



# Summary Report

2009 Victorian Bushfires 10 Year Anniversary  
Community Arts Grant Program 2018–2019

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Tree sculpture by Madelaine Last,  
Group exhibition at Marysville  
PROJECT: *Life of a Leaf*  
MURRINDINDI SHIRE

## Objectives:

Projects supported by the *2009 Victorian Bushfires 10 Year Anniversary Community Arts Grant Program* met two objectives.

- 1 The projects reflected the experience of the 2009 bushfire affected communities, and
- 2 the projects strengthened and assisted the communities.

## Outcomes

The grant program supported a diverse range of projects over 15 of the 21 local government areas affected by the 2009 bushfires.

Many of the supported projects focused on providing reflective space for people through performance, exhibition or meditative art practice.

Common themes included acknowledging loss, remembering, healing, community identity and celebrating change and new life.

Special care was taken by all artists to look out for and engage gently with people who were still suffering from the effects of the 2009 fires.

**The two main objectives of the grant program were met in various ways by every creative project:**

### 1. Reflecting the experience of the 2009 bushfire affected communities

Commemorating 10 years was extremely important to most of the communities involved in the grant program. The theme of acknowledging loss manifested in printmaking workshops, musical performances, sculpture and film.

Some projects ran creative spaces and workshops to encourage people to make something to remember the 10 year journey, most notably the sterling silver ring workshop by artist Rachel Grose where people made a commemorative ring embellished with personal symbols and words.

Permanent records of the 2009 fires and the 10 years since was important to some communities, this came in the form of public art pieces, including the *Gateway from Bushfire* sculpture in Hurstbridge, the *Scrap to Sculpture* project in Traralgon and Callignee and the *Black Saturday Memorial Leaves* in Healesville. Other manifestations of this desire for a permanent record was through film archives, the writing of books, a time capsule in Haven and jewellery.

### 2. Strengthening and assisting the communities

Many creative projects focused on mental health and on building community connections. Some of the projects unexpectedly became springboards or pilot programs for future work: including the *Happy Sound DNA of Resilience* in Taggerty and *Communication Through Music* in Myrtleford, both are managing requests for further workshops/tuition from their communities.

Some projects opened up to people outside the 2009 fire affected communities and looked at helping other communities, sharing empathy and joy, such as the *Messenger Birds* in Kinglake West that were made by local schoolchildren and sent to the flood affected communities in Queensland.



Watertank mural in Kilmore (detail) by Ness Flett  
PROJECT: *In Decem Annos*  
MITCHELL SHIRE

Community identity was also important, and some of these projects worked towards strengthening a sense of shared identity, most obviously in the *Welcome to Labertouche* sign, but also in other ways like the coming together of numerous projects for a single event in Haven, Marysville, Whittlesea and Christmas Hills and in the Butterfly Studio artists' book.

### Unexpected Outcomes

There were a number of positive unexpected outcomes. Some projects crossed into other local government areas that had been affected by the 2009 fires, either by engaging participants or artists across shires; acknowledging that community does not always follow local government boundaries.

The program has also connected artists with different projects to one another, coming together in performance or exhibition or a combination of the two. This includes the work done by City of Whittlesea Council bringing various projects by different artists into the one performance/exhibition space for commemorative events, and also an 80 year old composer in Murrindindi Shire who met a younger artist running an exhibition; her musical piece was performed at the opening and closing of the exhibition.

Some artists had been away from their practice for a number of years or had not engaged with the public for a while. This program allowed them to regain their practice, particularly in the case of one artist who had suffered a debilitating stroke since the fires and had an acquired brain injury as a result. Her project was her first composition and public performance since her injury and heralded the beginning of her 'being a musician again.'

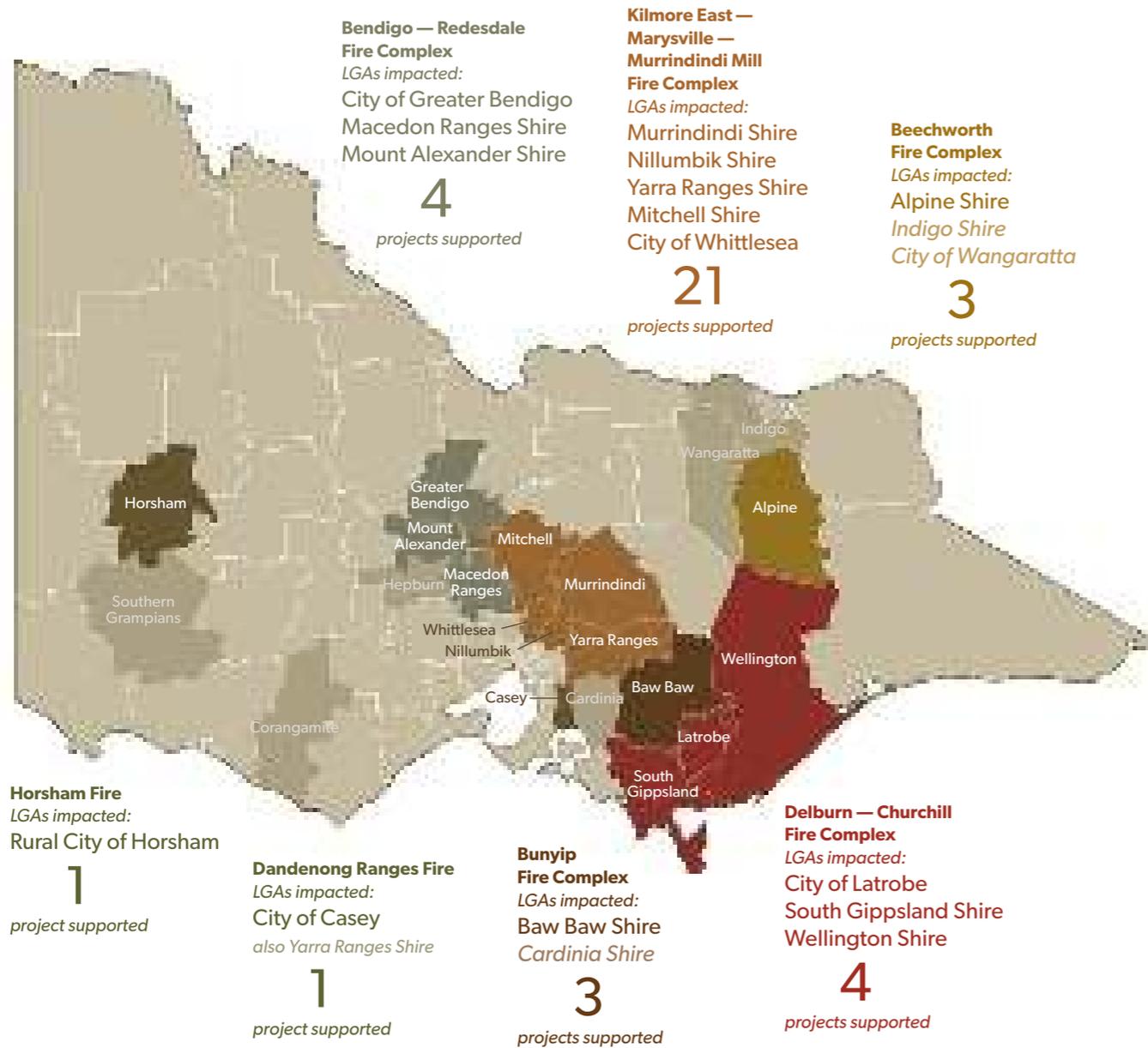
The Social Recovery Forum organised by Regional Arts Victoria was not part of the expected outcomes of this grant program, but was a valuable way for artists to meet each other, showcase their work and inspire others in creative recovery projects.

"Thank you for creating a wonderful, supportive and eager space in which our stories could be shared. I've been to many such events in former times. This one stands out. I felt part of a community of makers and arts and cultural workers who seek to know each other, who know what it means to be and grow together."

— attendee, Social Recovery Forum, Stratford, May 2019

"It was so very inspiring to be amongst such accomplished people that I've not stopped thinking about the issues raised and how to resolve them."

— attendee, Social Recovery Forum, Stratford, May 2019



## Participating Shires & Distribution of Funding

15 of the 21 fire impacted LGAs participated

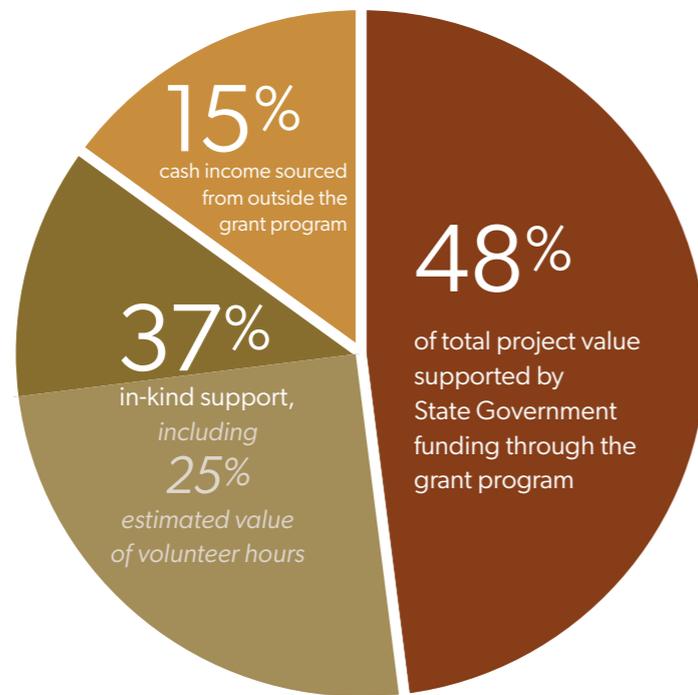
LOCAL GOVERNMENT AREA	#PROJECTS	FUNDING ALLOCATED
Murrindindi Shire	7	13.3%
Nillumbik Shire	4	12.6%
City of Latrobe	2	9.1%
Yarra Ranges Shire	5	8.3%
Macedon Ranges Shire	2	8.0%
Baw Baw Shire	3	6.9%
South Gippsland Shire	1	5.8%
Mount Alexander Shire	1	5.8%
Rural City of Horsham	1	5.8%
Mitchell Shire	1	5.6%
Alpine Shire	3	5.7%
City of Whittlesea	4	4.8%
Wellington Shire	1	4.8%
City of Greater Bendigo	1	3.1%
City of Casey	1	0.4%
Indigo Shire	-	-
Rural City of Wangaratta	-	-
Cardinia Shire	-	-
Southern Grampians Shire	-	-
Hepburn Shire	-	-
Corangamite Shire	-	-

**TOTAL # PROJECTS:**

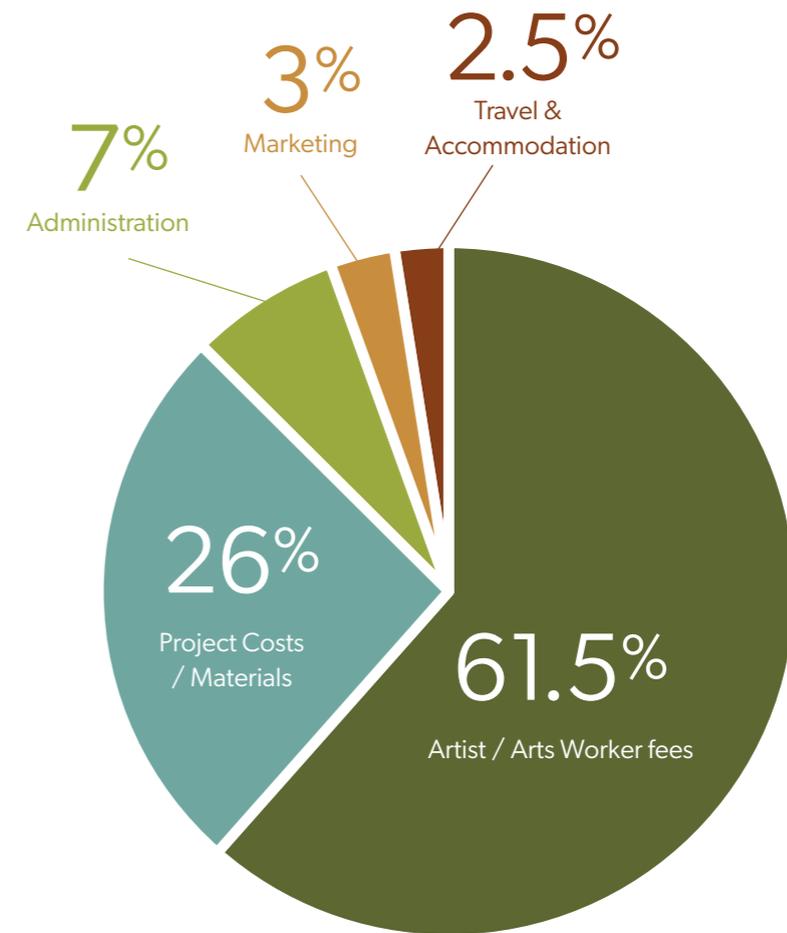
**37**

4.8% originally allocated per LGA

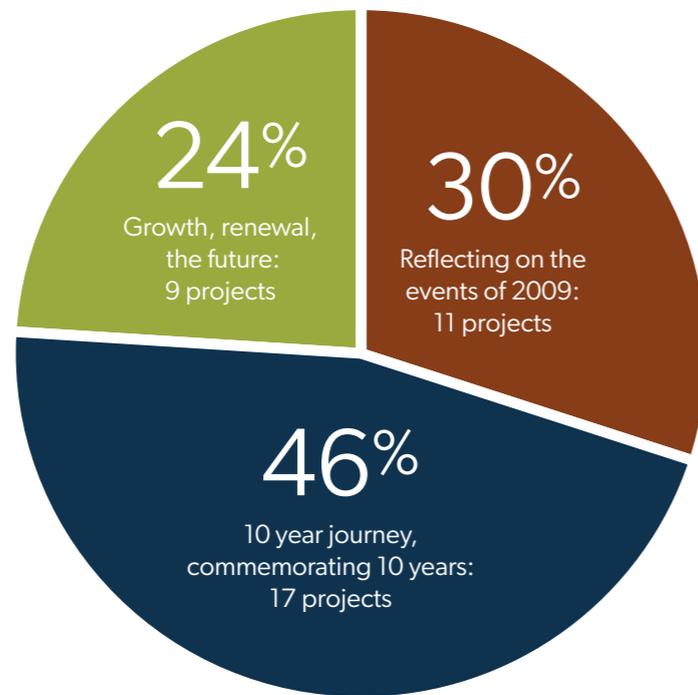
## Funding sources



## Funding expenditure breakdown



## Primary Focus of Projects



159  
Artists supported

37

creative projects

196

new works created

9530

Community members,  
artists & audience involved  
*excluding audience from news and social media*

## Primary Artforms





Jo Caminiti working on her sculpture  
at the Traralgon South Men's Shed  
PROJECT: *Scrap to Sculpture—Letting Go*  
WELLINGTON SHIRE

This project created something constructive, beautiful and lasting out of the ashes of peoples lives and livelihoods. The reactions to date since installing the arch last weekend have been incredibly positive.

One woman, who lost her home on Black Saturday and subsequently rebuilt came to see the installation. She stood there gazing at it and then gave a quiet nod before taking photos to share on social media.

**Jo Caminiti**  
Sculptor  
PROJECT: *Scrap to Sculpture—Letting Go*  
WELLINGTON SHIRE





Many audience members came to me after and told me that our performance made them cry, how beautiful it was and that our music expressed all that can not be expressed in words; how important it was to remember on an evening such as this, but also to recognise how far the surviving community has progressed in the ten years since...

Music helps to express and process people's grief, especially in live performance as it offers an opportunity for trauma-affected people to be able to get together for a night of love, warmth and remembrance with music being the cathartic facilitator in allowing emotions to arise, be felt and shared.

It was an incredibly emotional night for everyone. And you know what? Most, if not all, of us did walk away feeling calmer, more at peace and happier.

**Kate Adam**  
Musician/Composer  
PROJECT: *After the Fires*  
NILLUMBIK SHIRE

LEFT: **Kate Adam and Ariel Valent,**  
PROJECT: *After the Fires*  
NILLUMBIK SHIRE



Mosaic, Kinglake  
PROJECT: *Decorations for the  
Community Tree and Garden*  
MURRINDINDI SHIRE

We are Saturday's children,  
Forged in the burnt lands.  
Brought together by fire,  
Bound forever, bonds unbroken.

Even now, the smell brings  
Me home to 2009.  
Smoke on the horizon,  
Ash falling from the sky.

We came home to a home,  
Where some had none.  
We came home to a family,  
Where some had lost.

We had cried and screamed,  
Watching through the screen.  
Ten years on, memories endure,  
And the summers persist.

We disappear from the stories,  
Forgotten in remembrance.

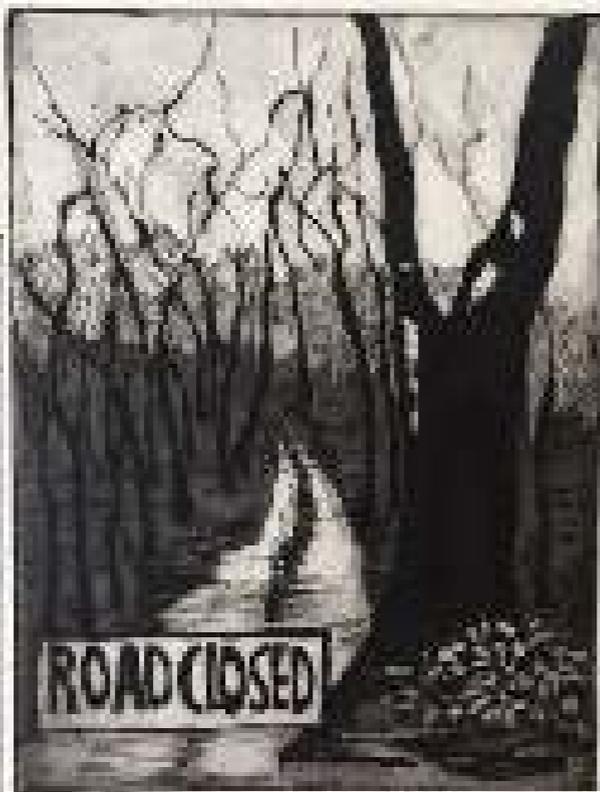
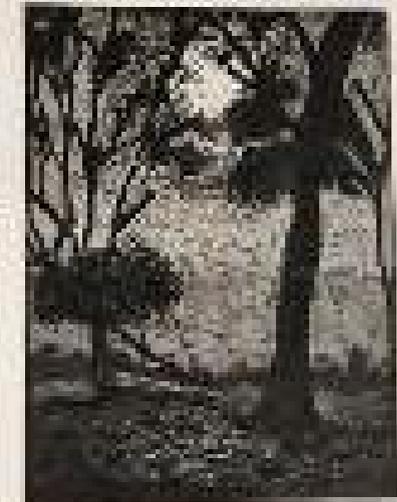
Mislaid are our voices,  
In preference to those older.

We are Saturday's Children.

*Saturday's Children*  
PROJECT: *Too Precious*  
YARRA RANGES SHIRE



*Modern Reliquary No. 5; for poem  
(detail) by Tim Peel*  
PROJECT: *Too Precious* project  
YARRA RANGES SHIRE



It is a very small tribute to those everyday heroes, many of whom worked tirelessly not only on the day, but for many weeks after the fire to patrol the area and control any breakouts that appeared whenever the wind changed.

**Sandra Aitken**  
print workshop participant  
PROJECT: *Out of the Flames Into the Light*  
MOUNT ALEXANDER SHIRE

To be involved in this project was the perfect way to remember a challenging chapter in my life. It enabled me to strengthen my belief of *Life goes on.*

**Joanne Smith-Sargent**  
print workshop participant  
PROJECT: *Out of the Flames Into the Light*  
MOUNT ALEXANDER SHIRE

LEFT: Etchings by participants  
PROJECT: *Out of the Flames, Into the Light*  
MOUNT ALEXANDER SHIRE



Student work screened at public event, Haven  
PROJECT: *Re-Generation*  
RURAL CITY OF HORSHAM

Culturally, I think this film making project allowed the community of Haven to come together and share their journey from the very traumatic and catastrophic day that was Black Saturday.

It allowed the community to recognise the efforts of individuals and groups within Haven who have steered them from a painful day of loss and devastation and then unified them during the restoration phase allowing them to create largely unforeseen new spaces and structures from ones that had been destroyed by the bushfire.

Anna Ferguson  
Filmmaker  
PROJECT: *Re-Generation*  
RURAL CITY OF HORSHAM

Filmmaker Anna Ferguson's work screened on trees at public event, Haven  
PROJECT: *Re-Generation*  
RURAL CITY OF HORSHAM



My artworks gave them a reassurance that we are listening and supporting.

**Chelle Destefano**  
Artist  
PROJECT: *Fires Gippsland Abstract works*

*Abstract 1* (detail) by Chelle Destefano  
PROJECT: *Fires Gippsland Abstract Works*



Expressions of interest have been received for similar future projects which will include a community choir in Myrtleford and a percussion group. Some of the children are continuing with guitar and vocals, and ukulele and vocals after having learned basic chords and a few songs during the program.

We now have a platform to facilitate future programs which we know can strengthen and grow community bonds. In the event of any future challenging circumstances we will have more tools and be better placed as a community to have music play a role in rebuilding and healing after bush fires.

**Joseph Davies**  
Music Facilitator  
PROJECT: *Communication Through Music*  
ALPINE SHIRE

Music workshop by Joseph Davis  
PROJECT: *Communication Through Music*  
ALPINE SHIRE

BELOW: Participant survey response



# The Happy Sound DNA of Resilience

VICCA031\_1819

## CASE STUDY

**APPLICANT:** Triangle Community Steelbands Inc.

**PRIMARY ARTFORM:** Music

**LGA:** Murrumbidgee Shire

**TOWNSHIP:** Taggerty



Exploration by Fern Hames  
PROJECT: *The Happy Sound DNA of Resilience*  
MURRUMBIDGEE SHIRE

## The Happy Sound DNA of Resilience: Case Study

### Project Summary

*The Happy Sound DNA of Resilience* project engaged bushfire-affected community members of the Marysville and Triangle area in two workshops, to study and experience the interrelationship between sound/music/brain and wellbeing.

The workshops were based around the concept of ISO (*Identité Sonore*), in this project called “*Sound DNA*,” of psychiatrist, musician and composer Dr. Rolando Benenzon, known as one of the fathers of modern music therapy.

*Identité Sonore* or “*Sound DNA*” are sound memories that we unconsciously gather over a lifetime that define who we are.

Developing from this idea, participants researched positive and uplifting memories of sounds and music of their own life. They expressed these by experimenting with sounds and other multi-media art forms such as visual arts and story telling. Interpreting and sharing personal sound memories created uplifting moments of creative expression and compassion in a group setting.

#### 1. Workshop: “What is sound DNA?”

This first workshop set the scene by fostering an understanding for music and the brain, and resilience through musical memories.

Participants explored:

- music therapy and relationship between sound/music and the brain and how it can be used to achieve wellbeing
- the ISO concept of Dr. R. Benenzon, father of music therapy, and how each person has a unique “sound DNA”.
- using sounds for meditation, positive association and identity; defining techniques to overcome mental distress such as anxiety, depression, memory loss and to build up resilience.

In this workshop participants experienced the theoretical underpinnings of *Sound DNA* via hands-on activities combined with educational film documentaries and presentations.

## 2. Workshop: “searching for my happy sound DNA”

In this second workshop, participants are invited to research their own individual sound DNA and to identify its uplifting components.

Participants engaged in:

- understanding their individual sound DNA through five dynamic structures:
  1. **Universal Sound Identity:** basic sound energies that are located in the unconscious: for example a binary rhythm – dripping water or, recurring sound of waves
  2. **Gestalt Sound Identity:** located in the unconscious, these are sound energies generated since the conception of the individual – the soundscape of the body of the mother perceived inside the uterus, her voice.
  3. **Cultural Sound Identity:** located in the preconscious, these are all sounds—musical energies formed from birth and shaped by the cultural background of the individual
  4. **Group Sound Identity:** sounds of a specific group eg. family environment, sounds at school, workplace etc.
  5. **Complementary Sound Identity:** sounds that happen in daily life / interactions with the world
- searching for their “happy sound DNA” stemming from their individual life experience, which they can use to build resilience
- describing their “happy sound DNA” using story telling and visual forms of expression (drawing, sculpture, multimedia etc.) thus engaging multiple areas of the brain in a creative activity around the individual sound / memory chosen
- recording “happy sound DNA” components on their iPhones or iPads

## Public Outcome

This project provided the opportunity for people of the Marysville and the Triangle area, to engage in interesting, uplifting and creative workshops.

They learned about mechanisms of post-traumatic reactions of the brain, the impacts of music on the brain, the rationale and mechanisms of music-therapy and how it improves communication and resilience.



They engaged in individual research about their own positive sound-related memories of their life, which will strengthen their coping mechanisms

They also engaged in interpreting their own sound memories by using other techniques (visual interpretation/ story telling) and sharing them with their peers. This process of sharing uplifting experiences in a group setting, fostered a sense of community and compassion.

## Community Benefits

The *Happy Sound DNA of Resilience* workshops delivered the following benefits:

- Local and regional professionals from the community health sector had the opportunity to meet and network with participants from the educational sector, community-not-for-profit sector and artists;
- All participants reported to have gained new insight and understanding about the relationship between sound/music, neuroscience and visual arts;
- Some participants reported to directly use and apply some of this information (including hands-on activities) in their daily work;
- All participants expressed interest to meet again to further explore the topics addressed in the first two workshops and to engage in related arts activities;
- A number of people, who could not attend due to other commitments on workshop dates, have asked if they would be given the opportunity to participate in a repeat of the first two workshops and an extended program;
- As result of the *Happy Sound DNA of Resilience* workshops, a number of community members want to engage in a regular weekly arts activity at the Community Hub at Taggerty CH@T, continuing with some of the activities started during the workshops;
- There is the potential that these regular community arts activities will lead to the creation of objects for a planned Sensory Garden at CH@T and exhibits for the Marysville Art Show.
- The *Happy Sound DNA of Resilience* workshops were held at the new Community Hub at Taggerty CH@T opened in early 2019, and have generated a marketing opportunity for CH@T due to the advertising of the workshops via social media, marketing

## The Happy Sound DNA of Resilience: Case Study

- collaterals displayed in the region (posters, flyers) and advertising in the local press (Triangle News, The Alexandra Standard);
- The *Happy Sound DNA of Resilience* workshops have generated direct income to CH@T for their services provided (photocopying, room hire, catering).
  - Locations other than the Community Hub at Taggerty have indicated interest in hosting the *Happy Sound DNA of Resilience* workshops as well (i.e. the Embassy of Ideas in Alexandra).

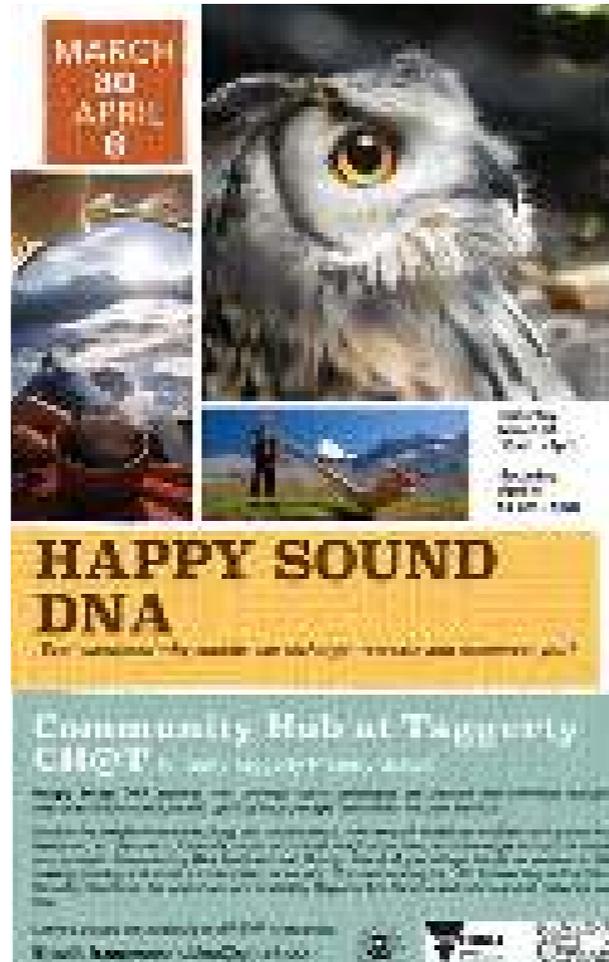
## Artist Benefits

For the facilitators as for participants alike the workshops were fascinating, as they relied heavily on the associative thought processes that were triggered by the material presented. The mutual sharing of personal experiences and memories introduced an element of spontaneity and unpredictability and led to truly surprising creative moments.

Many sound memories (in the format of mp3 files) and verbal descriptions from workshop participants have been collated. This opens up exciting opportunities to create soundscapes that can be further used as background for musical improvisations (both instrumental and vocal) and visual images.

Based on the outcome of the two workshops, there is the potential for participants to contribute their individual artistic components to a larger community-based sound installation.

— words taken from Rita Seethaler's acquittal report



TOP RIGHT: Flier for workshops  
BOTTOM RIGHT: Colour experiments  
PROJECT: *The Happy Sound DNA of Resilience*  
MURRINDINDI SHIRE

The mutual sharing of personal experiences and memories introduced an element of spontaneity and unpredictability and led to truly surprising creative moments.

**Rita Seethaler**  
Facilitator/Project Manager  
PROJECT: *The Happy Sound DNA of Resilience*  
MURRINDINDI SHIRE



Post by Brigit Heller  
PROJECT: *Post*  
MACEDON RANGES SHIRE

As artists we often are quite isolated. Working together on a project, figuring out all the different steps does create a bond and fosters friendships. Some of the artists involved have experienced personal tragedies recently and the involvement has supported them in being engaged and feeling part of a community.

The location of the artwork is rather remote, a community hall (almost) in the middle of nowhere. At first sight it might not make sense. I feel that those halls are in many instances the glue that holds a community together, often the only place where people can gather outside their own homes. In that respect the sculptures do celebrate the importance of community and the places that facilitate the coming together.

**Brigit Heller**  
Sculptor  
PROJECT: *Post*  
MACEDON RANGES SHIRE

To have the sign *Welcome to Labertouche* as the focal point on the Anniversary was beneficial as it showed all who attended that we are still moving forward and growing as a community together.

The social benefits were that several people, who had isolated themselves for the past 10 years and firefighters who were still having mental health issues 10 years on, had an opportunity to meet and come together. One of our Committee Members had personal experience of dealing with very emotional attendees and was in a position to reconnect with them and start them on the road to healing themselves.

We are now a month past this event and the additional cohesion between visitors has continued to grow.

**Lorraine Box**  
Treasurer, Labertouche & District Community Centre Inc.  
PROJECT: *Welcome to Labertouche*  
BAW BAW SHIRE



Welcome to Labertouche sign  
PROJECT: *Welcome to Labertouche*  
BAW BAW SHIRE



Community screening at St Andrews  
with filmmaker Andrew Garton  
PROJECT: *Forged from Fire—Post Production*  
NILLUMBIK SHIRE



*Forged from Fire* showcased the positive that can come from tragedy and remind us of the power of hope and healing that a little idea can sprout.

Not only did the tree project provide people opportunity to share their stories and tributes to loved ones but it reached out to those indirectly affected in ways unexpected, including me.

May this film and the tree be forever impacting and healing and bringing newness and hope.

audience member  
*Forged from Fire* screening  
PROJECT: *Forged From Fire—Post Production*  
NILLUMBIK SHIRE

What a beautiful project and wonderful uplifting film focusing on the good that can come from adversity.

audience member  
*Forged from Fire* screening  
PROJECT: *Forged From Fire*  
—*Post Production*  
NILLUMBIK SHIRE

I met a retired CFA member who had been stationed at the Kangaroo Ground look out. He saw the entire escarpment erupt in flames, from wind changes to explosions. He shared these stories after the film finding comfort in the company of so many others who found solace in *Forged from Fire*.

Andrew Garton  
Filmmaker  
*Forged from Fire* screening  
PROJECT: *Forged From Fire*  
—*Post Production*  
NILLUMBIK SHIRE

Ceramics, crochet and mosaic work,  
Kinglake  
PROJECT: *Decorations for the  
Community Tree and Garden*  
MURRINDINDI SHIRE



For some the anniversary and exhibition were too confronting, but these workshops and the time they were held enabled people to contribute without feeling the pressure of the February date.

**Julie van der Eynden**  
President, Kinglake Ranges Arts  
PROJECT: *Decorations for the Community Tree and Garden*  
MURRINDINDI SHIRE



Attaching a leaf  
PROJECT: *New Foliage*  
CITY OF WHITTLESEA

The 'tree of love' was woven by artists in the gallery. Audiences were enthralled to see artists creating at a time when we were all remembering destruction, so this was therapeutic itself, but attaching foliage created a changed image that towered over us, bearing messages of support.

Seeing these suspended allowed visitors, including those from metro areas, to feel connected to the writers' hopes and wishes.

**Mahony Keily**  
Arts Engagement Officer,  
City of Whittlesea  
PROJECT: *New Foliage*  
CITY OF WHITTLESEA



Tree with paper leaves and  
Paper leaves with messages  
PROJECT: *New Foliage*  
CITY OF WHITTLESEA





The take-up by local choirs; community and U3A, which have provided a natural home for both songs, has contributed to the healing process for survivors of natural disasters and started a wave of community building.

**Joanna White**

Composer

PROJECT: *The Dance of Life*

MURRINDINDI SHIRE

...a noticeable outpouring of tears, bottled up for 10 years by bushfire survivors.

response to performance of Joanna White's *Paradise Lost* and *Dance of Life*

RIGHT: Singer Raelene Ibester; Raelene Ibester, Composer Joanna White, Sound Engineer Craig Byrant; Notes on score for *The Dance of Life*  
PROJECT: *The Dance of Life*  
MURRINDINDI SHIRE

LEFT: Creating the Kingfishers  
PROJECT: *Kingfishers—Spirit Birds*  
CITY OF WHITTLESEA





Plasma cut detail  
PROJECT: *Scrap to Sculpture—Letting Go*  
WELLINGTON SHIRE

...after experiencing the 2009 bushfires, flash flooding in December 2019 and a month of searing temperatures in January 2019, it was pleasing to offer a project with some solidarity and time to 'turn off' for the weekend to replenish our community's resilience and capacity.

**Gayle South**  
Facilitator, **Ovens Landcare**  
PROJECT: *Introductory workshop in Native Botanical Illustrating*  
ALPINE SHIRE

Workshop group with leaf illustrations  
PROJECT: *Introductory Workshop in Native Botanical Illustrating*  
ALPINE SHIRE



## The children experienced felting techniques that used wool fleece and silk fibres in a dazzling array of colours.

The children had a practical experience of the therapeutic value of creativity which is intended to help bring joy to the children, in flood affected Queensland, who would receive such beautiful birds at the end of the project.

Teachers also recalled the therapeutic value of gifts they had received after the Black Saturday disaster and how every gesture of goodwill helped in recovery.

**Barbara Joyce**  
Art Therapist, Textile Artist  
PROJECT: *Messenger Birds*  
MURRINDINDI SHIRE



Felted birds  
PROJECT: *Messenger Birds*  
MURRINDINDI SHIRE

# Too Precious

VICCAG022\_1819

## CASE STUDY

**APPLICANT:** Tim Peel  
**PRIMARY ARTFORM:** Jewellery  
**LGA:** Yarra Ranges Shire  
**TOWNSHIP:** Healesville

*Modern Reliquary No. 2;  
for melted oil bottle (detail)  
by Tim Peel  
PROJECT: Too Precious  
YARRA RANGES SHIRE*



## Too Precious: Case Study

### Project Summary

During 2009 many lost precious things or came very close to losing everything.

Since that time, people who lived through the bushfires gathered things that have meaning, are precious, yet are not particularly valuable except for the memories that they contain. Memories are the one thing that cannot be destroyed by fire but the objects that evoke our memories can.

*Too Precious* explored the concept of objects 'too precious' to be left behind in case of another bushfire. The precious objects were chosen by five people who experienced loss as a result of the 2009 fires and had something too precious to lose.

Using his 30 plus years experience as an artist and goldsmith Tim Peel designed and handcrafted a reliquary from precious metals and gemstones for each of the five precious objects. The reliquaries were exhibited along with the 'too precious' objects they are designed to hold.

The exhibition of these objects included the telling of the story of the individual and the object as a way of encouraging all within the community to re-evaluate what is important.

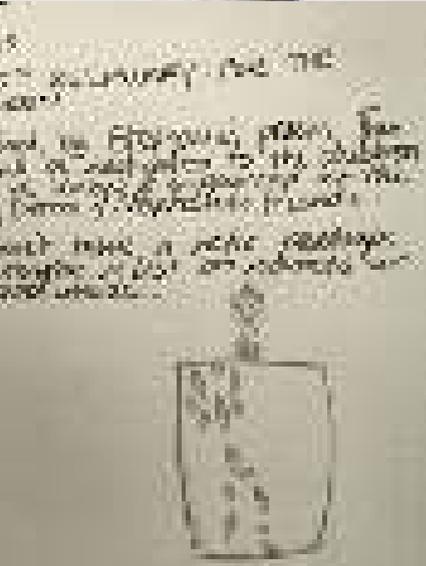
### Public Outcome

Perhaps the greatest impact of the *Too Precious* project is the social capital that was realised in the development stages. All of the participants shared stories so touching and engaging and with such generosity that an audience developed for this project even before anything was constructed let alone ready to exhibit. What was to be four participants quickly became five when the story of the project was aired on ABC News, prompting a response from someone who was a child at the time of the fires.

From this audience we learned that the impacts of these events go on quietly in the background of people's lives and that the community cherishes the opportunity to be able to talk freely of their individual experiences of that day and of the events that followed. We also learned from a journalist who interviewed survivors of the 1939 fires on the 70th anniversary that the impacts never leave, never lose their intensity. These are the formative stories that continue the growth of our communities as vibrant, positive places in which to live and thrive together.



Sketches for reliquaries by Tim Peel



At the conclusion of the exhibition the reliquaries were gifted to each participant so that their 'too precious' objects won't be forgotten and their true value appreciated for generations to come.

Not all that is precious has a monetary value. Some things are too precious to be forgotten. The value of memories and shared experience is often more precious than the object.

*Too Precious* brings a sharp focus on what is truly valuable/precious by building reliquaries for five treasured items from those affected by the events of 7 February 2009. The vessels are valuable, but the objects inside are even more so.

## Community Benefits

One of the key goals of *Too Precious* was to get the community to support each other again in the positive and uninhibited way that it did 10 years ago. What actually happened was that this community felt it had 'permission' to still be grieving over losses of friends, of family, of treasured objects and of innocence.

That they still had 'permission' to talk about the events and the impact it upon their individual lives. And permission to talk about the impact it still has in their lives and how it resonates through everyday life. One person likened living in a fire affected place as like living with an abusive partner; for three months of the year; you're battered and bruised by the prospect/threat of another catastrophic event and then the rains come, everything turns cool, lush and green and you forgive the abuse.

Through engagement with sponsors and tourists it was apparent that the broader Victorian community still remembers and yearns to still be able to help. The generosity given to this project was considerable, immediate and unquestioning.



Modern Reliquary No. 2; for melted oil bottle (in progress) by Tim Peel, *Too Precious* project, Healesville YARRA RANGES SHIRE



Sketches for reliquaries by Tim Peel

The message contained within the concept is very much about caring for the things that are truly important, to take the time to assess and evaluate, to care and nurture our selves and others in the face of trial.

## Artist Benefits

The *Too Precious* project became an opportunity for Tim to mentor two young aspiring metalsmiths.

In partnership with two of the participants of *Too Precious*, Tim has revived an earlier project concept addressing the issues of gender inequality, gender identity and toxic masculinity through the perspective of the young in our community. He and the two participants are currently developing this project idea with the intention of delivering the message in a similar way to *Too Precious*.

— words taken from Tim Peel's acquittal report



*Modern Reliquary No. 3; for family photo found in bible by Tim Peel*  
PROJECT: *Too Precious*  
YARRA RANGES SHIRE



*Modern Reliquary No. 1; for daughter's baby teeth by Tim Peel*  
PROJECT: *Too Precious*  
YARRA RANGES SHIRE



## The Projects



**PROJECT TITLE**

## Introductory Workshop in Native Botanical Illustrating

VICCAG014\_1819

Native botanical illustration workshop lead by skilled botanical, scientific and natural history artist, Marli Moir.

Since the 2009 bushfires some people have been less inclined to enjoy native flora in its natural state due to a range of reasons associated with the fires. The workshop provided people with a sense of knowing that our native bushland can again be a place of beauty. Thirteen participants took the opportunity to sketch and interact with Australian native bush plants and to appreciate their beauty, resilience and adaptations to living in harsh conditions including fire events.

**APPLICANT:** Ovens Landcare Network Inc.

**LGA:** Alpine Shire

**PRIMARY ARTFORM:** Visual arts: illustration

**TOWNSHIP:** Gapsted



**PROJECT TITLE**

## Mudgegonga's Black Saturday Recovery Mural

VICCAG019\_1819

Creation of a community mosaic mural to commemorate the ten year recovery and anniversary of the Black Saturday bushfires.

The mosaic mural is in a section of the memorial space within the Mudgegonga Hall precinct and coincided with the development of a small reflective garden by community volunteers. Local artist Kylie Ahne ran six mosaic workshops for nine local residents who completed the mosaic. These participants passed their mosaic knowledge on to other residents who are creating matching pavers for the area.

**APPLICANT:** Mudgegonga Hall Committee Inc.

**LGA:** Alpine Shire

**PRIMARY ARTFORM:** Craft: mosaic

**TOWNSHIP:** Mudgegonga



**PROJECT TITLE**

## Communication Through Music

VICCAG032\_1819

A four week program in North Eastern Victorian schools building resilience, communication, expression and social connections through developing song writing and group based music skills.

One of the themes of this creative song writing was rebuilding the community and rejoicing in new life after the devastation of the 2009 Black Saturday fires. The students were taught a song entitled *Rain* which Joseph wrote after his friend lost their home to the 2009 fires. The students were challenged to write their own song with a similar theme of resilience and rebuilding after adversity.

**APPLICANT:** Joseph Davis

**LGA:** Alpine Shire

**PRIMARY ARTFORM:** Music

**TOWNSHIP:** Myrtleford

**PROJECT TITLE**

## Welcome To Labertouche

VICCAG002\_1819

Creation of a *Welcome To Labertouche* sign erected at the Labertouche & District Community Centre which was built and has been managed by the Labertouche Community since the Black Saturday Fires.

The sign provides an identity for the community and visitors to the Centre. The sign symbolises the achievements of the community since Black Saturday and depicts indigenous local flora with the blue wren totem of the local Indigenous peoples, the Kurnai, many of whom live in the area.

**APPLICANT:** Labertouche & District Community Centre Inc.

**LGA:** Baw Baw Shire

**PRIMARY ARTFORM:** Visual arts: sculpture/sign

**TOWNSHIP:** Labertouche



**PROJECT TITLE**

## Learning about Black Saturday Post-traumatic Growth and Inclusion — A Real Life Example by Rhonda Abotomey

VICCAG027\_1819

Production of a hardcopy commemorative community education resource using creative mediums of poetry, imagery and prose to speak to the issue of inclusion and exclusion of disaster impacted people.

The resource shares the artistic creations of a bushfire bereaved person, a person who did not reside in a flame zone, and spotlights the need for inclusive, holistic attitudes to the question of "who is bushfire affected and where are they?" Eight copies of the book were gifted to libraries and organisations.

**APPLICANT:** Rhonda Abotomey

**LGA:** Baw Baw Shire

**PRIMARY ARTFORM:** Writing/Storytelling

**TOWNSHIP:** Warragul



**PROJECT TITLE**

## As Nature Teaches

VICCAG049\_1819

Six artists presented twelve workshops over two weekends, responding to the idea that the natural world recovers, perhaps slowly and carefully but sometimes in very beautiful ways. Workshop participants were given the opportunity to explore creative expression using nature as the inspiration for recovery.

The workshops drew upon the already strong and positive relationships that exist between the municipality and the volunteer NFP Arts Groups, professional artists and the broader communication channels of Council.

**APPLICANT:** Baw Baw Shire Council

**LGA:** Baw Baw Shire

**PRIMARY ARTFORM:** Visual arts: painting/illustration

**TOWNSHIP:** Warragul





PROJECT TITLE

## Fires Gippsland Abstract Works

VICCAG008\_1819

Creation and exhibition of five abstract paintings depicting fire and damage, based on the memories of the artist; of the sight of lost homes, fire damaged regions, the active fires, the artefacts and things left behind in fires.

The works were first exhibited in Wonthaggi to an audience of 40 people. The artist used the exhibition opening to encourage people to share their memories of the 2009 fires. The works are currently on tour with exhibitions planned at Narre Warren, Arts Access Victoria and Gasworks in Melbourne.

APPLICANT: Chelle Destefano

LGA: City of Casey

PRIMARY ARTFORM: Visual arts: painting

TOWNSHIP: Narre Warren, Wonthaggi



PROJECT TITLE

## The Redesdale Water Tank Mural

VICCAG018\_1819

Creation of a large panoramic mural on a concrete watertank representing the impacts of the 2009 bushfires on the Redesdale community.

Representatives from the CFA and DELWP both in Redesdale and beyond attended the unveiling event. For a large majority of the attendees, this was also their first exposure to first peoples culture and ceremonies, and many took the opportunity to participate in the smoking ceremony. The community spent the day laughing, sharing — and vying for photos in front of the mural.

APPLICANT: Redesdale and District Association (RaDA)

LGA: City of Greater Bendigo

PRIMARY ARTFORM: Visual arts: painting

TOWNSHIP: Redesdale



PROJECT TITLE

## Re-Generation

VICCAG016\_1819

A project of resilience in three parts:

- 1 Story gathering and sharing project that invites reflection on personal and individual resilience and what has re-generated within ourselves and our environment from the Black Saturday experience 10 years ago, some of these stories were filmed and projected onto trees at the community event;
- 2 Intergenerational story sharing, local Haven Primary School Students drew and painted their responses to the stories of their community. Curated into a small limited edition publication; and
- 3 *Re-Generation* Community Event that presented and captured community memory for future generations through film, story, a time capsule and community tree planting.

APPLICANT: Horsham Rural City Council

LGA: Rural City of Horsham

PRIMARY ARTFORM: Writing/storytelling, Film

TOWNSHIP: Haven

PROJECT TITLE

## Hand In Hand

VICCAG044\_1819

A series of singing workshops held in Traralgon over 4 weekends, culminating in a concert at Moe Town Hall.

The concert celebrated the courage, bravery and resilience of those who experienced Black Saturday in the Latrobe Valley. The workshops, led by Dr Jonathon Welch AM, included youth, men and women from the Latrobe Valley and surrounding regions. They came together to perform as individual choruses and joined as a massed chorus for the concert finale. The concert also included community members speaking about the effects of Black Saturday on their lives.

APPLICANT: Latrobe Valley Community Choir

LGA: City of Latrobe

PRIMARY ARTFORM: Music

TOWNSHIP: Traralgon, Moe



PROJECT TITLE

## Afterburn

VICCAG053\_1819

Interviews with artists and creatives affected by the 2009 bushfires to uncover the effect this massive event has had on their practice and their networks, both at the time and the years following.

Twelve interviews were held with twelve artists in the Gippsland region. Participants were from Latrobe Valley and Wellington Shire at the time of the fires. All interviews were transcribed to text and will be publicly accessible for 12 months, via the ARC Yinnar artist collective website.

APPLICANT: Mark Themann

LGA: City of Latrobe

PRIMARY ARTFORM: Writing/Storytelling

TOWNSHIP: Yinnar South



PROJECT TITLE

## Carpe Diem

VICCAG034\_1819

Written by playwright, Megan Rigoni, *Carpe Diem* is a live theatre performance that addresses suicide prevention in rural communities. *Carpe Diem* is a contemporary portrayal of every day Australian males dealing with issues of health, grief, loss and depression. It stresses the importance of professional care in times of crises and the importance of mateship and looking out for each other.

After the performance the actors conducted a Q&A to encourage the audience to share their thoughts, ideas and responses to the themes presented in the play.

APPLICANT: The Lions Club of Kyneton Incorporated

LGA: Macedon Ranges Shire

PRIMARY ARTFORM: Drama

TOWNSHIP: Kyneton





**PROJECT TITLE**

## Post

VICCAG050\_1819

Five sculptors each used a post as a starting point and created a work relating to the post box, the first ‘marker’ of home, and exploring the concept of post (after) the fires. The works are shared with the community as a permanent installation at the Baynton Hall.

The artists all reside in different shires: Macedon Ranges, Mitchell Shire and City of Greater Bendigo, but each have experienced approaching fire, had to leave their home and know the uncertainty of outcomes with bushfires.

**APPLICANT:** Brigit Heller  
**PRIMARY ARTFORM:** Visual arts: sculpture

**LGA:** Macedon Ranges Shire  
**TOWNSHIP:** Baynton, Lancefield



**PROJECT TITLE**

## In Decem Annos: *Ten Years On*

VICCAG042\_1819

A permanent mural by artist Ness Flett exploring ideas of recovery, growth and rejuvenation following the events of the 2009 bushfires in the area.

The artist developed the concept with the Clonbinane Community Action Group (CCAG). The location of the mural is two water tanks connected to the Clonbinane Community Hall, both of which had a full mural treatment depicting a smoky background with a subtle illustration of fire affected fencing all the way around. The foreground shows a native plant, the Australian Milkweed and the local Monarch butterfly in three stages of metamorphosis — the caterpillar, chrysalis and final form adult butterfly.

**APPLICANT:** Mitchell Shire Council  
**PRIMARY ARTFORM:** Visual arts: painting/illustration

**LGA:** Mitchell Shire  
**TOWNSHIP:** Kilmore



**PROJECT TITLE**

## Out of the Flames Into the Light

VICCAG052\_1819

Printmaking project culminating in an edition of etchings and an edition of Artist-made books. The printmaking process aimed to empower and introduce art related skills to individuals who had been directly affected by the 2009 bushfires in the Barfold/Redesdale region. The ideas for images and text came from conversations with the participants.

Each of the participants received a commemorative portfolio of etchings — an exchange whereby all receive one of each others artworks. Four books have been made which contain the 8 etchings and 7 stories — these books are considered rare art books and will be lodged in key public libraries for future reference.

**APPLICANT:** Kareen Anchen  
**PRIMARY ARTFORM:** Visual arts: printmaking

**LGA:** Mount Alexander Shire  
**TOWNSHIP:** Mia Mia

**PROJECT TITLE**

## Life of a Leaf: Embracing the Fragile Nature of Life

VICCAG009\_1819

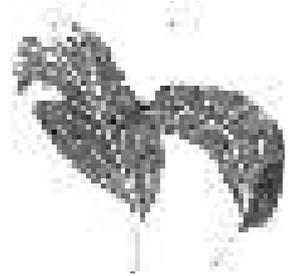
A collaborative exhibition of works launched in Marysville, of individual reflections on Black Saturday at its tenth anniversary using the theme of the leaf, a universal metaphor for so much connected with life and loss.

A set of four *Life of a Leaf* images was released as a postcard series.

The launch event comprised a program of original fire-inspired musical compositions. Presenters wore designs/colours that suggested a leaf. The closing ceremony reprised the same program, this time showing a deeper development and included readings of fire-sparked poetry.

**APPLICANT:** Anna Baker  
**PRIMARY ARTFORM:** Visual arts: painting/illustration

**LGA:** Murrindindi Shire  
**TOWNSHIP:** Marysville



**PROJECT TITLE**

## Happy Birthday Teacups —70 Years of Tea and Sympathy at the CWA

VICCAG013\_1819

The Country Women’s Association of Victoria’s Alexandra (Redgate) branch preserves 11 cups and saucers from an original 1949 china tea service. The CWA celebrated the teacups’ 70th birthday in 2019 with an animated postcard. The *Happy Birthday Teacups* postcard features a short film of the teacups and saucers in a choreographed “ballet”. The film can be viewed by activating a free downloadable augmented reality app.

**APPLICANT:** Country Women’s Association of Victoria Inc.  
Redgate Branch

**LGA:** Murrindindi Shire  
**TOWNSHIP:** Alexandra

**PRIMARY ARTFORM:** Film: augmented reality



**PROJECT TITLE**

## The Happy Sound DNA of Resilience

VICCAG031\_1819

Two part workshop series where participants learned about and experienced the interrelationship between sound/music/brain and wellbeing. Based on concepts of music therapy, especially the concept of ‘sound identity’, participants researched positive and uplifting memories of sounds and music of their own life and expressed these by experimenting with sound/music and other multi-media art forms such as visual arts and story telling.

Some time after the workshops several participants reported that the workshop experience had directly benefited them in their work-related activities — especially, the understanding of the role of uplifting sound/music memories in stress release (individually or group setting) and mental well-being.

**APPLICANT:** Triangle Community Steelbands Inc.  
**PRIMARY ARTFORM:** Music

**LGA:** Murrindindi Shire  
**TOWNSHIP:** Taggerty





**PROJECT TITLE**

## Black Saturday 10 Year Anniversary Sterling Silver Ring Workshop

VICCAG041\_1819

Workshops run by jeweller Rachel Grose where people learned to craft a personalised sterling silver ring band. The rings were to commemorate the ten year anniversary of the Black Saturday bushfires and each ring was individually stamped or textured to reflect each person's personal experience of the bushfires.

Four workshops were held at the Buxton Memorial Hall with 42 attendees. Rings were stamped with mottos, initials, textures that reflected individuals memories, losses and experiences. Each individual left the workshops with an enduring, precious and tactile keepsake.

**APPLICANT:** Rachel Grose  
**PRIMARY ARTFORM:** Jewellery

**LGA:** Murrindindi Shire  
**TOWNSHIP:** Buxton



**PROJECT TITLE**

## The Dance of Life

VICCAG045\_1819

Musical project comprising two original songs; one reflective; *Paradise Lost* written in 2009 as a response to the fires and one empowering; *The Dance of Life* written in 2019 to commemorate the 10 years since the fires.

Both pieces were performed at the *Life of a Leaf* exhibition at Marysville.

*Paradise Lost* was accepted by the Port Phillip U3A Choir for inclusion in its repertoire. The song was also sung by Jonathon Welch's choir at a commemorative event in Alexandra.

**APPLICANT:** Joanna White  
**PRIMARY ARTFORM:** Music

**LGA:** Murrindindi Shire  
**TOWNSHIP:** Marysville



**PROJECT TITLE**

## Decorations for the Community Tree and Garden

VICCAG048\_1819

Decorating the evolving installation of the community *Tree for all Seasons* with creatures made of clay, crocheted and knitted flowers and mosaic pavers to go in the surrounding garden.

This project was a continuation of *Dressing the Tree* a project funded by the Victorian State government as a response to the 10 year anniversary. As the community response to the initial project was overwhelming, these workshops were run so more people could participate and dress the tree for the new season.

**APPLICANT:** Kinglake Ranges Arts  
**PRIMARY ARTFORM:** Craft: ceramic, textiles, mosaic

**LGA:** Murrindindi Shire  
**TOWNSHIP:** Kinglake

**PROJECT TITLE**

## Messenger Birds

VICCAG056\_1819

A flock of felted messenger birds containing written messages, made and written by local school children and sent as a gift to children in the flood affected areas of Queensland.

The 102 children who participated in the project were from three schools in areas that had been impacted by Black Saturday and included Strathewen Primary School, Middle Kinglake Primary School and Kinglake West Primary School.

**APPLICANT:** Barbara Joyce  
**PRIMARY ARTFORM:** Craft: textiles

**LGA:** Murrindindi Shire  
**TOWNSHIP:** Kinglake West



**PROJECT TITLE**

## Forged from Fire — Post Production

VICCAG005\_1819

Colour grading and sound mixing for *Forged from Fire*; a 60-minute documentary that tells the story of how an Australian and international community of blacksmiths, welders, artists, and volunteers responded to the devastating Black Saturday bushfires by creating *The Blacksmiths' Tree*.

This was the final post-production work needed to complete this film which has been 10 years in the making. *Forged from Fire*, since its completion, has been seen by over 700 people across the 2009 fire-affected areas of Victoria.

**APPLICANT:** Andrew Garton  
**PRIMARY ARTFORM:** Film

**LGA:** Nillumbik Shire  
**TOWNSHIP:** Hurstbridge



FORGED FROM FIRE

**PROJECT TITLE**

## After The Fires

VICCAG047\_1819

Composition, recording and performance of a 'sister' piece for *Invention In Time's After The Fires*. *After The Fires* was composed in the months after Black Saturday and the new composition is a reflection of where we are, both individually and as a community ten years on from the fires. The new piece is a 6.5 minute work for marimba and vibraphone called *Time's Past*.

One of the performances of these pieces was in conjunction with *Butterfly Studio's* release of their *Memoir* as well as a viewing of Andrew Garton's film *Forged From Fire* at a commemoration event in Christmas Hills. The wider community will be able to access a free CD which comprises both tracks.

**APPLICANT:** Kate Adam  
**PRIMARY ARTFORM:** Music

**LGA:** Nillumbik Shire  
**TOWNSHIP:** Christmas Hills





**PROJECT TITLE**

## A Celebration of Creativity 10 Years On

VICCAG051\_1819

A presentation of three new creations, all of which reflect the experience of local communities impacted by the 2009 bushfires.

1. Performance of *Invention in Time's* new musical composition responding to the 10th anniversary
2. Screening of Andrew Garton's film *Forged from Fire* — the story of the *Blacksmiths' Tree*
3. Official public launch of *The Butterfly Effect, Memoir of an Art Studio* with a free copy of the book for each attendee.

**APPLICANT:** Butterfly Community Art Studio Inc  
**PRIMARY ARTFORM:** Writing/ Storytelling

**LGA:** Nillumbik Shire  
**TOWNSHIP:** Christmas Hills



**PROJECT TITLE**

## Gateway from Bushfire

VICCAG054\_1819

Design and construction of a public sculpture to acknowledge the role the township of Hurstbridge played in the support and recovery of fire affected communities in the north, and to act as a welcome and gateway into Hurstbridge for those communities.

The sculpture is large metal ring, symbolically representing the uniting of people connecting in a time of need. A delicate metal Hardenbergia vine rises from remnant pieces from the fires and entwines the ring, symbolic of beautiful growth coming from the destruction.

**APPLICANT:** Hurstbridge Traders Association Inc.  
**PRIMARY ARTFORM:** Visual arts: sculpture

**LGA:** Nillumbik Shire  
**TOWNSHIP:** Hurstbridge



**PROJECT TITLE**

## Sew...Together We Survived

VICCAG026\_1819

A short film that captures the spirit of a group of women who banded together after the 2009 fires to create a sewing group, and highlights the benefit coming together as a group has on their mental and physical well being.

The group these women formulated initially, proved to be sustainable over time and the documentary demonstrates that the modelling for post traumatic event planning may indeed not look to overly complex solutions.

**APPLICANT:** Mirboo North ArtSpace Inc.  
**PRIMARY ARTFORM:** Film

**LGA:** South Gippsland Shire  
**TOWNSHIP:** Mirboo North

**PROJECT TITLE**

## Scrap to Sculpture — Letting Go

VICCAG040\_1819

This project encouraged people to let go of their scrap metal scavenged from the 2009 fires. From these pieces, the artist has created a sculpture commemorating the terrible losses and symbolising renewal a decade on from Black Saturday. The sculpture was created at the Traralgon South Men's Shed and erected in Callignee.

This project successfully engaged the local communities of Callignee, Traralgon South and Koornalla in a process that enabled them to let go of relics they had saved from the ashes in a way that did those relics and their memories honour.

**APPLICANT:** Jo Caminiti  
**PRIMARY ARTFORM:** Visual arts: sculpture

**LGA:** Wellington Shire  
**TOWNSHIP:** Traralgon South, Callignee



**PROJECT TITLE**

## Warm Feet, Dry Land

VICCAG003\_1819

A community choir performance of a song recognising author Meme McDonald who was an important part of creative recovery in the City of Whittlesea 10 years ago and who has since passed away.

Her words were brought to life by Sue Johnson in *Warm Feet, Dry Land*. Community members were invited to join in learning the song and performed it to close one of the anniversary events in the City of Whittlesea.

**APPLICANT:** Kerry Clarke - Whittlesea Township Choir Leader  
**PRIMARY ARTFORM:** Music  
**LGA:** City of Whittlesea  
**TOWNSHIP:** South Morang



**PROJECT TITLE**

## Kingfishers — Spirit Birds

VICCAG007\_1819

An open invitation for local people to gather in the community garden and wind soft wire around wooden templates to make small bird sculptures, based on the kingfisher. The Kingfisher Spirit birds were placed on display in the reflective/commemorative part of the Whittlesea community garden and were part of the February 7th memorial event in Whittlesea and have remained on permanent display to be enjoyed by regular visitors.

The theme enabled reflection and connection amongst the participants and with the audience without need for speaking. The background story helped with healing and providing a safe supportive environment for creation of the kingfisher works.

**APPLICANT:** Lee McGill  
**PRIMARY ARTFORM:** Visual arts: sculpture

**LGA:** City of Whittlesea  
**TOWNSHIP:** Whittlesea/South Morang





**PROJECT TITLE**

## New Foliage

VICCAG021\_1819

Hand made paper leaves embedded with sunflower seeds were made in community workshops, led by local artists. The paper leaves were distributed to community centres throughout the municipality so local people could write messages/ wishes for their future in the lead-in to the anniversary.

People could take their leaves home and plant them or leave them to ‘dress’ a tree sculpture within a community ceremony to acknowledge journeys taken in the past 10 years. The tree and its fresh foliage, was the centrepiece of an exhibition of art made in the community since 2009, creating a reflective space for community members during February.

**APPLICANT:** City of Whittlesea Council  
**PRIMARY ARTFORM:** Craft: paper making

**LGA:** City of Whittlesea  
**TOWNSHIP:** South Morang



**PROJECT TITLE**

## Forging Ahead

VICCAG029\_1819

Screening of the film *Forged From Fire* as part of a community gathering within an exhibition of art created since 2009 by fire affected artists.

The event attracted around 100 people and included a performance of the song, *Steel of People*, written about the *Blacksmiths’ Tree* and arranged by local artist Kerry Clarke, sung by 30 people from the community. A Q&A with the filmmaker and designer followed the screening.

**APPLICANT:** City of Whittlesea Council  
**PRIMARY ARTFORM:** Film

**LGA:** City of Whittlesea  
**TOWNSHIP:** South Morang



**PROJECT TITLE**

## 10yr Anniversary Black Saturday Memorial Leaves

VICCAG001\_1819

Making of a forged steel gum tree branch to go on permanent display in Healesville as a commemoration of the 10 years since the 2009 fires.

The steel leaves are a special piece that symbolise growth. Having a blacksmith involved that worked on the *Blacksmiths’ Tree* was also significant. The feedback from the community that attended the commemorative event, where the leaves were unveiled, was very positive and it was well received. Most people wanted to actually touch the leaves and pay their respects.

**APPLICANT:** Stacey Kinsmore  
**PRIMARY ARTFORM:** Visual arts: sculpture

**LGA:** Yarra Ranges Shire  
**TOWNSHIP:** Healesville

**PROJECT TITLE**

## Touched By Fire — Ten Years On

VICCAG020\_1819

A film documentary of the 10 year journey beyond the 2009 fires of residents directly impacted by the fires from Callignee, Kinglake and Break O Day. Each participant was featured in *Touched By Fire* (2009-2012) which captured personal stories from residents, emergency services, media and the former Premier John Brumby.

The new film blends new and previous footage to reveal the residents 10 year journey. The stories are archived at the Yarra Ranges Regional Museum in Lilydale.

**APPLICANT:** Matthew Cairns  
**PRIMARY ARTFORM:** Film

**LGA:** Yarra Ranges Shire  
**TOWNSHIP:** Lilydale, Callignee, Kinglake, Break O’ Day



**PROJECT TITLE**

## Too Precious

VICCAG022\_1819

Creation of jewelled reliquaries to house objects ‘Too Precious’ to be left behind in case of another bushfire. The precious objects were chosen by five people who experienced loss as a result of the 2009 fires and had something too precious to lose.

This project resulted in an exhibition of five high value precious metal and gemstone objects that translate the stories of the five participants during and after the Black Saturday fires.

**APPLICANT:** Tim Peel  
**PRIMARY ARTFORM:** Jewellery

**LGA:** Yarra Ranges Shire  
**TOWNSHIP:** Healesville



**PROJECT TITLE**

## Memorial Leaves

VICCAG033\_1819

A gift of a leaf made by a blacksmith to the volunteers that have assisted for the last 10 years in organising and assisting at an annual Black Saturday memorial event.

The leaves represent the regrowth of the bush and gives recognition to volunteers who have worked over the 10 years on the *Black Saturday Remembrance Cruise*. It also benefited the volunteers to be part of a wider project, connecting to the *Blacksmiths’ Tree*.

**APPLICANT:** Stacey Kinsmore  
**PRIMARY ARTFORM:** Visual arts: sculpture

**LGA:** Yarra Ranges Shire  
**TOWNSHIP:** Healesville





**PROJECT TITLE**

## Spectres of Place — Black Saturday Bushfires

VICCAG038\_1819

A free workshop for community members affected by the 2009 bushfires, to remember, share and create, reflecting on experiences of participants and place. The workshop enhanced wellbeing of participants through the practice of deep listening, walking in and responding to place, shared reflections in a circle setting, and a series of accessible artistic prompts.

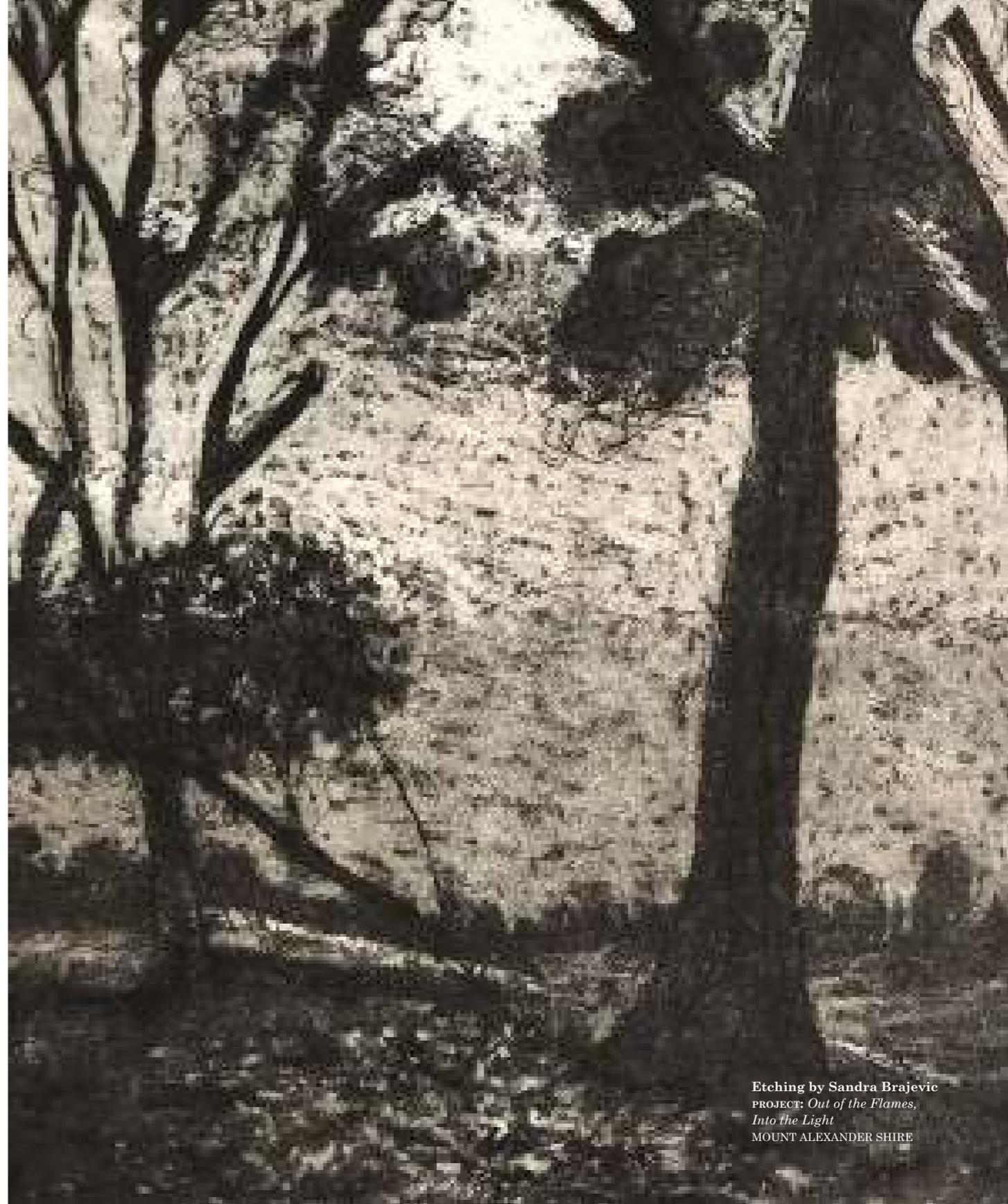
By employing and discussing Aboriginal ways of deep listening, we increased cross-cultural understanding and shared new tools for participants to use in their own day to day lives for increased wellbeing.

**APPLICANT:** Justine Walsh  
**PRIMARY ARTFORM:** Writing/Storytelling

**LGA:** Yarra Ranges Shire  
**TOWNSHIP:** Steels Creek



Exhibition, Marysville  
PROJECT: *Life of a Leaf*  
MURRINDINDI SHIRE



Etching by Sandra Brajevic  
PROJECT: *Out of the Flames,  
Into the Light*  
MOUNT ALEXANDER SHIRE

Etching by Ruth Booker  
PROJECT: *Out of the Flames,  
Into the Light*  
MOUNT ALEXANDER SHIRE





