

Koorie Heritage Trust
Annual Report 2017 – 2018



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-eastern 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.

Cover image: Cassie Leatham, *Clay Mussel Midden* Pot 2018, pipe clay, seaweed, mussel shells, sand, bone. Koorie Heritage Trust Collection, AH 3987

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The image shows a large, stylized entrance wall. The wall is composed of several large, green, angular shapes that form a central 'W' or 'A' shape. The background is white. On the left side, a green diagonal band contains the text 'WOMINJEKA / WELCOME' in white, uppercase letters. The overall design is modern and geometric.

WOMINJEKA / WELCOME

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

Chairperson's Report

Wominjeka – Welcome

I am pleased to present the Koorie Heritage Trust's Annual Report outlining our activities and operations in the 12 months from 1 July 2017 to 30 June 2018.

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. Our values are Respect, Honesty, Reciprocity and Curiosity. We aim to provide a unique environment rich in culture, heritage and history, which welcomes and encourages all people to come together in the spirit of learning and reconciliation. I wish to especially acknowledge the support of all members of the Koorie and broader Indigenous communities in Victoria who have visited the Trust or attended one of our many programs during the year. You are key stakeholders and crucial to our future success.

Our activities this year would not have been possible without the support of the Victorian Government including The Hon. Martin Foley MP, Minister for Creative Industries, and Natalie Hutchins MP, Minister for Aboriginal Affairs. I wish to particularly acknowledge the support of Andrew Abbott, Chief Executive of Creative Victoria and Deputy Secretary Creative and Visitor Economies in the Department of Economic Development, Jobs, Transport and Resources, and his staff, particularly Jane Crawley, Director Arts Sector Investment. I also acknowledge the funding support provided by Creative Victoria's Organisational Investment Program. Likewise, I also acknowledge the support of Joshua Smith, Executive Director Aboriginal Victoria; Aboriginal Victoria staff; and the support provided by Aboriginal Victoria's Community Support Fund which funds our Koorie Family History Service, Oral History Program and operational activities. I also wish to acknowledge the support we receive from the Department of Communications and the Arts through its Indigenous Visuals Arts Industry Support, Indigenous Culture Support

and Indigenous Languages and Arts Programs. I also acknowledge the invaluable support we receive from the City of Melbourne, especially their Triennial Arts Grants Program which provides much needed support to our ongoing exhibitions program and enables us to continue to plan and deliver innovative long-term visual arts exhibitions.

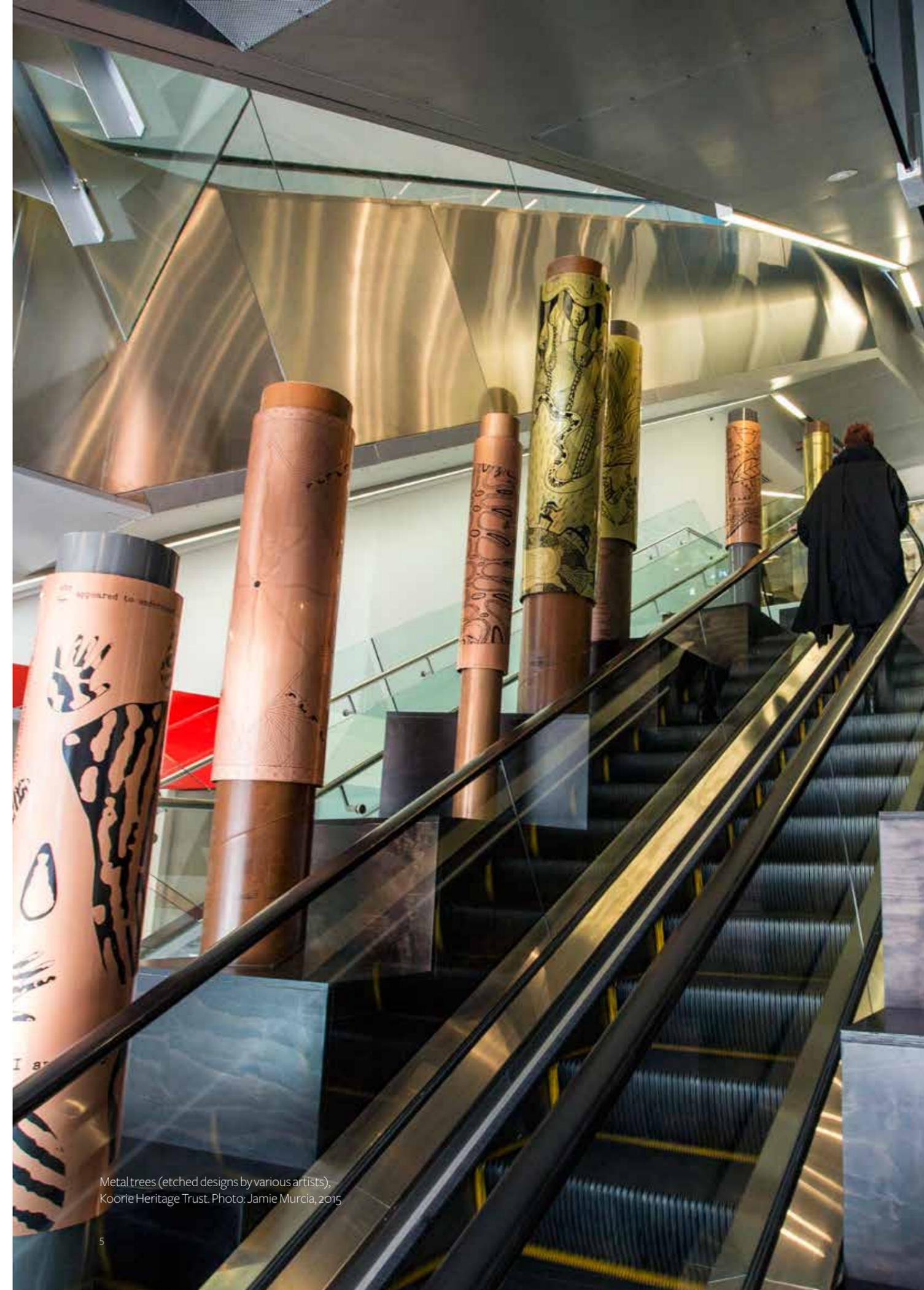
We continue to maintain our registration as a tax-deductible gift recipient. As a not-for-profit organisation, we rely on the wide network and generosity of our many friends and supporters to enable us to continue the important work we do to bridge the gap between Koories and the wider community and contribute to the reconciliation agenda.

I wish to also acknowledge and thank my fellow Board members Shannon Faulkhead (Deputy Chair), Peter Nash (Treasurer), Genevieve Grieves, Tim Kanoa, Mick Harding and Lindy Blashki. I wish to also acknowledge and thank Tom Mosby, our CEO, and his staff for their commitment, dedication and hard work in making the Koorie Heritage Trust at Federation Square such a 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.



Ian Hamm
Chair
Koorie Heritage Trust Board of Management



Metal trees (etched designs by various artists),
Koorie Heritage Trust. Photo: Jamie Murcia, 2015

Report of the Chief Executive Officer

Wominjeka – Welcome

I am pleased to report on the operations of the Koorie Heritage Trust Inc for the 2017/18 financial year.

During the year, we presented five exhibitions that supported, promoted and celebrated the unique creative talent that we have in Victoria. Our exhibitions program included the 5th Koorie Art Show, our annual showcase of Victorian Indigenous art talent in partnership with Creative Victoria. This year, the prizes on offer totalled \$20,000, including prizes generously sponsored by Creative Victoria, RMIT University, and Lendlease. Throughout the year, our exhibitions program is supported by an innovative series of public workshops, artist talks and symposiums.

We continue to build on our unique collections of Aboriginal art and cultural objects from Victoria. Our collections are significant, extensive and irreplaceable, and comprise pre-contact, historic and contemporary items. The collections provide a tangible link that connects our community to the past and assists in building Aboriginal identity and pride into the future. Our Collections are also maintained and documented in accordance with our Collection Management Policies and Procedures based on the principles of preventive conservation.

Our 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.

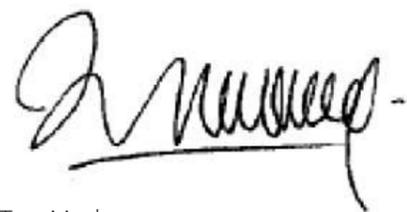
Our Education Team continued to deliver outstanding cultural educational experiences and services to schools, corporates, the public sector and not-for-profit organisations, as well as the general public.

Our retail outlet, shop KOORIE, continues to stock products designed and/or crafted by Victorian Aboriginal artists and craftspeople. Through shop KOORIE, we directly benefit the south-eastern Australian Aboriginal community

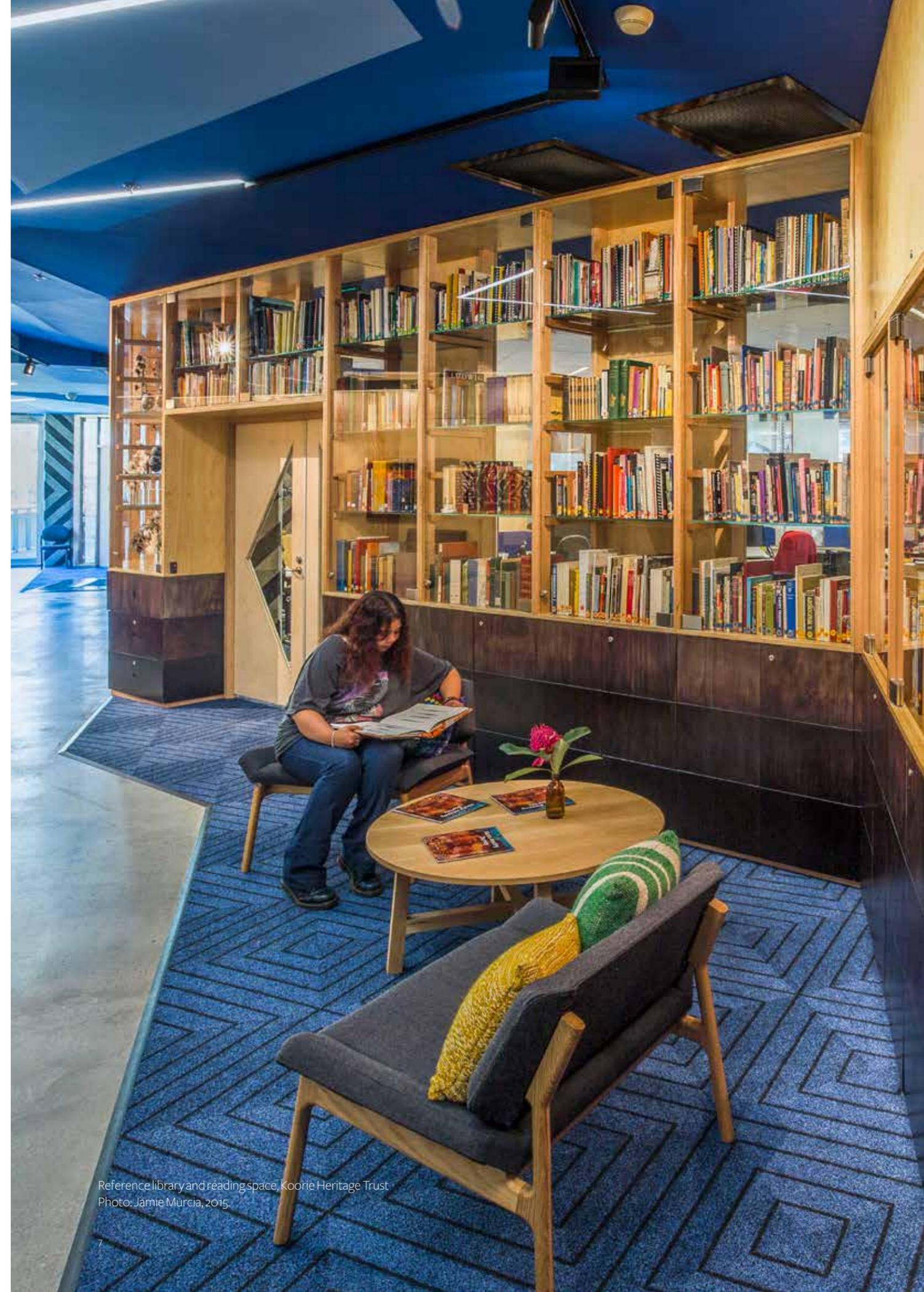
through a retail model that enables financial return to creative practitioners while at the same time contributing to our own viability. All profits from the shop continue to support the Trust and particularly our core programs and services.

In addition to the key multi-year funding support we receive from Creative Victoria, Aboriginal Victoria, the City of Melbourne and the Federal Ministry for the Arts, I also acknowledge the invaluable support received from our various sponsors and supporters throughout the year: ARC Centre of Excellence for the History of Emotions, Bell Charitable Fund, Gandel Philanthropy, Helen McPherson Smith Trust, Lendlease, RMIT University, Robert Salzer Foundation Acquisition Fund and the Vicki Standish Foundation.

Finally, I wish to thank and acknowledge the work of Trust staff and our Board of Management who provide me with outstanding support and guidance throughout the year. During the year, we said goodbye to Jordan Kamara Edwards (Casual Education Guide) and welcomed new staff members Kate ten Buuren (Assistant Curator, Exhibitions and Collections), Jade Hadfield (Public Programs Coordinator), Alice Anderson (Assistant Customer Services Officer), Hugo Comasari (Installation Technician) and Kalyani Ellis Muntaz (Education Officer Casual).



Tom Mosby
CEO



Reference library and reading space, Koorie Heritage Trust
Photo: Jamie Murcia, 2015.

Our Programs

Koorie Family History Service

13 February 2018 marked the 10th anniversary of the National Apology to Australia's Indigenous Peoples, particularly Stolen Generations survivors and their families.

We provide a confidential, client-based, genealogical research service for Stolen Generations survivors and their families, and the Victorian Koorie Community.

We assist Stolen Generations survivors with accessing their personal adoption and ward files, family tree, family history records and cultural information. We also assist members of the Victorian Koorie Community trace their family tree back as far as possible and provide family history information about their direct line ancestors.

We acknowledge personal information clients entrust us with may be sensitive, and the KFHS team maintain the strictest level of confidentiality in accordance with Privacy Laws. This includes information on our extensive family tree database (17,961 entries to date).

Client Requests

In 2017-2018, KFHS received a record number of 302 new requests for family trees and family history information. This is a significant increase from the previous year and is also the highest number of new requests ever received by KFHS.

At the end of the 2017-18 financial year, the Family History team were actively researching 666 client requests. They had completed research on a further 212 requests (an increase of 14 over total completed requests in 2016-2017), with a further 211 requests awaiting activation (once the client application forms are completed and returned to KFHS).

Of the 666 requests actively researched, 134 were from members of the Stolen Generations, 202 were family tree requests from Koorie Community members, 312 were family history requests from individuals wanting to trace possible Aboriginal heritage, and 18 requests were from clients in custody.

Family History Workshops

Throughout March and June 2018, KFHS held three Family History professional development training workshops for the Department of Health and Human Services' (DHHS) new Kinship Caseworkers. The workshops were held onsite at the Koorie Heritage Trust offices. In response to a request from DHHS, we provided training sessions for DHHS's new Kinship Caseworkers tasked with working with Aboriginal Community Controlled Organisations (ACCOs) to locate kinship placements for Aboriginal and Torres Strait Islander children who are placed in out-of-home care.

Family History Information Sessions and Presentations

KFHS provided family history information sessions to Link-up Victoria Caseworkers, the Magistrate's Court State-Wide Meeting, Arrested Development (hip hop group), the Dardi Munwurro Men's Healing Group, and the Social and Emotional Well-Being (SEWB) State-Wide Forum at Phillip Island. KFHS manager, Jennifer Bates, and researcher, Timothy Stares, were guest speakers at the Wathaurong Aboriginal Co-operative's Community Breakfast in Geelong to commemorate the 10th Anniversary of the National Apology.

In February 2018, the KFHS team met and spent the afternoon with Kathy Frankland, Manager of Community and Personal Histories Unit, Queensland. The team discussed processes, protocols, obstacles, and challenges that arise in the family history service. KFHS routinely refers people to the Queensland Community and Personal Histories Unit, for assistance in tracing their family to Queensland.

In March 2018, KFHS manager, Jennifer Bates, and researcher, Kylie Clarke, travelled to Dimboola to support and participate in a Link-Up Stolen Generations Reunion. KFHS provided a family history information session and met with family members wanting to lodge a family tree request with the service. As some family members had flown in from interstate for the reunion, it was an opportunity for them to

complete application forms in person with the team and ask questions about their family.

Other Community Events Attended

The KFHS team also supported a 10th anniversary of the National Apology event in Melbourne. KFHS researchers, Kylie Clarke and Margaret Bates, attended the Morning Tea event at Preston City Hall, which was hosted by Link-Up Victoria, Connecting Home, and the City of Darebin.

On 26 May, the KFHS team attended two Sorry Day events in support of Stolen Generations Survivors. KFHS manager, Jennifer Bates, and researcher, Kylie Clarke, attended the launch of the Stolen Generations Marker 'Remember Me' designed by Kamilaroi/Gamilaroi artist Reko Rennie which is located in the Atherton Gardens, Fitzroy. In the evening, the National Sorry Day Dinner was attended by KFHS researchers. The dinner was hosted by the Victorian Aboriginal Health Service.

On 31 May, the KFHS team attended the 13th Annual Victorian Aboriginal Remembrance Service at the Shrine, honouring Aboriginal men and women who have served and continue to serve in the military. The KFHS team has attended this event every year since its inception.

Professional Development

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).

KFHS is also represented on key advisory groups such as the Joint Victorian Archives Centre Consultative Forum.

KFHS also participated in the Victorian Aboriginal Records Advisory Group (VARAG) which was disbanded in March 2018 largely because its objectives had been met. An alternate format for an advisory group of archival record users is under discussion.

The KFHS manager is also a partner investigator on the 'Coranderrk - Minutes of Evidence' Australian Research Council (ARC) Project, and has had an ongoing role informing Coranderrk descendants about the project, including any upcoming theatrical performances and encouraging community involvement in the project.

In May 2018, the KFHS team was invited to visit the University of Melbourne Archives Centre, along with staff from the Public Record Office of Victoria's Koorie Records Unit (PROV KRU), and were provided with a 'behind the scenes' tour of the Archives Centre's repository. They were also afforded the opportunity to view a selection of records containing photographs and information about Aboriginal Victorians.

In June 2018, a KFHS researcher participated in the fifth annual Koorie Youth Summit for Professional Development. The Summit is for Aboriginal and Torres Strait Islander young people from Victoria, aged between 18 and 28. It is the largest gathering of young Indigenous people, with between 180 and 200 participants. This year's theme was "Connect, Create, Celebrate" and focussed on "what it means to be an Aboriginal and Torres Strait Islander person and continue the oldest living culture in the world".

In June 2018, the KFHS manager was invited by the Healing Foundation to participate in an Action Plan for Healing: Knowledge Circle - Access to Historical Records. The purpose of the Knowledge Circle is to identify which practices will provide the best outcomes for Stolen Generations survivors, pertaining to access of historical records, and to identify, discuss and prioritise potential actions regarding access to records. Also present were representatives from other key organisations including the Public Record Office of Victoria, State Records SA, QLD Community and Personal Histories, Mackillop Family Services, Find and Connect, Connecting Home, and Link-ups from SA, NSW, WA, and NT.

Client Testimonial

I would like to thank the Koorie Family History Service for all the work they did on my Family Tree. It means so much to my whole family to know where we came from. My G.G. Grandfather was the first Aboriginal Umpire in Victoria and my Grandmother came 2nd in a picnic footrace when she was a girl. That is just a couple of things. There are many more stories and relationships I did not know about so Thank you very much, from Patricia and family.

Education

2017-2018 was an exciting year for the Education Program. We expanded our team to include Bernadette Atkinson, facilitator of our Building Aboriginal Cultural Competency (BACC). Bernadette joins existing facilitators, Rob Hyatt and Tim Stares, to deliver the BACC workshops.

Kieran Stewart joined the Education Team in early 2018, and is supporting Rob with administration, along with conducting cultural tours, and training as a facilitator for BACC workshops.

We have a team of six Cultural Guides.

Tours

This year witnessed a 40% increase in revenue from tours compared with the previous financial period. Over 300 individual tours were conducted with over 7,800 participants from schools, tertiary institutes, government, and corporate organisations.

Public tours now run each week on Thursdays and Fridays and are steadily growing in popularity.

We have an excellent ongoing relationship with the ACCOR Hotels group, Visit Victoria, the Melbourne Olympic Park Trust and the City of Melbourne.

The tours have continued to be accessed by Aboriginal programs through community, government, and other organisations. These have included the Victorian Aboriginal Child Care Agency, community-based programs from regional Victoria, the Department of Justice and Regulation, the Department of Health and Human Services, and Sport and Recreation Victoria. In addition, tours were again provided to The Cathy Freeman Foundation, Footy Means Business Program, and the AFL Indigenous and Diversity Programs.

High-profile visitors on our tours included: the two Melbourne City Football Club Women's Team (A-League); North Melbourne Football Club (who are maintaining an ongoing partnership with KHT); Melbourne Football Club; and, the PNG and English Rugby League

teams who were in Melbourne for the Rugby League World Cup. All of these tours were promoted through KHT's social media pages which were viewed by over 2000 people and organisations.

The tours were promoted through our work with ABC Splash to develop a digital story book on their website, including a virtual tour and an interview with Steven Tregonning. This is now a curriculum resource available to teachers nationally, linking them to the Koorie Heritage Trust and our programs.

The Education Program has initiated discussions with other organisations, including the Arts Centre Education Programs and the National Sports Museum, to partner with our tours.

Building Aboriginal Cultural Competency Training

During 2017-2018, we renamed Indigenous Cross-Cultural Awareness Training to Building Aboriginal Cultural Competency Training (BACC). The team delivered 191 BACC workshops consisting 131 half-day workshops, 47 full-day workshops and 13 short workshops. These also included guest speaking cultural talks conducted by Rob and Bernadette. The number of workshops delivered was enabled through the addition of Bernadette as a facilitator, joining Tim and Rob, and for the first time in several years, the Education Program did not engage any external facilitators for support.

Significant contracts were delivered with RMIT University, the Victorian Public Sector Commission, and the Department of Justice and Regulation. In the new financial year, we have new contracts, including three with various agencies from the Department of Health and Human Services, Swinburne University, along with ongoing discussions with other tertiary institutions.

We also engaged with a number of corporate businesses, education institutions, and community organisations. These included, VIVA Energy, City West Water, Melbourne Water, Box Hill Institute and the Royal Australian College of

Surgeons (RACS). After successful workshops, each returned to receive further training for their organisation and are seeking an ongoing relationship with KHT to continue training into the future. The workshop with RACS has also led to new business arrangements with the Australian College of Emergency Medicine, and the Royal Australian College of General Practitioners.

The Strategic Partnerships Program (SPP)

The Strategic Partnerships Program (SPP) was finalised in the first half of the financial year with the delivery of three programs; two in East Gippsland and one at KHT. Unfortunately, our submission to the Government to continue the program was unsuccessful. However, a number of schools have maintained contact with Pauline Sloane and the Education Program to seek professional development opportunities based on the successful delivery of the SPP.

As in previous years, the evaluation feedback forms indicate that the program objectives were universally successful. Two overwhelmingly consistent comments were:

1. The attendees left with a better understanding of cultural identity and its importance, in particular when engaging with Aboriginal Families.
2. The Tuckerbag resources and directions for their integration into the curriculum were enthusiastically welcomed by teachers.

A number of participants through the SPP have provided testimonials from their experience including:

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

The SPP has enabled the Education Program team to develop new liaisons with DET Koorie Education Units.



Uncle Rocky Tregonning, Koorie Heritage Trust Cultural Officer.

Donna Blackall (far left) and Uncle Rocky Tregonning (far right), Koorie Heritage Trust Cultural Officer, and Rob Hyatt, Education Manager.



shopKOORIE

Shop Koorie sells beautifully crafted south-eastern Aboriginal products.

We work with the artist to promote and sell their products. Artists that sell their product through Shop Koorie include: Uncle Oswald Egan, Aunty Lucy Connelly, Lee Clarke, and Bernadette Atkinson. We also sell products from Wathaurong Glass, Wurru Wurru, and Bnym Designs.

We are also developing a number of product lines from our extensive permanent collection. We have collaborated with a number of artists and include Peter Waples-Crow and Bronwyn Razen amongst others.

We also stock a range of product from artists featured in our annual exhibition program.

We are the supplier of choice for a number of regional Aboriginal services.

shopKOORIE, Koorie Heritage Trust
Photo Peter Bennett, 2015



Venue hire

Adorned by natural light and outdoor terraces, we have two beautifully appointed rooms for hire – the Aunty Joyce Johnson Room and the Uncle Stewart Murray Room. These can be hired separately or together as one large space.

The rooms are used by our Education Unit for their BACC, Public Programs and can also be hired by the general public for meetings, training, and events.

Comments we have received regarding our room: *Thanks so much for all of your assistance last week to deliver our Aboriginal procurement workshop. Your team are so accommodating and ever so helpful; please do pass on my thanks to all the team - particularly Kieran who gave me a lot of assistance.*
– Aboriginal Affairs

Thanks so much for hosting our launch last night! You have a terrific space and you were all EXTREMELY helpful hosts. Everyone had a great time and we couldn't be happier.
– Melbourne Fringe

Judy really went the extra mile for us on the day so please pass on our special thanks to her.
– Reichstein Foundation



Collections, exhibitions and public programs

Collection Management

The Koorie Heritage Trust holds the world's largest art and culture collection of the Aboriginal people of south-east Australia. As a resource and archive of the art, culture and history of Koorie people, the collection is managed and preserved for the many Indigenous communities living in Victoria.

To date, we hold over 4,000 objects in our Artworks and Artefacts collection including contemporary and historic paintings, sculptures, weavings, feather-works, drawings, jewellery, possum skin cloaks, stone tools, carved wooden shields, boomerangs, spears, textiles, memorabilia and other items. We also hold over 2,000 items in our Oral History collection of historic and contemporary films, recordings and transcripts of community members, Elders, and community events. Our photographic archive consists of an estimated 48,000 historic and contemporary images of the Koorie community, and our library holds over 4,000 books, archives and other

materials relating to Victorian Indigenous art, culture and history.

These diverse collections are showcased throughout our premises at Federation Square; on the walls and within over 20 metres of custom-made cabinetry in our level three public area. At any one time, over 200 collection items are on public display and rotated every 3, 6 or 12 months depending on conservation needs. In May 2017, our Assistant Curator, Zenzi Clark, re-curated the level three collection display to incorporate more social history and stories from the Koorie community. The display now includes quotes and contextual information among the collection items, as well as children's labels and activities. The exhibition, *Listen to Your Elders*, featuring the Koorie Heritage Trust Oral History collection in our level two project space, was also updated with new films. The exhibition features Oral History films collected from the 1980s through to contemporary recordings by the Koorie Heritage Trust.

The Canoe Table Project Stories from the Collection, Mick Harding (Boomerangs), 2017, film still, filmed and edited by Rob Hely, produced by the Koorie Heritage Trust

right: Marlene Scerri, *Emu Feather Skirt* 2001, emu feathers, beeswax, red ochre. Koorie Heritage Trust Collection, AH 3369



Our collections were highlighted in a specially curated display within our Canoe Table – a six-metre long custom-designed table with drawer displays in our level three public area designed by Wailwan/Kamilaroi architect, Jefa Greenaway. The Canoe Project: Stories from the Collection brought together objects from the Koorie Heritage Trust Collection and Victorian Aboriginal community members in a partnership project with the ARC Centre of Excellence for the History Of Emotions at the University of Melbourne. Launched on the 14 October 2017, the project and display showcased the historical, social and emotional significance of selected objects from the Collection.

Community members Mick Harding, Kelly Koumalatsos, Marilynne Nicholls, Brendan Kennedy, and Glenda Nicholls were filmed talking about their personal and cultural connections to chosen objects which were then installed within the drawers of the Canoe Table with the films available for viewing on iPads. Jefa Greenaway was also filmed speaking on the significance of the Canoe Table. The recordings

have since been accessioned into the Oral History Collection, and have been shared online via our website.

The Collection also featured heavily in the exhibition *Intertwined*, showcasing feather and fibre works. The exhibition displayed 74 items, including many items which had never been exhibited before alongside significant historic works. 18 feather flowers were installed in floating shelves, 47 contemporary and historic baskets were individually stitched and mounted onto custom-made wall mounts, and 4 eel traps were suspended via custom Perspex supports. Also exhibited was a recent acquisition by Donna Blackall, *The Family Crest*, 2016 along with Aunty Connie Hart's *Baby Carrier*, c. 1982, and Marlene Young's *Emu Feather Skirt*, 2001.

In December 2017, several collection items were loaned to RMIT Gallery for their exhibition *water + wisdom India Australia* (1 December 2017 – 10 March 2018), presenting a poetic dimension on ancient wisdom regarding water management on both continents. Loaned to the



exhibition were six works including two eel traps by Aunty Connie Hart, and works by Sandra Aitken, Jennifer Mullet and Mandy Nicholson's Map of Port Philip Bay (on Kangaroo skin). In a significant loan to the National Gallery of Victoria, 11 collection items were included in their sister exhibitions *Colony: Australia 1770 – 1861* (15 March – 15 July 2018), and *Colony: Frontier Wars* (15 March – 30 September 2018) including six historic clubs, three historic breast plates, and William Barak's club and shield. Also loaned to the City of Melbourne's *We Protest!* exhibition (11 May – 11 August 2018) were three reproductions of Lisa Bellar's photographs.

In order to display our collections, the curatorial team are dedicated to ensuring the objects, recordings and archives are preserved, managed and documented in accordance with best practice standards and Museums Australia Accreditation. The team completed 50 individual condition reports of works currently loaned or on display in our venue. A complete inventory of the library collection was also completed in May 2018, with over 4,000 library items sighted and checked. Throughout their work, the team also assigned each item a Dewey Decimal Classification and ensured the catalogue listing complied with the National Library of Australia standard. This facilitated preparation for uploading the collection to Trove next year, ensuring greater accessibility of the collection to external researchers and community members.

The collections staff oversaw the conservation treatment of several items in the collection. Collaborating with Museum Victoria, we froze six new acquisitions made from natural materials and a possum fur cloak previously on loan. We also undertook major conservation treatment of two works in the collection. Aunty Connie Hart's Baby Carrier was humidified to relax and soften the fibres, which had become brittle, to restore the object's original curved shape. The front pouch and handle were also reattached to the main form where the knots had loosened to give strength to the form and stabilise the object, preventing further detachment. The object was then mounted onto a custom-designed exhibition support to showcase its unique shape and design. The team also spent time treating Uncle Greg Muir's work *All the Nations Coming Together*, 2010. Tape from the verso, which was deteriorating the canvas, was removed, and the damage repaired. This work

William Barak, *Parrying Shield* 1897, wood.
Koorie Heritage Trust Collection AH 1434
left: Exhibition installation view, *Intertwined* 2017,
various artists





Connie Hart, *Baby Carrier* c. 1992, natural fibre.
Koorie Heritage Trust Collection. AH 2158

was undertaken in preparation to loan the work to Uncle Greg's solo exhibition (1 July – 15 July 2018) at the No Vacancy Gallery.

Providing access to our collections for researchers, artists, community members and curators is vital for ensuring our collections remain relevant and engaged with the contemporary community. Throughout the year, the curatorial team facilitated over 25 image, oral history and library research requests, and facilitated regular community tours of the collection.

In 2017-18, we expanded our collection with 12 new acquisitions. Four items were donated comprising:

- a wooden club, donated by Melissa King, consistent in shape and burned designs from the mission-era in Victoria;
- a photograph, donated by Rosemary Simons, from Lake Tyers taken in 1922 of community members displaying artefacts; and,
- two photographs of scar trees taken by William Baragwanath OBE, Director of Geological Survey, Chief Mining Surveyor and Secretary for Mines, taken around 1927 in an unknown location in south-eastern Australia, donated by his granddaughter, Suellen Deane.



Cassie Leatham in front of her work *Possum Skin Bag/ Head Warmer* 2014, exhibited in *Baga-K Gaabi Brunga Biik (Symbols in Sand)* 2018

The Koorie Heritage Trust was successful in receiving funding from Gandel Philanthropy including an acquisition fund providing the opportunity to purchase a further eight works from exhibiting artists. Two works on canvas were purchased from Marlene Gilson's exhibition *What If?* in 2017. This is the first occasion Koorie Heritage Trust has acquired works by Marlene. William Buckley Meets the Landing Party/Interpreter, 2017 and Marngrook, 2017 exemplify Marlene's miniature narrative style reminiscent of history paintings. They tell iconic stories of Marlene's Country and community, re-asserting her Wadawurrung people and ancestors into the landscape and history of Australia. Also purchased were five works by Cassie Leatham from her exhibition *Baga-K Gaabi Brunga Biik (Symbols in Sand)* in 2018. These works add to the acquisition of Cassie's Warrigal Creek Middens acquired from the Koorie Art Show in early 2017. The works *Possum Skin Bag/Head Warmer*, 2014, *darrandel goornbat (snakebone necklace)*, 2017, *Healing Weaved Floor Mat with Emu Feathers*, 2018, *Abalone Ochre Carrier*, 2018 and *Clay Mussel Midden Pot*, 2018 showcase Cassie's use of collected natural materials including animal bones, feathers, fur and natural fibres to create and re-imagine cultural artefacts.



Kelly Koumalatsos in front of her work *Boort Men* 2014, exhibited in *Benim: Cloaked Histories* 2018

Also purchased with the generous support of Gandel Philanthropy, was Kelly Koumalatsos' work *Boort Men*, 2014, which was included in her exhibition *Benim: Cloaked Histories* in 2018. Despite having many works by Kelly in the collection, this acquisition represents an important development in Kelly's practice as an artist, incorporating re-interpreted historic images from public collections printed onto blankets, and revealing the continuing cultural practice of colonisation in Australia despite its hidden history and legacy. *Boort Men* is four metres in length and features a repeated print of a historic photo found in the State Library of Victoria collection. The photograph is of a group of men from the Yung Blaug Clan, which is one of sixteen clans from the Dja Dja Wurrung community. The photograph was taken at Firmehirst Station, Loddon River Victoria, by John Hunter Kerr during the 1850s.

In the Oral History Collection, we undertook three oral history recording programs, commissioning and producing 13 new oral histories. These included two artist films of Cassie Leatham and Kelly Koumalatsos talking about the significance of their artistic practice. We also recorded seven films of community

members talking about their personal and cultural connection to collection items through the *Canoe Table Project: Stories from the Collection*. Finally, in June 2018 the curatorial team partnered with Warrnambool Art Gallery to produce four new recordings of Gunditjmarra Elders - Uncle Robbie Lowe Snr, Uncle Andy Alberts, Aunty Christina Saunders, and Aunty Bronwyn Razem - speaking about their personal history, and the significance of local Country, in particular the Framlingham Mission.



Benim Cloaked Histories solo exhibition by Kelly Koumalatsos,
Koorie Heritage Trust 2018, installation image

Exhibitions

Our curatorial team developed and presented nine major exhibitions, and one touring exhibition. In the program we showed the works of 108 artists, including 211 new works. We also presented 60 public programs, with over 2,600 people in attendance, engaging an additional 106 artists, performers, musicians and cultural practitioners. Over the 12 months we presented a program of emerging to senior artists, performers, musicians and cultural facilitators across a range of disciplines and subjects, showcasing the diversity of the Victorian Aboriginal and Torres Strait Islander artistic and cultural community.

What If? and Murnong: Yam Daisies

5 August – 8 October 2017

Linked by the culture of their Wadawurrung ancestors, mother and daughter artists, Aunty Marlene Gilson and Deanne Gilson developed two concurrent solo exhibitions exploring their differing styles and techniques. *What If?* by Aunty Marlene, presented a series of new works in her signature narrative style, telling iconic stories of her Country and community, reinserting her Wadawurrung ancestors into the Australian landscape. *Murnong: Yam Daisies* by Deanne, presented an installation of ceramics, paintings, and new photo-media works, as an investigation into the loss of women's traditional practices from colonisation to the present.



Nicholas Hovington, *Wrapped in Culture* 2017, *Koorie Art Show* 2017. Purchased National Gallery of Victoria

Balla-wein Bloomtime

14 October – 26 November 2017

Balla-wein Bloomtime was a large sculptural installation by artist Jenny Crompton. The installation was comprised of over 25 individual hanging pieces representing sea-life from the Balla-wein coastal area where Jenny lives. Jenny's artistic practice focuses on themes that explore the environment and the culture of that Country. Part of her process is walking the land and respectfully gathering natural materials that are incorporated and replicated through casts into her forms. This process allows her to reconnect, listen and interpret the land through her making process.

Intertwined

14 October – 26 November 2017

Intertwined shared a selection of feather and fibre works from the Collection. The exhibition paid tribute to the diversity of fibre craft practices across south-eastern Australia, with many artefacts on display never exhibited before, as well as significant works from Senior weavers and artists. Uniting the works was a new commission from Gunditjmara and Torres Strait Islander artist Lisa Waup, who reflected on these important items from the Collection and contributed a new work for display alongside the collection items, utilising a mixture of both feathers and fibres in the creation of the work. The exhibition celebrated traditional and contemporary weaving and fibre craft practices that existed pre-invasion and that have continued to evolve over the past 200 years.

Deanne Gilson (left), Marlene Gilson (right) and Tom Mosby (CEO, Koorie Heritage Trust) at exhibition launch *What If?* and *Murnong: Yam Daisies*, 2018.





top: Exhibition installation view, *Murnong: Yam Daisies* 2017, Deanne Gilson
 above: Exhibition installation view, *What If?* 2017, Marlene Gilson

Koorie Art Show 2017

9 December – 28 February

In its fifth year in 2017, the annual Koorie Art Show represents the largest Victorian Aboriginal art prize, showcasing the diverse talents of Victoria's Aboriginal and Torres Strait Islander artists in one inclusive space.

A record number of works were entered with 80 artists from across Melbourne and regional and rural Victoria presenting over 130 works. The Awards were judged by artist Bindi Cole and artist and manager of Bunjilaka, Melbourne Museum, John Patten.

In 2017, the top award doubled in value, with

a total of \$20,000 available across six prizes. The winner of the Creative Victoria Award for Excellence in Any Media (\$10,000) was Nicholas Hovington for *Wrapped in Culture*, 2017, kangaroo jaws with teeth, wax thread, river reeds. The winner of the Lendlease Reconciliation Award (\$5,000) was Coree Thorpe for his work *Briggs*, 2017, acrylic on metal.

The winner of the RMIT University Award (\$3,000) was Tiffanie Garvie, for her work *Abandoned: Self Portrait*, 2016, photograph c-type flex print on di-bond aluminium. The Koorie Heritage Trust 3D award (\$1,000) was won by Marilyn Nicholls for her work *Emu Feather Necklace* and *Parrot Feather Necklace*



top: Exhibition installation view, *Intertwined* 2017, various artists.
 above: Exhibition installation view, *Koorie Art Show 2017*, various artists

(in a set), 2017, feathers, fibre, ochre. The winner of the Koorie Heritage Trust Encouragement Award for emerging artists (\$500) was Jada Pleiter, *Part-Aboriginal*, 2017, digital print on cotton rag. And finally the Koorie Heritage Trust Moogji Club People's Choice Award was tied between Nathan Patterson's work *Connections*, 2017, acrylic on canvas, and Pierra Van Sparkes, *Don't Hold A Drop Of Water!*, 2017, print.

Baga-K Gaabi Brunga Biik (Symbols in Sand)

10 March – 27 May 2018

This solo exhibition presented an installation of Taungurung/Wurundjeri artist Cassie Leatham's artistic and cultural practice created over the

past two years featuring emu feather skirts, carvings, jewellery, ceramics, and possum and kangaroo skin cloaks. The accumulated works reveal foraged and found materials sourced on Country, showcasing the artist's use of traditional and contemporary methods to create and re-imagine cultural objects. As a self-taught artist of the Kulin Nation, Cassie listens to the stories from her Elders to inspire her works and to connect to her father's culture.

Benim: Cloaked Histories

10 March – 27 May 2018

Wergaia/Wemba Wemba artist Kelly Koumalatsos' solo exhibition explored printing techniques using possum fur, woollen blankets



THIS IS ME
My Culture, My Journey, My Way.
- Cassie Leatham (Taungurung / Wurundjeri)

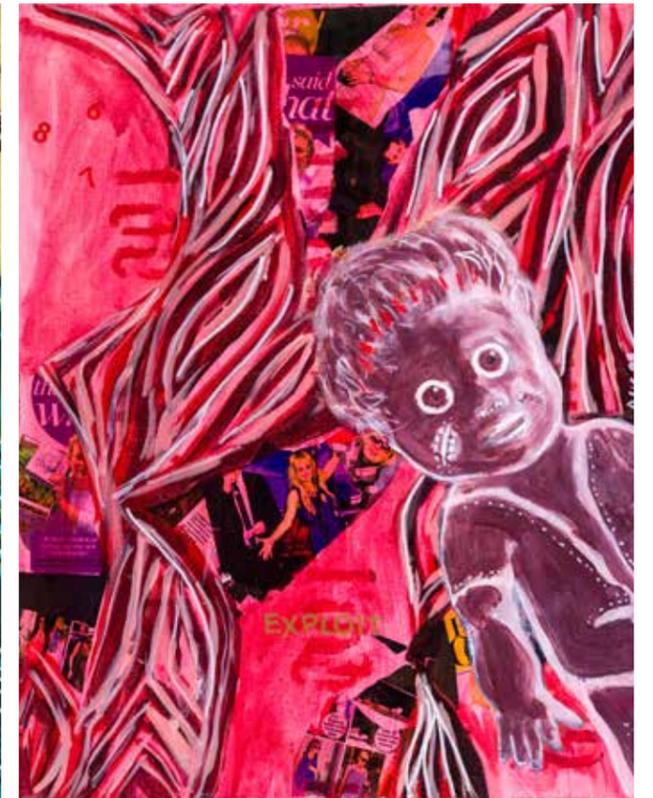
Exhibition installation view, *Baga-K Gaabi Brunga Bilk (Symbols in Sand)* 2018, Cassie Leatham

and other media. Incorporating historic images of Koorie people from across Victoria wearing possum skin cloaks, the prints present a layered narrative of Koorie heritage, referencing both the pre-contact cloaks worn in the images and the blankets they were replaced with during colonisation. Drawing on historic source materials, along with her own family and cultural heritage, Kelly's practice reveals the continuing practice of colonisation despite its hidden legacy.

We also toured *Weaving the Waterways: Women and Fishing* to Mildura Art Gallery (19 April – 17 June 2018). The exhibition was guest curated by Glenda Nicholls for the Koorie Heritage Trust in early 2017 and featured new and significant works by the artist including baskets, scoop nets, fishing lines, hooks, feather flowers and bird nets. These works were also accompanied with works by friends and fellow artists: Clair Bates, Donna Blackall, Deanne Gilson, Georgia Macguire and Bronwyn Razem. The works demonstrate a continuous and evolving link with techniques passed down through generations of Aboriginal women living in and around south-eastern Australian waterways. While drawn from practical design, the objects are imbued with a deep cultural significance beyond the practical, weaving a connection across the generations of women still living on river country.

The artist-in-residence program continued this year, funded by the Australian Government's Indigenous Languages and Arts Program. The 12-month residency is for two Aboriginal and/or Torres Strait Islander artists living in Victoria to develop and exhibit a significant body of work in our gallery at Federation Square, with an accompanying catalogue and series of public programs. Peta Clancy began in March 2018 and will be presenting an immersive photographic, video and sound installation, in an artistic response to massacre sites in Victoria, in collaboration and consultation with Traditional Owner groups. Peter Waples-Crowe is the second artist, beginning his residency in May 2018. Peter is using the residency to extend his artistic explorations of identity, taking an intersectional approach through the re-appropriation of archival imagery, collage and installation.

right: Peter Waples-Crowe, *The End of Innocence* 2009, Koorie Heritage Trust Collection AH3911





Bronwyn Razem, *Camp Dogs* 2017 (detail), in the *Koorie Art Show* 2017

Public Programs

Our annual program of public workshops, talks, performances and events further engaged our Victorian Aboriginal and Torres Strait Islander community members, as well as the general public. We held 60 events including 41 workshops, attended by 714 people, and 8 performance events attended by over 1,300 people, engaging a total of 106 artists, performers, musicians, Elders, and cultural facilitators.

Throughout the year we continued our monthly creative workshops featuring artists such as Glenda Nicholls teaching feather flower making, Mick Harding teaching wood-burning, and Peter Waples-Crowe leading a collage workshop. We also began a new stream of successful monthly weaving workshops with Yorta Yorta weaver, Donna Blackall. Our school holiday program continued with highlights including NAIDOC T-shirt and banner-making, and bush toys with Cassie Leatham.

We continued our series of community-only professional development talks and workshops to foster the careers of Aboriginal and Torres Strait Islander artists and cultural practitioners. Throughout the year we held four professional

development sessions: a copyright and intellectual property workshop in November 2017; a guide to pricing your artwork in February 2018; and, Artists in the Blak one-on-one sessions in June 2018.

A highlight of the professional development series was our Indigenous Makers: Jewellery Development Intensive in March 2018 as part of Melbourne Design Week. Attended by 20 Aboriginal and Torres Strait Islander jewellery makers, the intensive was held across the Koorie Heritage Trust and the National Gallery of Victoria with input from NGV curators and Design store managers, as well as from Indigenous artists, Kristy Dickinson and Grace Lillian Lee.

Highlights of the program include the annual A Very Koorie Krismas and the Mabo Day family concert. This year we expanded our Koorie Krismas event bringing it to the main stage of Federation Square with a stellar line-up of performers and activities throughout the day. James Henry and Corey Theatre were joined by Indigenous Hip Hop Projects on the stage, with a surprise performance by Baker Boy. In the square, children made Koorie Krismas



decorations with artist Nathan Patterson of Iluka Arts and Design, created bush bouquets with Yarn Strong Sista, and made and tasted lemon myrtle balls with Bernadette Atkinson.

The 2018 Mabo Day Celebration at Deakin Edge was produced by Lisa Maza with a fantastic afternoon of performances including music by Luke Captain and Monica Weightman, and a special dance performance by the Gerib Sik dancers from Cairns. We were also honoured to have Gail Mabo join us for the day, continuing to celebrate her father's legacy.

We also contributed programming for many of Melbourne's festivals and events. In a continuing partnership with Indigenous Architecture and Design Victoria, we developed a map of Kulin Melbourne with an accompanying walking tour for the Open House Melbourne weekend program (29-30 July 2017). For Fringe Festival 2017, we commissioned Nayuka Gorrie to produce a multidisciplinary exploration of the end of the world, and what it might mean to First Nations Peoples. Titled *Apocalypse in Blak* (19 September 2017), speakers and performers included Carly Sheppard, Neil Morris, Meriki Onus, Dtarneen Onus Williams, Alice Skye, Paul Gorrie and Sojugang.

In January 2018, we produced the event Climate Justice: A First Nations Guide to Resisting the Anthropocene, facilitated by Nayuka Gorrie, for the National Gallery of Victoria's EXTRA Fest. The evening included a panel discussion with SEED mob representatives and performances by Hannah Donnelly and Neil Morris with Brent Watkins performing as Culture Evolves.

Other events included Baabapul Kwii-Ap, a taste of bush tukka with Cassie Leatham for the Melbourne Food and Wine Festival, and Blak is the New Blak: Australian First Nations Women in Fashion - a panel discussion with Lyn-Al Young, Kristy Dickinson, TJ Cowlshaw, and Grace Lillian Lee, facilitated by Kimberley Moulton for Melbourne Design Week.

top: Public programs: Koorie Krismas 2017
below images: Mabo Day 2017

Donors and supporters

Commonwealth Government

Ministry for the Arts Indigenous Visual Arts Industry Support
Ministry for the Arts Indigenous Cultural Support

State Government

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

Local Government

City of Melbourne

Foundations

Gandel Philanthropy
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Vicki Standish Family Foundation

Corporate Supporters

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University of Melbourne

Pro Bono Supporters

Ashurst Lawyers
Lyons Architecture
KPMG

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ACMI
Melbourne Festival
National Gallery of Victoria
ArtPlay
Open House Melbourne
Indigenous Architecture and Design Victoria
University of Melbourne (ARC Centre of Excellence for the History of Emotions)
Horsham Regional Gallery
NETS Victoria
Federation Square
Victorian Aboriginal Corporation for Languages
Yarn Strong Sista
Artists in the Black
ACE Open
Mildura Arts Centre
Warrnambool Art Gallery
Melbourne Food and Wine Festival
Federation Square Pty Ltd
Fringe Melbourne
VACCA

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.

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 2017-2018

We would like to thank everyone who donated to our annual giving appeal – your support is truly valued!

\$10,000 – \$15,000

Crosby, Joanne

\$5,000 – \$9,999

Campbell-Pretty, Krystyna
Finkel Foundation
Nash, Peter
Rae and Peter Gunn Family
Foundation

\$1,000 – \$4,999

Alcaston Gallery
Alperstein Designs
Carlin, David
Christopher Mitchell
Clark, Andrew
Digging, Lauraine
Guillaume, Lea
Landy, J M
Maddiriny Foundation
Newman, Brian
The Bardas Foundation
Thomas, Chris & Cheryl
Turnbull, Noel & Jenny

\$500 – \$999

Aitken, David
Ellwood, Tony
Gray, Peter
Guillaume, Rachel
Jacobs, Ann
Pittock, Dr Barrie & Diana
Renard, Ralph & Ruth

\$200 – \$499

Carter, Jan
Fradkin Oam, Barry
Haasz, John
Lovegrove, Ted
Monash University
Saporta, Naomi
Trood, Tony
Vance, Alasdair
Wood, Susan

\$100 – \$199

Beasley, Lyn
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Bruce, Julia
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Cheers, Christina
Dammery, Sally
Fisher, Beata
Fisher, Bruce
Godkin, David
Grunfeld, Helena
Ip, John
Maddern, Marian
Mahoney, Mary
Phillips, Beverley
Radonic, Anna
Rohrlach, Carey
Southcombe, Shirley
Stringer, Bryony
Toprak, Chad

>\$100

Bertie, Michael
Brown, Barbara
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Chiam, Nick
Dabbs, Karen
Ellinghaus, Kat
French, Shane
Grainger Oam, Pat
Griffith, Caitlin
Hall, David
Kutcher, David
Miller, Alison
O'Flaherty, Mary
Schoo, Anna
Sorensen, Rolf
Watson, Claire
Whearty, Luke
Whitehead, Judith Anne
Wilson, Amanda



Marilyne Nicholls, *Emu Feathered Necklace* 2017,
in the *Koorie Art Show* 2017

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 2017–2018

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
Indi Clarke (from June 2018)

Observers

Matthew Everitt (to Dec 2017)
Ward Garwood (to Dec 2017)
Nikki Moodie (to Dec 2017)
Sheree Lowe (from Jan 2018)
John Kumeran (from Jan 2018)

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.

Staff 2017–2018

Office of the CEO

Tom Mosby
Chief Executive Officer
Eva Taxidis
Bookkeeper
Michael Kane
Business Manager (Part Time)

Collections and Exhibitions

Charlotte Christie
Curatorial Manager
Zenzi Clark
Koorie Art Show Community Engagement and Assistant Curator
Kate Ten Buuren
Assistant Curator (from June 18) (Part Time)
Jane Walton
Collections Co-ordinator (Part Time)
Jade Hadfield
Public Program Coordinator (Part Time)
David Egan
Installation Technician (Casual)
Hugo Comisari
Installation Technician (Casual)

Cultural Education

Rob Hyatt
Education Manager
Bernadette Atkinson
Education Officer (Part Time) (from August 17)
Pauline Sloane
Curriculum Development Co-ordinator (Part Time)
Timothy Stares
Education Officer (Part Time)
Tamika Collins
Education Officer (Part Time)
Stephen Tregonning
Education Officer (Casual)
Donna Blackall
Education Officer (Casual)
Jordan Edwards
Education Officer (Casual) (to June 18)
Jacob Hyatt
Education Officer (Casual) (from June 18)
Kalyani Ellis
Education Officer (Casual) (from June 18)

Koorie Family History Service

Jennifer Bates
Koorie Family History Service Manager
Margaret Bates
Researcher/Genealogist (Part Time)
Timothy Stares
Researcher/Genealogist (Part Time)
Kylie Clarke
Researcher/Genealogist (Part Time)

Front of House and Retail

Judy Allsop
Retail/FoH and Venue Hire Manager
Kieran Stewart
Customer Services Officer
Tamika Collins
Customer Services Officer (Part Time)
Jacob Hyatt
Customer Services Officer (Part Time/Casual)
Alice Anderson
Customer Services Officer (Casual)
Anthony Doulas
Customer Services Officer (Casual)
Samual Fisher
Customer Services Officer (Casual)
Stephanie Allsop
Customer Services Officer (Casual)

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.

Alexander Taylor
Catherine Gill
Fanny Steckel
Freya Keam
Jacintha Crocker
Jake Malmsbury
Jennifer Louey
Kelly Leneham
Kirstie McPeck
Kyrstee Petrie
Lily Bennion
Louella Esguerra
Ruby Herrmann
Youran Park

Financials

We are pleased to present the audited accounts of Koorie Heritage Trust for the year ending 30 June 2018. Copies of the full audited accounts can be obtained by contacting the Trust on 03 8662 6300.



Canoe table and permanent collections display, Koorie Heritage Trust. Photo: Peter Burnett, 2015.

**Statement of profit or loss and other comprehensive income
For the year ended 30 June 2018**

	2018	2017
	\$	\$
Grant and funding income	869,923	898,199
Trading income	1,099,309	843,005
Other income	282,074	189,588
Shop retail income	229,497	194,537
Profit/(loss) on sale/write off of property, plant & equipment	3,505	8,361
Administrative expenses	(524,513)	(439,515)
Shop retail expenses	(118,854)	(113,757)
Project specific expenses	(549,562)	(516,352)
Employee related expenses	(1,196,551)	(1,085,821)
Depreciation and Amortisation expenses	(197,446)	(236,338)
	(102,618)	(258,093)
Surplus / (Deficit) from Ordinary activities for the year	(102,618)	(258,093)
Income tax expense	-	-
Surplus / (Deficit) after income tax from ordinary activities	(102,618)	(258,093)
Other Comprehensive Income		
Items that will not be reclassified to profit or loss:		
Revaluation/(Decrement) of investments	14,652	16,250
Total Comprehensive Income after income tax	(87,966)	(241,843)

**Statement of Financial
position as at 30 June 2018**

	2018	2017
	\$	\$
ASSETS		
CURRENT ASSETS		
Cash assets	552,199	421,582
Receivables	265,376	171,284
Inventories	50,426	41,714
Prepayments	11,762	10,623
TOTAL CURRENT ASSETS	879,763	645,203
NON-CURRENT ASSETS		
Investments	4,032,003	3,754,531
Property, plant & equipment	1,367,549	1,535,422
Heritage & Cultural Assets at Independent Valuation	3,904,389	3,887,718
TOTAL NON-CURRENT ASSETS	9,303,941	9,177,671
TOTAL ASSETS	10,183,704	9,822,874
LIABILITIES		
CURRENT LIABILITIES		
Payables	235,673	119,280
Provisions	148,686	106,617
Income in advance	541,523	251,189
TOTAL CURRENT LIABILITIES	925,882	477,086
NON-CURRENT LIABILITIES	-	-
TOTAL NON-CURRENT LIABILITIES	-	-
TOTAL LIABILITIES	925,882	477,086
NET ASSETS	9,257,822	9,345,788
EQUITY		
Retained surplus/(deficit)	8,111,158	8,213,776
Asset Revaluation Reserve	1,146,664	1,132,012
TOTAL EQUITY	9,257,822	9,345,788



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