion and pride in his culture, his beautiful, gentle manner and the way he shared with them. His memory and knowledge will live on in the education team through the Cultural Guides and the knowledge that Uncle Len passed to them.

The Cultural Education Unit welcomed Tamika Collins as a dedicated Education Support Officer in charge of bookings, with charitable support provided through the Vicki Standish Family Foundation. She takes over some duties from Pauline Sloane the Curriculum development co-ordinator. Tim Stares has joined Rob in delivering cultural awareness training as well as supporting the production of an updated cultural awareness package. The incursion program for schools that Tim developed over the last year will be trialled in the new financial year.

### Tours

In the 2016-2017 year, we delivered 394 tours – averaging more than one a day – to 8,347 participants. This is an increase of nearly a third on the 6,446 who joined us the previous year.

Our tours for schools, tertiary institutions, government departments and corporate organisations produce many repeat clients. (For instance, during 2016-2017, the City of Melbourne completed ten tours including short cultural awareness sessions with Rob and Rocky.) Meanwhile, our public tours have grown through relationships with the ACCOR Hotels group and the Melbourne Visitors Centre. We are offering additional public tours on Thursdays and Fridays and finding that word-of-mouth, as well as advertising, is supporting the program. In recent months, a number of public tour participants have told us they booked after hearing about our tours from friends.

We continue to develop partnerships with other organisations. In the last year, we have supported bodies including Justice and Regulation Statewide Aboriginal Staff Forum, Department of Health and Human Services Aboriginal Conference, and Department of Premier and Cabinet through tours. We provided tours to The Cathy Freeman Foundation, Footy Means Business Program and the AFL Indigenous and diversity programs. The Education Program supported the Long Walk with tours of the Trust and a Marngrook exhibition during the AFL's Sir Doug Nicholls Round. In partnership with the Trust's own Public Programs, we ran traditional Indigenous games during the KHT holiday program.

Further promoting the Trust and our activities, we have exchanged social media and website promotions with several organisations who took our tours, including the A-League's Melbourne City Football Club and the AFL's North Melbourne Football Club. We ran traditional games for the AFL's Melbourne Football Club, which also promoted the Trust on its website.

The ABC ran a listener walk where the first 20 callers won a ticket to one of our tours. The tour was then recorded and aired in part on ABC Radio. In a further partnership with the ABC, we will work with the *Splash* program to develop for their website a digital story book of a tour and interview with one of our cultural guides. This will become a curriculum resource available to teachers nationally through the ABC website and will carry links to the Koorie Heritage Trust and our programs.

We are in discussions with accounting firm Price Waterhouse Cooper's Indigenous Consulting about enhancing participant experiences and learning possibilities by creating virtual reality components to our tours.

right above: Scar tree, Yarra Park, image Koorie Heritage Trust, 2016 below: Scar tree walk with the North Melbourne Football Club, image courtesy North Melbourne FC, 2017





**Indigenous Cross Cultural Awareness Training**

The Cultural Education Unit delivered 81 Indigenous Cross Cultural Awareness Training (ICCAT) workshops across the financial year; of these 33 were full-day, 38 half-day and ten short workshops. The range of groups requesting and taking our training workshops is expanding and consequently we are receiving more requests for the coming year.

In the last 12 months, we delivered ICCATs to both new and established clients including State Government departments, Local Government, corporations and smaller businesses, community organisations, and individuals from the general public. Our training program clients now include energy and resources companies, among them Viva Energy, City Power, Senvion, Melbourne City Water and City West Water and we continue to deliver workshops in on-going partnerships with the Department of Health and Human Services (DHHS), the Victorian Public Sector Commission, the Department of Justice and Regulation (DJR), Anglicare, Ormond College, Box Hill Institute and RMIT University.

We delivered well-received sessions to the Breast Cancer Network Australia, Alzheimers Victoria and the Royal Australian College of Surgeons which have the potential to generate continuing support for the Trust and out programs.

**General**

The Education Program has been busy strengthening partnerships with North East and West Victorian Koorie education units from the Department of Education and Training through our Strategic Partnerships Program. We have presented at the Australian Design and Technology Teachers Association conference and delivered professional development to Overnewton College arts unit, Teach Australia, the Royal Children’s Hospital Early Learning Centre and Melbourne University Master of Teaching program.

We maintain our membership of the ArtsConnect9 group, a program run by the Arts Centre Melbourne to fund rural school participation in metropolitan area cultural programs. We have had several schools attend the Trust via this program.

As a part of on-going Professional development requirements, members of the Education Program attended on-line professional learning sessions through the Victorian Curriculum and Assessment Authority. The Curriculum Development co-ordinator was invited to attend information sessions for the Strategic Partnerships Program and Creative Victoria’s annual inclusive schools funding information session.

**The Strategic Partnerships Program (SPP)**

The SPP delivered programs to eight primary and secondary schools around the state at Yarra Hills SC, Rangeview PS, Guthrie Street PS Shepparton, Elwood PS, St Vincent’s PS, Kalker Montessori Centre, Alphington PS and Overnewton SC and this has enabled us to develop new relationships with Department of Education and Training’s Koorie Education units.

The average number of SPP program attendees per session was 20. The average number of schools represented at each program was five. The majority of attendees were from Government schools, however all sectors were represented including Early Years. Many of the schools represented at these programs have sent classes along for tours at the Trust as a result.

Evaluation feedback forms indicate that the program objectives were universally successful. Two overwhelmingly consistent comments being that:

- 1. The attendees left with a better understanding of Aboriginal cultural identity and the importance of recognising it when engaging with Aboriginal Families.
- 2. Teachers enthusiastically welcomed the Tuckerbag teacher resources and directions for integrating them into the curriculum.

A number of participants through the SPP have provided testimonials from their own experience of the way their thinking had changed during SPP programs including:

- 1. *I will use materials in Tuckerbag to incorporate into curriculum and planning*
- 2. *I will make an authentic and effective effort towards introducing Aboriginal curriculum*
- 3. *I will invite Aboriginal Elders and community to the Centre to share their culture with the children*
- 4. *I will do my own homework from the resources available*
- 5. *I will be more conscious of my own bias*

Overall it has been a very successful year for the Cultural Education Unit with the promise of expansion into new partnerships and programs. We look forward to the opportunities that develop in the year to come.

**Testimonial**

*Hi Tom, I thought I’d pass on a little subjective feedback on the cultural awareness session that we undertook yesterday with Rob.*

*In short, I thought the session was excellent, and absolutely effective in giving around 20 of our staff (which is approx. 50% of the core contingent) a meaningful and tangible education in historical and contemporary indigenous matters. Being candid, I’m sure you know the previous FSPL session had its issues. This one couldn’t have been further removed. Rob is an excellent educational leader and used a very effective combination of fact, opinion, humility and openness to give all my staff a significantly increased education and, maybe more importantly, understanding of the issues at play.*

*This was a really worthwhile experience for us – I hope the feedback forms bear that out. I’m most grateful – it’s occasions like this that make even us longer term “Fed Square residents” feel somewhat inspired about what we can all achieve collectively.*

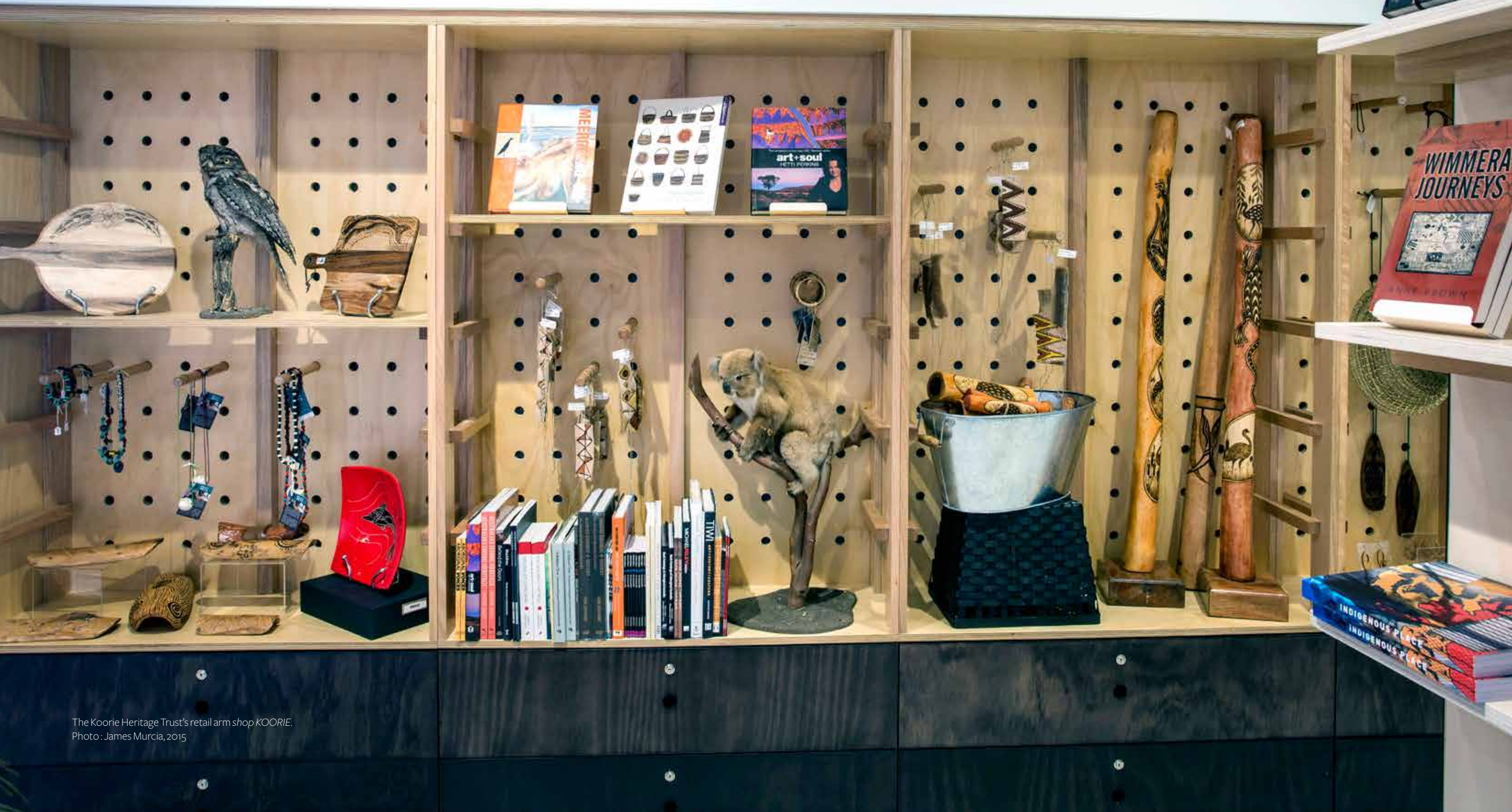
*Cheers*  
*Matt Jones*  
*FED SQUARE PTY LTD*  
*GENERAL MANAGER PROGRAM & EVENTS*

right: Launch of the Koorie Heritage Trust at Federation Square.  
Photo: Peter Bennett, 2015





# shop KOORIE





## Retail and Venue Hire



Customers in *shop KOORIE* at the launch of the Koorie Heritage Trust at Federation Square  
Photo: Peter Bennett, 2015

### **shop KOORIE**

*shop KOORIE*, open seven days a week, sells an expanding range of Koorie products from an increasing number of suppliers and we are always trying to source more new products.

Senior Victorian artist Kelly Koumalatsos is now making us beautiful silk scarves featuring her artwork. Glenda Nicholls, winner of the 2015 Indigenous Art Award for her woven cloaks, provides us with key rings, cups and woven handbags. Nathan Patterson who designed the 2015 Dreamtime at the 'G jumper and Mitchell Chilly are also new suppliers. Nathan has designed cards and calenders and Mitchell is making clapsticks, boomerangs, wooden birds and wooden bowls with carved and burnt details.

*shop KOORIE* sells products with designs from our collection including journals, cards and magnets showing a nineteenth century woven plant fibre basket from Coleraine. We are developing bags, tea towels, ties and scarves using other collection pieces. Among commissioned designs are a set of four bookmarks and cards with Gunditjmara artist Bronwyn Razen's images of the four seasons, sold as a set of four or singly, and cards and notepads with the popular *Camp Dog* sculpture by Uncle Lenny Tregonning.

For winter, we have added long sleeved t-shirts and hoodies with the Aboriginal flag logo on the front.



Koorie Heritage Trust venue hire rooms  
Photos: James Murcia, 2015

### **Venue Hire**

The Koorie Heritage Trust has two meeting rooms for hire, each with state of the art audio-visual equipment. Hirers in the last year have included Reconciliation Victoria presenting the HART Awards, Kane Construction, Port Phillip Westernport Catchment Management Authority, Victoria Police, RMIT University and various Government departments.

Comments we received regarding our rooms: *We recently held our Civil Justice Conference at the Koorie Heritage Trust. We chose the venue because as an organisation we are keen to build the cultural awareness and competency of our staff and to improve access to our services, particularly our civil law services, for Aboriginal and Torres Strait Islander people. The day was a fantastic opportunity for us to deepen our understanding of Koorie heritage*

*and on-going culture. The conference room is surrounded by the Trust's amazing collection of Koorie art and artifacts and has excellent natural light, overlooking the Birrarung on one side and Federation square on the other. The room was well-equipped with great audio-visual technology and Judy, Tim and other staff were extremely helpful and attentive, ensuring that our event ran smoothly on the day. The Trust is a very special place, and it was a real privilege for us to be able to hold our conference there.*

*AJ, Advisor University Communications, RMIT*

We really enjoyed hosting the HART Awards at the KHT again this year, we had so many compliments about the space. Thank you for all your support in making it happen.

Emily C, Project Facilitator, HART Awards



Koorie Heritage Trust permanent collections store,  
The Yarra Building at Federation Square.  
Photo: Peter Bennett, 2016





## Curatorial Activities

### Collection Management

The Koorie Heritage Trust holds the largest collection in the world solely dedicated to the art and culture of the Aboriginal people of South Eastern Australia. The collection is managed and preserved for the many Indigenous communities living in Victoria as a resource and archive of the art, culture and history of Koorie people.

To date, we have over 4,000 objects in our artworks and artefacts collection, which includes contemporary and historic paintings, sculpture, weaving, feather-work, drawings, jewellery, possum skin cloaks, carvings, textiles, and memorabilia. We are custodians of over 2,000 items in our oral history collection including historic and contemporary films, recordings and transcripts. Our photographic archive consists of an estimated 48,000 historic and contemporary images of the Koorie community, and our library has over 4,000

books, archives and other materials relating to Victorian Indigenous art, culture and history.

To showcase our diverse collections, our premises at Federation Square are fitted out with custom-designed visible storage cabinetry throughout our level three public area with over 220 items installed on the walls, in the cabinets and in display drawers. The collection items on display are rotated every three, six or twelve months depending on conservation needs.

In October 2016, the curatorial team activated our level two foyer, installing three screens to showcase films from the oral history collection. The on-going exhibition, *Listen to Your Elders*, features a rotating display of oral history moving image from the 1980s through to contemporary recordings collected by the Koorie Heritage Trust. These recordings share experience and knowledge of our Koorie Elders and explore

the very significant role Elders hold in our Victorian Koorie community. The exhibition is supplemented by a selection of films uploaded in an on-line exhibition accessed via our website, which are also shown intermittently on the Federation Square big screen.

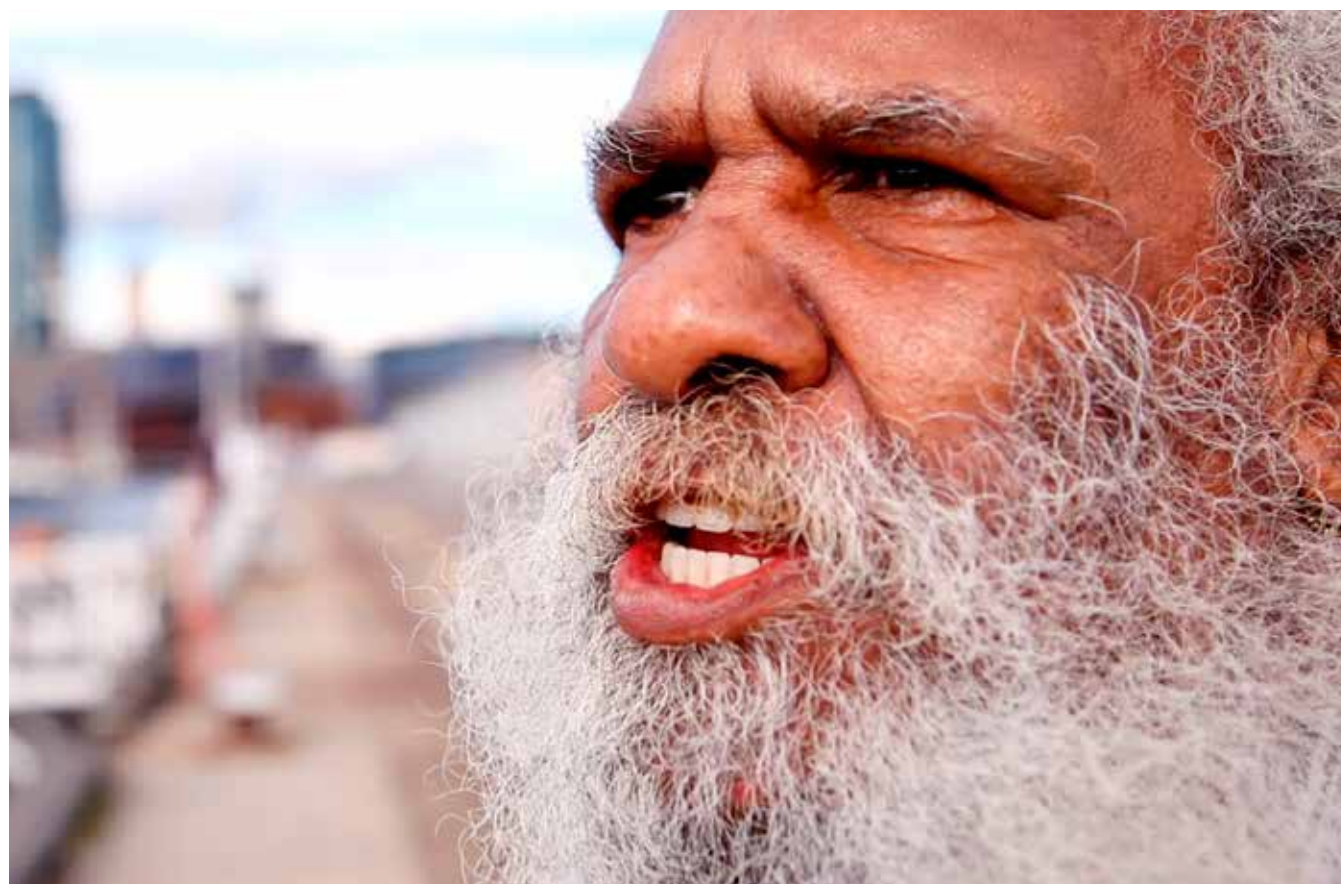
*“That’s an old tradition that we’ve all grown up with. Listen to your Elders. Respect your Elders.”*  
– Aunty Iris Lovett Gardiner, *Gunditjmara*, 2003.

Our collections are also used as a resource for our temporary exhibition program with items selected by guest curators and artists for inclusion in major exhibitions. The collection was particularly highlighted in the exhibition *Belonging and Place*, a partnership with a network of Victorian multicultural museums and funded by Multicultural Affairs Victoria, in which the Koorie Heritage Trust co-ordinated an outdoor display of items from several of the

collections within the network at Federation Square, showcasing images of our most significant works.

Another means of showcasing our collections is through loans to other cultural institutions and reproduction of images from the collection in external publications. By sharing the collection, we increase its significance, allowing for new interpretations and reaching wider audiences. In the 2016-2017 financial year, we changed over a long-term loan to Museum Victoria being used in their *First Peoples* exhibition, and facilitated seven requests to reproduce images from the collection in external publications.

In December 2016, we lent several works from our artworks and artefacts collection to the Australian Centre for Contemporary Art for their landmark exhibition *Sovereignty*, co-curated by Paola Balla and Max Delaney.

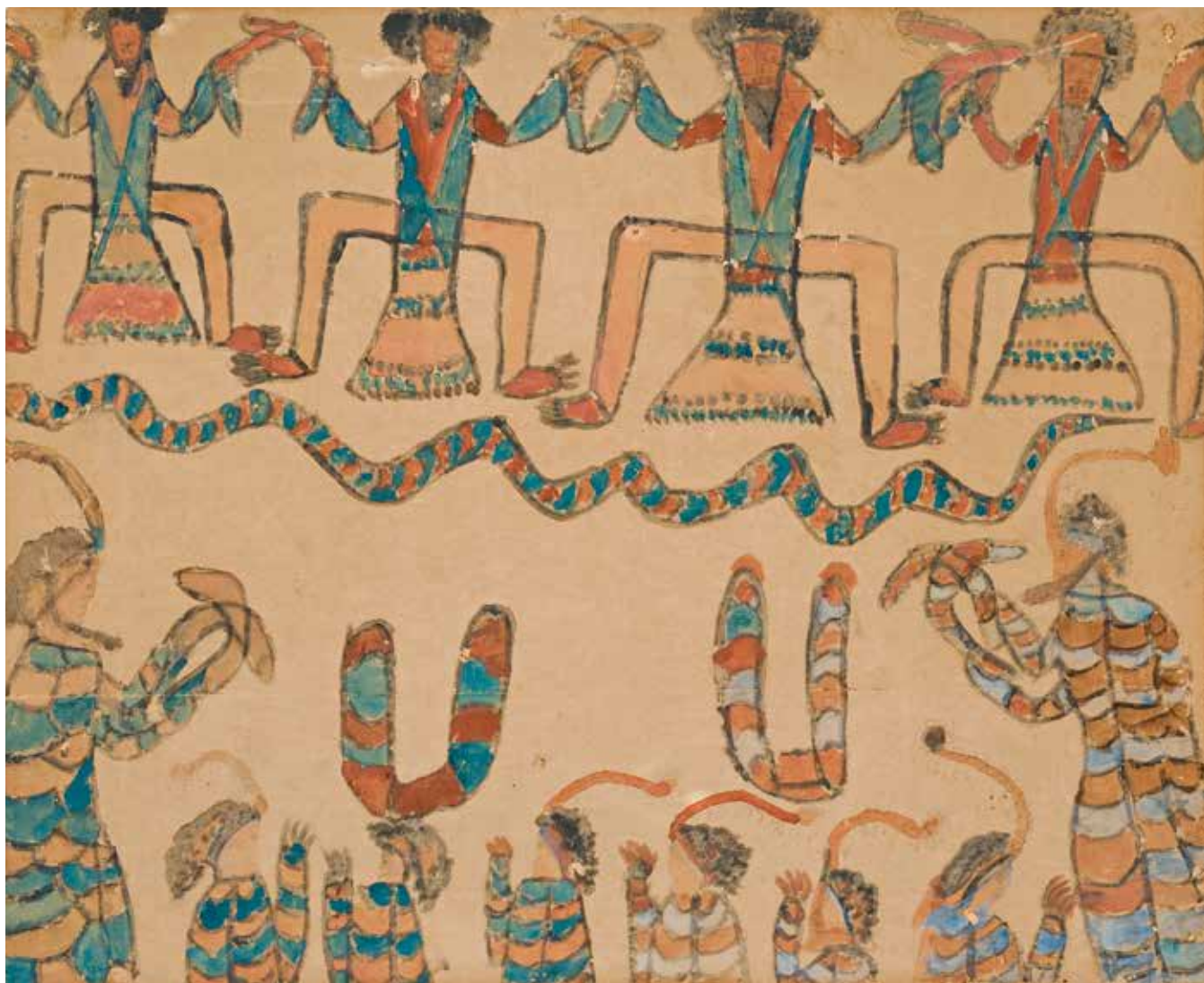


Uncle Howard Talgum Edwards, filmed by Daniel King 2014. Koorie Heritage Trust Oral History Collection



installation shot of *Carved Out of Life*, Koorie Heritage Trust, 2016. Guest curated by Clinton Nain. James Henry Photography





William Barak, *Untitled (Ceremony)* c. 1880 - 1890s, paint, pencil, wash, pigments on paper, 56.5 x 69.3 cm, Koorie Heritage Trust Collection. AH 0142

The loaned works included some of our most significant and historic works – *Shield*, 1897, *Club*, 1897 and *Untitled (Ceremony)*, c. 1880s by William Barak – along with *Ween Ween (Mourning Bag)*, 2011 by Vicki Couzens and a selection of digitised images from the photographic collection of Lisa Bellar. The objects and images were prominently featured in the exhibition and reproduced and written about in the published catalogue.

*“Barak’s works are as much an artistic recording of history as they are acts of defiance against a colonial regime, and in a time when he was not allowed to physically practice ceremony, he painted them.”* – Kimberley Moulton, *Sovereignty*, ACCA, 2016

The curatorial team works hard to ensure the objects, recordings and archives are preserved, managed and documented according to best

practice standards and in accordance with our Museums Australia accreditation. Following the relocation of our collections in the previous financial year, we have been focused on upgrading our storage methods, materials, documentation and conservation procedures. As items are sent out on loan, or used in either our temporary exhibitions or collection displays, we complete full condition reports and update existing reports. We expect that the majority of the collection will have condition reports tracking each item’s condition over time. In this financial year, we completed over 160 full condition reports.

We have upgraded the storage conditions of several sections of the collection, including many library items, by rehousing serials, government reports, archaeological surveys, newsletters and documents, removing non-conservation grade materials and storing them



Lee Darroch, *Yalka Biganga (Children’s Cloak based on historic Lake Condah Possum Skin Cloak)* 2016, possum skin, poker work, 111 x 95 cm, Koorie Heritage Trust Collection. AH 3958

in archival folders and sleeves, and adding archival dust jackets for all rare books. We have also improved the storage conditions of over 80 feather flowers, creating better handling and access for the individual items.

The collections staff oversaw conservation treatment of several important collection items. Collaborating with Museum Victoria, we freeze-treated new acquisitions made from animal skins – a possum skin cloak and our education taxidermy animals – to reduce the risk of pest damage and infestation. Importantly, we also arranged conservation treatment for one of the most significant items in our collection – the William Barak work on paper ‘*Untitled (Ceremony)*’ c. 1880s-1890s. While preparing the work for loan, it was noted that it had slipped in its mount. We sent it to the Grimwade Centre for the Conservation of Cultural Materials where the painting was removed from the mount, had

minor existing tears repaired, and removable tissue hinges added to secure the work, after which it was re-framed with improved conservation materials.

Accessing our collections has never been easier, with all location codes verified and updated. During two major inventories, we updated records on our digital database to ensure data continuity and improved access for researchers and community members. We sorted and re-ordered library items, enriched database entries and added call numbers to align with standards set by the National Library of Australia.

Providing access to our collections for researchers, artists, community members and curators is vital to ensuring that our collections remain relevant. During the reporting period, we facilitated 13 requests for access to the artworks



and artefacts collection including one from an Aboriginal Elders' group, along with 16 requests for access to our library. We also digitised and provided copies of seven oral history recordings in response to family requests.

We have added to our collections through the acquisition of 20 donated and nine purchased historic and contemporary items. Donations included a grinding stone donated by Muthi Muthi elder Barb Egan, *Cognitive Dissonance #3* by Gunai/Monero Ngarigo artist Steaphan Paton donated by the artist, and a boomerang and club with pokerwork believed to have been created in Lake Tyers in the late 1800s or early 1900s. The club and boomerang were donated by Melisa Duque and Neil Francis Reidy who found

the historical objects in an opportunity shop. Our CEO, Tom Mosby, purchased and donated a selection of works from the exhibition *Carved Out of Life: The Next Generation* – a series of pokerworks on wood by Lucy Williams-Connelly, and four woven baskets in natural fibres by Suzanne Connelly-Klidomitis. Both artists' works represent contemporary interpretations of historic Koorie arts practices.

The purchases included three ceramic pieces by Raymond Young and the painting *Markings of Kurnai Land* by Frank Hood from The Torch's Indigenous Arts in Prisons & Community program, presented as part of their NAIDOC 2016 exhibition, *Yannae Wirrate Weelam* at the Bunjilaka Aboriginal Cultural Centre, Melbourne Museum.



Installation image of *Yenbena biganga, gaiyimarr biganga: Stitching together the Songlines* by Lee Darroch, Koorie Heritage Trust.

We also acquired the 2016 woven work, *The Family Crest*, by Donna Blackall from the Victorian Aboriginal Weaving Collective window display at Craft Victoria; the 2015 print, *We Will Survive* by Josh Muir, commissioned for our thirtieth birthday commemorative exhibition *Wominjeka: A New Beginning*; two possum skin cloaks created by artist Lee Darroch during her year-long Regional Arts Australia Indigenous Institutional Fellowship and exhibited *Yenbena biganga, gaiyimarr biganga; Stitching together the Songlines*; and the winner of the Koorie Art Show 2016 Kane Construction Award, *Warrigal Creek Middens* by Cassie Leatham.

*"It was an honour to research the KHT collection, particularly the work of Aunty Lyn Briggs of the Wiradjuri, and Aunty Dorothy Lovett of Yorta Yorta. This has influenced my work in many ways: colour contrasts, story telling structuring of the artwork, and the channel of thinking and rhythm."* – Josh Muir, 2015.

In the Oral History Collection, we commissioned and produced over 25 new recordings from Victorian Koorie Elders, many of whom were identified from our priority recording list. These included individual films from Aunty Phemie Day, Alfred Boydie Turner, Aunty Di Kerr, Arweet Carolyn Briggs, Aunty Fay Carter and Murrindindi. In August 2016, with support from the Victorian Seniors Festival and in partnership with the Gippsland Sectoral Development Team, we undertook recordings of Koorie Elders and Seniors from the Gippsland area. Over three trips with filmmaker Robbie Bundle, we recorded Elders at Lake Tyers, Sale, Bairnsdale, Morwell, and Yallourn. Robbie edited the individual recordings into a short documentary film traversing the Gippsland area. The individual recordings will each be edited into discrete oral history films for the collection.

One of our major activities is our annual exhibitions and public programs, developed and presented in-house. We presented five major exhibitions in our galleries, and toured two exhibitions to five venues across regional Victoria, presenting the works of over 170 artists. We presented 56 public programs, featuring more than 100 artists, performers, musicians and cultural practitioners, attended by over 10,000 people. In the twelve months, we delivered a dynamic and engaging program for both community audiences and the general public, highlighting the diversity and excellence

of the Koorie arts and cultural community from emerging to senior artists and arts practitioners.

### **Carved Out of Life: The Next Generation** 23 July – 2 October 2016

Devised by guest curator Clinton Nain, this exhibition brought together artists Esther Kirby, Jenny Singh, Adrian Morgan and sons, Lucy Williams-Connelly, and Talgium Edwards to showcase the fine art and tradition of emu egg carving. The exhibition celebrated some of the great emu egg carvers of our generation who were taught by master carvers from previous generations. The exhibition featured emu eggs held in the Koorie Heritage Trust's collection alongside works from the guest curator's collection, and new works by each of the artists in the show.

### **Yenbena biganga, gaiyimarr biganga: Stitching together the Songlines**

8 October – 27 November 2016

A solo exhibition by Yorta Yorta, Mutti Mutti, Boon Wurrung artist, Lee Darroch, exploring her experience of travelling for the past 17 years as a possum skin cloak teacher across the Songlines of South Eastern Australia. The installation included possum and kangaroo skin cloaks and sculptures made from local materials and found objects including shark eggs, shells, driftwood, bull kelp, reeds and ochre from the lakes and ocean where Lee lives. This exhibition was supported by the City of Melbourne Arts Grants program and is the result of a year-long residency the artist undertook with the Koorie Heritage Trust through the Regional Arts Australia Indigenous Institutional Fellowship.

### **Koorie Art Show 2016**

10 December 2016 – 26 February 2017

The annual Koorie Art Show, now in its fourth year, is a non-acquisitive award exhibition showcasing the diverse talents of Victoria's Aboriginal and Torres Strait Islander artists in one inclusive space. The 2016 awards were judged by industry experts' artist/curators Paola Balla and Clinton Nain, and Bev Murray who is Program Manager, Link-Up Victoria.

Prizes totalled \$9,000. In 2016, 70 artists entered the show presenting over 110 works. Winner of the \$5,000 Creative Victoria Award for Excellence in any Media was Greg Muir (Yorta Yorta), for his work *Travelling on Our Ancestor's Land*, acrylic on canvas. Winner of the \$3,000 RMIT University Award was Pierra Van Sparks





Pierra Van Sparks, *Blackfulla Bingo*, digital print on canvas.  
Winner of the Koorie Art Show RMIT University Award 2016. James Henry Photography

(Pibbulman) with her work *Blackfulla Bingo*, digital print on canvas. Winner of the \$500 Kane Construction Award was Cassie Leatham (Taungurung/Wurundjeri) with her work *Warrigal Creek Middens*, pipe clay, bones, shells, ochre, charcoal. Wayne Quilliam (Palawa) won the \$500 Moogji Club People's Choice Award for *Cultural Apocalypse*, digital print on canvas.

Sales from the 2016 Koorie Art Show were double the previous year's total with 32 works sold for \$44,565. As in previous years, the National Gallery of Victoria acquired work from the exhibition – Waa, a fibre, ochre and feather work by Marilyne Nicholls; *Bunjil*, a digital print on aluminium by Josh Muir; *Flight of the Emu Feather*, an emu feather, stringy bark rope, possum fur, beeswax, ochre, gumnut, seed and bunjil feather dancing skirt by Cassie Leatham; and *Melbourne Cup*, an acrylic painting on linen by Marlene Gilson. Following the exhibition, the NGV commissioned two further works from Marilyne Nicholls, which she sold through the Koorie Heritage Trust. The KPMG Australian Chair, Peter Nash, who is also Treasurer of the Koorie Heritage Trust Board of Management, commissioned a further two works from Josh

Muir for his personal collection. These major acquisitions are a testament to the calibre of artists presented in the Koorie Art Show, and the significance of the Award.

### **Weaving the Waterways: Women and Fishing**

11 March – 14 May 2017

This exhibition explored Aboriginal women's relationships with the rivers and waterways of Victoria through a major installation of new and existing works. Artist and guest curator Glenda Nicholls, accompanied by new works from friends and artists Clair Bates, Donna Blackall, Deanne Gilson, Georgia MacGuire and Bronwyn Razem. Net making came to Glenda from her ancestors in a vision and inspired this exhibition of river-life, featuring new woven and feather works, alongside Glenda's pivotal work Ochre Net, acquired by the Koorie Heritage Trust from the Victorian Indigenous Art Awards in 2012. While drawn from functional design, the works demonstrate a continuous and evolving link with techniques passed down through generations of Aboriginal women living in and around South East Australian waterways.



Installation image, *Weaving the Waterways: Women and Fishing*, Koorie Heritage Trust 2017. James Henry Photography  
below: Cassie Leatham, *Warrigal Creek Middens* 2016, pipe, clay, bones, shells, ochre, 15.5 x 8 x 8 cm, Koorie Heritage Trust Collection. AH 3977

"The unspoken blueprints of generations of crafts and bush skills, inspired by watching and learning from my parents and grandparents, were implanted in my mind and brought about the pieces chosen for this exhibition." – Glenda Nicholls, 2017

### **The Blak Matriarchy**

20 May – 30 July 2017

*The Blak Matriarchy* by the Real Blak Tingz (Gabi Briggs and Arika Waulu) was commissioned to reflect on a date of national significance, the fiftieth anniversary of the 1967 referendum. The Real Blak Tingz responded to the anniversary with an elixir of portraiture, projection and sculpture, manifesting art as resistance and anchored by memory, celebration, critique of power and decolonial imaginings. In Gallery 1 the artists created a large-scale installation of volcanic rock representing a full sized *Wuurn*, a reconstruction/deconstruction of a traditional Gunditjmara rock home, accompanied by the multi-projection work *Ngathook Kalpeerno Partoopang – I am hungry*, on two representations of traditional clay ovens. Gallery 2 showed photographic portraits of matriarchs from Arika Waulu's family, many of whom







Mabo Day

campaigned for the 1967 referendum, around an installation of digging sticks titled *Murnong Stick* representing their matriarchal role and leadership within the family and community.

We toured two exhibitions; the first had the support of NETS Victoria, who facilitated a regional Victorian tour of the exhibition *Wominjeka: A New Beginning*, curated in 2015 to commemorate the Koorie Heritage Trust's thirtieth birthday. Five emerging artists; Josh Muir, Mitch Mahoney, Marlene Gilson, Raymond Young and Georgia MacGuire were commissioned to create new works inspired by the Trust's collection of artworks and artefacts. They were mentored by established Koorie artists, and the new commissions were displayed alongside the collection objects that inspired them. The exhibition toured to four venues in 2016/2017 – Mildura Arts Centre (15 July – 22 June 2016), Burrinja Cultural Centre (10 December 2016 – 12 February 2017), Wangaratta Art Gallery (22 April – 28 May 2017) and Horsham Regional Gallery (17 June – 6 August 2017).

We also presented our 2016 exhibition *Close to You: The Lisa Bellear Picture Show* at Victoria University's MetroWest gallery in Footscray (6 – 28 April 2017). The exhibition featured over 400 images from the Lisa Bellear Photographic Collection held by the Koorie Heritage Trust and was co-curated by Lisa's close friends and artists, Virginia Fraser and Destiny Deacon, and her cousin, Kim Kruger. The Lisa Bellear Collection documents over a quarter of a century of Indigenous community life including marches, celebrations, portraits, signs, graffiti, and personal photographs. By 2006 Bellear had created a collection of over 30,000 images, which her family donated to the Koorie Heritage Trust following her passing.

In October 2016, the Koorie Heritage Trust received two-year funding from the Federal Government's Indigenous Languages and Arts Program to create a culturally appropriate residency program allowing an Aboriginal and/or Torres Strait Islander artist living in Victoria to develop and exhibit a significant body of work in our gallery each year, with an accompanying catalogue and series of public programs. After a proposal and selection process, Wadawurrung artist Jenny Crompton was selected as our first artist in residence and she began her residency in May 2017. Jenny is proposing to research and create a body of work connecting her to the waterways and tributaries of the Geelong/Bellarine area, including language names for place and Country. She will present this body of work throughout our level one galleries in May 2018.

*“Uncovering these stories, can help awaken these histories of Country and to remember the culture of the Wadawurrung.” – Jenny Crompton, 2016.*

Throughout the year, we program a series of public workshops, talks, performances and events to complement our exhibition program, and engage our audience in topics and dates of interest to the Victorian Aboriginal and Torres Strait Islander community. Our on-going programming included five exhibition openings attended by over 450 people. We held eleven monthly creative workshops with a rotating Koorie creative practitioner teaching techniques such as weaving, feather flower making, bush toy making, wood-burning, eco-dying and more, which 198 people attended. We also hold a series of kids' workshops during school holidays, and included NAIDOC banner making, Marngrook workshops, storytelling, ochre painting, stamp-making and

weaving. We held four sets of three school holiday programs with more than 160 kids attending. We created a partnership with the City of Melbourne's Art Play and held two partnership kids' workshops there – *Wileya Borrinyu*, possum skin armband workshops with Lee Darroch and a feather flower making workshop with Glenda Nicholls.

In 2017, we began the first of a series of community-only professional development talks and workshops to foster the careers of Aboriginal and Torres Strait Islander artists and cultural practitioners. To ensure the sessions were relevant, we conducted a survey and used the responses to shape the themes and topics covered. Our first session began by looking at arts grants and funding submissions with a representative from the City of Melbourne, and artist Lee Darroch who has successfully received and managed her own grants and funding.

We have strengthened our relationship with other cultural institutions in Federation Square by developing several partnership projects, including our annual Christmas program, *A Very Koorie Krismas*, presented with Federation Square. The Krismas with a K celebration outside on the Upper Square was an afternoon of festive family fun with free activities, live music by Culture Evolves and Tongerang'l Ngargga Inc, workshops with Cassie Leatham and Marilynne Nicholls and a special appearance from Koorie Klaus.

To commemorate the fiftieth anniversary of the 1967 National Referendum and the twenty-fifth anniversary of the Mabo Decision, a consortium of cultural and sporting institutions formed a working group to deliver a week-long program of public events and activities for Reconciliation Week 2017 called *WE | HERE | NOW*. The consortium consisted of Federation Square, ACMI, SBS, NITV, National Gallery of Victoria, Moondani Balluk Indigenous Academic Unit at Victoria University, the Long Walk, and Reconciliation Victoria. We contributed to the program by presenting workshops, activities, cultural walks and an exhibition during Reconciliation Week, ending with a major public concert and celebration of Mabo Day at the River Terrace. *The Mabo Day Community Picnic and Celebration* included kids' activities, cooking demonstrations, and performances by local Torres Strait Islander musicians the Maza Sisters (Rachael and Lisa Maza), the Liz Cavanagh Ensemble, The Jess's (Jessica Hitchcock and Jessie Lloyd), Key Hoo (Kiwat Kennell and

Mathew Hooler) and Zenedth Kes Les (John Wayne Parsons, Luke Captain and Fred Gesha). The event was a huge success attracting an audience of 150 plus.

Throughout the year we also contributed programming for some of the many Melbourne festivals and events including a public forum *Does Blak Design Matter?* with local and interstate Indigenous designers as part of the National Gallery of Victoria's Melbourne Design Week (attended by 200 people). A series of craft workshop interventions throughout the CBD for *BARRING YANABUL* in the City of Melbourne's YIRRAMBOI First Nations Arts Festival with artists from the exhibition *Weaving the Waterways: Women and Fishing*. We programmed a day of workshops, performances and Welcomes to Country for the Seniors' Festival at Federation Square, including the launch of the *Listen to Your Elders* exhibition, a preview of the Gippsland Oral History recordings and main stage performances by James Henry, Robbie Bundle and the Djirri Djirri Women's Dance Group.

A Very Koorie Krismas 2016, Koorie Heritage Trust





# Activities: Advocacy and Research

## Committee Representation

Tom Mosby, our Chief Executive Officer, currently chairs the board of the Cairns Indigenous Art Fair and is a member of the Board of Bangarra Dance Theatre.

Jennifer Bates, Manager of the Koorie Family History Service, represented the Koorie Heritage Trust through her involvement with committees including the Joint Victorian Archives Centre Consultative Forum and the Victorian Aboriginal Records Advisory Group.

Pauline Sloane, our Curriculum Development Co-ordinator, continues to sit on the Victorian Aboriginal Education Association Inc consultative committee working on the Framework for Embedding Koorie Cultures, Histories and Perspectives in Victorian Schools.

Indigenous Hip Hop Projects leading the crowd at 30th Birthday Concert. Photo: James Henry, 2015



# Donors and Supporters

## Commonwealth Government

Ministry for the Arts Indigenous Visual Arts Industry Support  
Ministry for the Arts Indigenous Cultural Support  
Creative Partnerships Australia CPA Plus 1 Program  
Department of Prime Minister & Cabinet (NAIDOC)

## State Government

Department of Economic Development, Jobs, Transport and Resources - Creative Victoria  
Aboriginal Affairs Victoria, Department of Premier and Cabinet  
Department of Education and Training

## Local Government

City of Melbourne

## Foundations

Gordon Darling Foundation  
R E Ross Trust  
Vicki Standish Family Foundation

## Corporate Supporters

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KPMG  
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The Faculty of Arts at the University of Melbourne  
Moondani Balluk Academic Unit at Victoria University  
Federation Square Pty Ltd

## Educational Supporters

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Victoria University, Moondani Balluk Academic Unit

## Pro Bono Supporters

Ashurst Lawyers  
Lyons Architecture

## Cultural Partners

ACMI  
Melbourne Festival  
National Gallery of Victoria  
ArtPlay



# Moogji Club

Moogji is an Aboriginal word which means mate or special friend. Our Moogji Club members receive a range of privileges while they support our programs. Working with us, members help to raise awareness and appreciation of the cultural diversity of Koorie culture and contribute to the broader goal of reconciliation for all Australians.

# Individual Donors

**Bequests**  
The Koorie Heritage Trust gratefully acknowledges those who have chosen to remember us in their Will. Their gifts are very important to the ongoing achievements of the Trust.

Ms Norma Gleeson  
Ms Lilian Renard  
Ms Jessica Scott Wills

**Annual Giving Appeal 2016-2017**  
We would like to thank everyone who donated to our annual giving appeal – your support is truly valued.

**\$10,000 – \$15,000**  
Bell Charitable Fund  
Carey and Jo Lyon

**\$5,000 – \$9,999**  
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Rae and Peter Gunn Family Foundation

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Ralph Renard

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Peter Gray  
Rachel Guillaume  
Noel McKernan  
Amanda Minns  
Dr Barrie & Diana Pittock  
Kristin Stegley

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Victoria, MP  
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Anna Radonic  
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Shirley Southcombe  
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**>\$100**  
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IPSOS Australia  
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Barbara Brown  
Margaret Spong  
Penelope Tangey  
Judith Anne Whitehead

below: Uncle Herb Patten & Auntie Lorraine Bunta Patten at *The Blak Matriarchy*, by the Real Blak Tingz (Gabi Briggs x Arika Waulu), Koorie Heritage Trust, 2017. Photo: James Henry





# Governance

We are a not-for-profit Incorporated Association governed by the Koorie Heritage Trust’s Rules of Association and by a Board of Management.

## Board Members 2016–2017

**Office Bearers**

Ian Hamm (Chair)  
Peter Nash (Treasurer)  
Tom Mosby (Secretary/Non-voting)

**Ordinary Members**

Genevieve Grieves  
Lindy Blashki  
Mick Harding  
Shannon Faulkhead  
Tim Kanoa

**Observers**

Matthew Everitt  
Ward Garwood  
Nikki Moodie

## Committees

**Audit and Risk Management Committee**

The Audit and Risk Management committee ensures the integrity of our accounts and financial statements, monitors our internal and external audit functions, and establishes and maintains internal accounting controls and appropriate risk management systems.

**Norma Gleeson Bequest  
Advisory Committee**

The Norma Gleeson Bequest Advisory Committee provides recommendations to the Board regarding income from the Norma Gleeson Bequest to support specific Collections based activities.

## The Observership Program

This year, we welcomed as Board observers, Matthew Everitt, Ward Garwood and Nikki Moodie as participants of the inaugural Melbourne Observership Program. The Observership Program facilitates the involvement of young, talented and energetic individuals in a structured experience on non-profit boards.

Modelled on a similar successful program that operates in the United States, it is a powerful tool to engage emerging community leaders while giving participating non-profit boards insight into the next generation’s perspective.

Observers are selected after a comprehensive application and interview process, and paired with a participating non-profit organisation for a calendar year. During that time, Observers attend all board and/or committee meetings as non-voting participants and learn about the fundamental principles and functions of non-profit boards, the role of board members, decision making processes and governance priorities. Training is provided to Observers by our strategic partner the Australian Institute of Company Directors (AICD) and encompasses key subject areas important for non-profit governance, including directors’ duties and responsibilities, finance, strategy and risk. Guest speakers are also invited to speak at training sessions.

The Program also creates valuable networking opportunities where Observers meet other like-minded professionals on a similar path to community involvement and leadership.



Merchandise at shop KOORIE at Koorie Heritage Trust.  
Photo Jamie Murcia



# Staff

## 2016-2017

### Office of the CEO

Tom Mosby  
Chief Executive Officer  
Giacomina Pradolin  
General Manager (to October 2016)  
Michael Kane  
Business Manager (from January 2017)

### Collections and Exhibitions

Charlotte Christie  
Senior Collections & Exhibitions Manager  
Nerissa Broben  
Senior Curator, Collections (to March 2017)  
Jan Duffy  
Exhibitions Co-ordinator (to March 2017)  
Naomi Velaphi  
Public Programs Co-Ordinator (to July 2016)  
Jane Walton  
Collections Co-ordinator  
Zenzi Clark  
Koorie Art Show Community Engagement and  
Public Program Officer (from Oct 2016)

### Cultural Education

Rob Hyatt  
Education Manager  
Pauline Sloane  
Curriculum Development Co-ordinator  
Timothy Stares  
Education Officer  
Tamika Collins  
Koorie Education Trainee  
(A Vicki Standish Family Foundation  
charitable support initiative)  
Len Tregonning  
Education Officer (to November 2016)  
Stephen Tregonning  
Education Officer  
Donna Blackall  
Education Officer  
Jordan Edwards  
Education Officer

### Front of House and Retail

Judy Allsop  
Retail and Front of House Manager  
Kieran Stewart  
Customer Services Officer  
Tamika Collins  
Customer Services Officer  
Adrian Cox  
Customer Services Officer  
Jacob Hyatt  
Customer Services Officer  
Luke Metcalfe  
Customer Services Officer

### Koorie Family History Service

Jennifer Bates  
Koorie Family History Service Manager  
Lionel Bamblett  
Researcher/Genealogist (to March 2017)  
Margaret Bates  
Researcher/Genealogist  
Kate Campbell  
Researcher/Genealogist (to October 2016)  
Timothy Stares  
Researcher/Genealogist

### Finances

Mary Mahoney  
Accounts Officer (to January 2017)  
Eva Taxisdis  
Bookkeeper (from October 2016)

### Volunteers

We would like to take this opportunity to thank  
all the people who have volunteered at the  
Koorie Heritage Trust over the last 12 months.

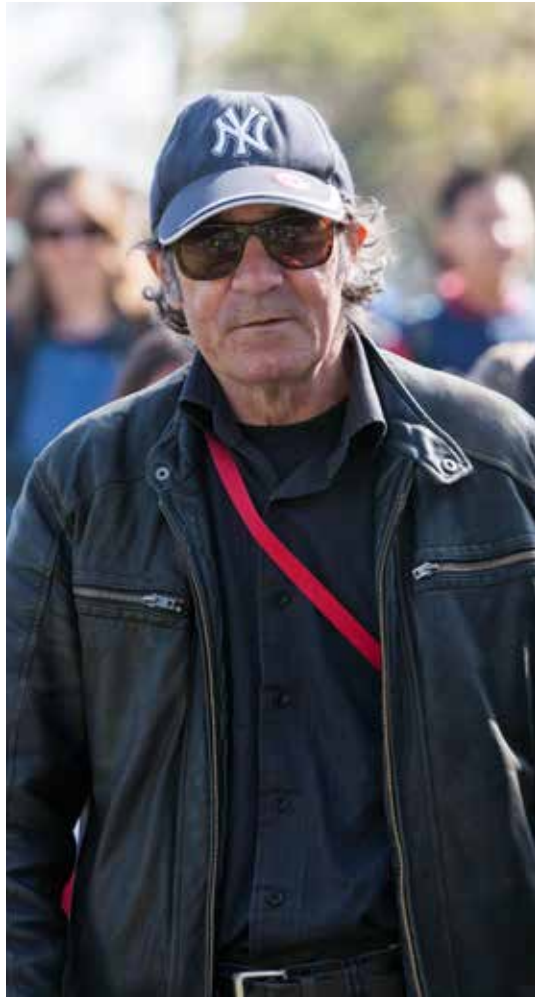
Eleanor (Elle) Vallier  
Fanny Steckel  
Grace McKenzie-McHarg  
Jade Hadfield  
Keira Hudson  
Lauren Ravi  
Meenah Harrison  
Renee Noble  
Tani Elliot  
Will Sit  
Youran Park



Culture Evolves, at A Very Koorie Krismas,  
Koorie Heritage Trust, 2016. Photo Moorina Bonini



## Farewell Uncle Len Tregonning



It was with great sadness that we farewelled Uncle Len Tregonning earlier this year on the start of his journey to be with his ancestors.

Uncle Len was the longest serving staff member of the Koorie Heritage Trust working in various roles as a cultural educator including as a cultural guide on our walking tours and as an Aboriginal cross cultural awareness training facilitator. Uncle Len was also a talented artist, and his works are included in the Trust's art and artefact collection.

There is way too much to be said about Uncle Len, but his obituary published at the time of his passing sums up the generosity of spirit of a man whose humble life and gentleness contributed to the love we all had for him, and who will be greatly missed.

*Artist shared the richness of Aboriginal culture  
Megan Evans – 30 January 2017  
The Sydney Morning Herald*

*Len Tregonning was a humble man. He never would have expected an obituary or any public acknowledgement. He was a quiet hero, a teacher, an artist, a culture man, a truly clever man of contemporary times.*

*Born in Yallourn on December 26, 1954, his life was deeply affected by federal government assimilation policies that forced Aboriginal people of mixed descent off the missions and then later allowed for the removal of children from their families, a policy now known as the “stolen generation”.*

*Before being taken away and put into a boarding school, Len lived within the community on the fringes of white society. “It was great,” he said. “Just all yarns and noises and people coming and going, you know, it was real family. Wouldn’t be just our family, might be other families moving through ‘cause a lot of people were transient.*

*“We had the beautiful river and just being kids, diving for tortoises in the long reeds and picking the mussels. It was lovely and pretty free.”*

*This early beginning shaped the big-hearted, kind and generous man Len became as an adult.*

*He was a talented artist. His Camp Dog sculptures, among many others, were always sought after. Len was an inspiration to many through his commitment to revive traditional Aboriginal cultural knowledge.*

*He worked with well-known artist Maree Clarke, sharing his knowledge and making kangaroo-tooth necklaces, and most recently in Wyndham, making a possum skin cloak as a Reconciliation Action Plan material document with the residents. He very generously loaned his cloak for participants to try on, a cloak he will now be buried in following the tradition of his ancestors.*

*Len was active in his community, being a member of countless committees and a consultant to the Melbourne Museum, as a Yuleng member who worked on the award-winning First Peoples exhibition and the Koorie Heritage Trust.*

*Len worked with a diverse range of groups as cross-cultural co-ordinator at the Koorie Heritage Trust. He also worked as an outreach health worker, as well as providing consultancy and research to organisations such as the Aborigines Advancement League, Aboriginal Community Elders Service and the Victorian Records Taskforce.*

*He was also one of the first Aboriginal tertiary students in Victoria, attending Swinburne University in the mid-1970s, studying a community organisation skills course. It is people such as Len, who are able to share the richness and depth of Aboriginal culture with both the descendants of colonisers and other more recent arrivals to this country, despite the harsh treatment meted out to his people and the ongoing effects of intergenerational trauma on his contemporary community, who must be acknowledged and remembered in the shaping of an Australia that accounts for its past and believes in a future in which there is the possibility for us all to authentically belong.*

*Farewell to a true gentleman and a peaceful warrior.*



Leonard Tregonning (Gunai/Kurnai), *CD (Camp Dog)* 2015, plaster, wire, acrylic paint (private collection).



## Financial Report

We are pleased to present the audited accounts of Koorie Heritage Trust for the year ending 30 June 2017. Copies of the full audited accounts can be obtained by contacting the Trust on 03 8662 6300.

Launch of the Koorie Heritage Trust at Federation Square. Indigenous Architect and Design Victoria's Jefa Greenaway can be seen behind the gathering table. Photo: Peter Bennett, 2015



**Statement of Profit or Loss and other Comprehensive Income  
for the year ended 30 June 2017**

	Note	2017 \$	2016 \$
Grant and funding income	11	898,199	1,074,318
Trading income		843,005	880,990
Other income		189,588	205,933
Shop retail income		194,537	173,694
Profit / (loss) on sale / write off of property, plant & equipment		8,361	13,663
Administrative expenses		(439,515)	(528,362)
Shop retail expenses		(113,757)	(83,595)
Project specific expenses		(516,352)	(571,078)
Employee related expenses		(1,085,821)	(1,107,019)
Depreciation and Amortisation expenses		(236,338)	(192,366)
<b>Surplus / (Deficit) from Ordinary activities for the year</b>		<b>(258,093)</b>	<b>(133,822)</b>
Income tax expense	1a	-	-
<b>Surplus / (Deficit) after income tax from ordinary activities</b>		<b>(258,093)</b>	<b>(133,822)</b>
<b>Other Comprehensive Income</b>			
Items that will not be reclassified to profit or loss:			
Revaluation / (Decrement) of investments	10	16,250	(30,466)
<b>Total Comprehensive Income after income tax</b>		<b>(241,843)</b>	<b>(164,288)</b>

The accompanying notes form part of these financial statements.

**Statement of Financial  
position as at 30 June 2017**

	Note	2017 \$	2016 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash assets	2	421,582	382,856
Receivables	3	171,284	152,169
Inventories		41,714	43,327
Prepayments		10,623	11,218
<b>TOTAL CURRENT ASSETS</b>		<b>645,203</b>	<b>589,570</b>
<b>NON-CURRENT ASSETS</b>			
Investments	4	3,754,531	3,734,884
Property, plant & equipment	5	1,535,422	1,726,167
Heritage & Cultural Assets at Independent Valuation		3,887,718	3,854,968
<b>TOTAL NON-CURRENT ASSETS</b>		<b>9,177,671</b>	<b>9,316,019</b>
<b>TOTAL ASSETS</b>		<b>9,822,874</b>	<b>9,905,589</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Payables	6	119,280	155,586
Provisions	7	106,617	83,152
Income in advance	8	251,189	79,220
<b>TOTAL CURRENT LIABILITIES</b>		<b>477,086</b>	<b>317,958</b>
<b>NON-CURRENT LIABILITIES</b>			
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>-</b>	<b>-</b>
<b>TOTAL LIABILITIES</b>		<b>477,086</b>	<b>317,958</b>
<b>NET ASSETS</b>		<b>9,345,788</b>	<b>9,587,631</b>
<b>EQUITY</b>			
Retained surplus / (deficit)	9	8,213,776	8,471,869
Asset Revaluation Reserve	10	1,132,012	1,115,762
<b>TOTAL EQUITY</b>		<b>9,345,788</b>	<b>9,587,631</b>

The accompanying notes form part of these financial statements.









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