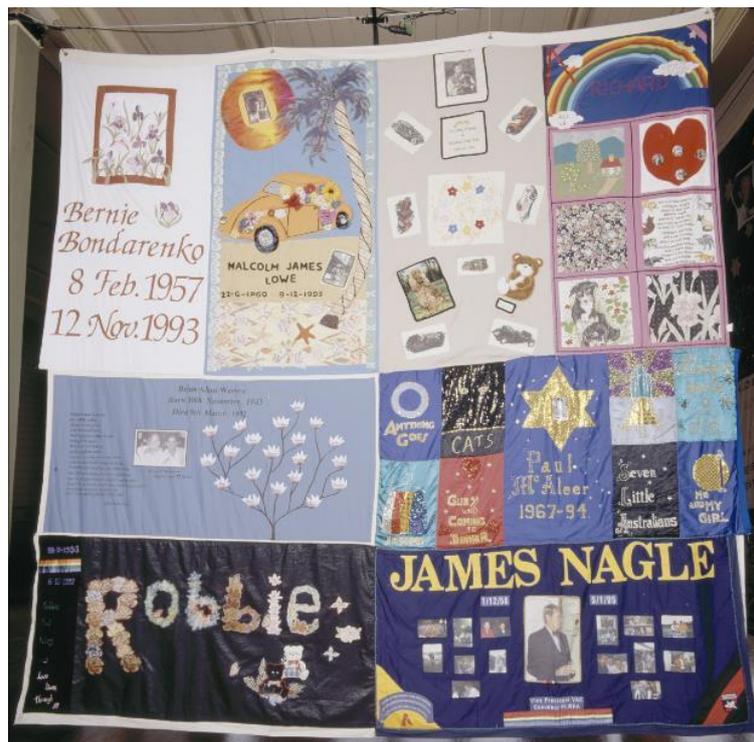


# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

**Name:** Melbourne AIDS Memorial Quilt  
**Address:** Housed at 31-51 Commercial Road, South Yarra  
**Local Government Authority:** Stonnington City  
**Provisional VHR No.** PROV VHR H2418



Melbourne AIDS Memorial Quilt, February 2022  
A block of eight quilts (Block 86). Image: Thorne Harbour Health

## Executive Director recommendation

Under Part 3, Division 3 of the *Heritage Act 2017* ('the Act') I recommend to the Heritage Council of Victoria that the Melbourne AIDS Memorial Quilt, housed at 31-51 Commercial Road, South Yarra, should be included in the Victorian Heritage Register (VHR) in the category of registered object.

**STEVEN AVERY**  
Executive Director, Heritage Victoria  
DATE OF RECOMMENDATION: 16 March 2022



# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## Executive Director recommendation to the Heritage Council of Victoria

The Executive Director, Heritage Victoria ('Executive Director'), recommends that the Heritage Council include the Melbourne AIDS Memorial Quilt, housed at 31-51 Commercial Road, South Yarra, in the VHR in accordance with section 49 of the Act by determining:

- That the Melbourne AIDS Memorial Quilt is of State-level cultural heritage significance and should be included in the VHR in the category of registered object in accordance with section 49(1)(a) of the Act.
- That the proposed categories of works or activities which may be carried out in relation to the Melbourne AIDS Memorial Quilt for which a permit under the Act is not required will not harm the cultural heritage significance of the object under section 49 (3) of the Act.

### Object Inspection Statement 2021-22

Coronavirus restrictions have impacted on the capacity Heritage Victoria assessors to undertake site and object viewing inspections. In this instance, however, the assessor undertook a visit and inspected the quilt on 21 February 2022.



# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## The process from here

### 1. The Heritage Council publishes the Executive Director's recommendation (section 41).

The Heritage Council will publish the Executive Director's recommendation on its website for a period of 60 days.

### 2. Making a submission to the Heritage Council (sections 44 and 45)

Within the 60 day publication period, any person or body with a real and substantial interest in the place or object can make a submission to the Heritage Council. This submission can support the recommendation, or object to the recommendation and a hearing can be requested in relation to the submission. Information about making a submission and submission forms are available on the Heritage Council of Victoria's website:

<https://heritagecouncil.vic.gov.au/registrations-reviews/executive-director-recommendations/>

### 3. Heritage Council determination (sections 46 and 49)

The Heritage Council is an independent statutory body. It is responsible for making the final determination to include or not include the place or object in the VHR, or amend a place or object already in the VHR.

If no submissions are received the Heritage Council must make a determination within 40 days of the publication closing date.

If submissions are received, the Heritage Council may decide to hold a hearing in relation to the submission. If a hearing does take place, the Heritage Council must make a determination within 90 days after the completion of the hearing.

### 4. Obligations of owners of places and objects (sections 42 and 43)

The owner of a place or object which is the subject of a recommendation to the Heritage Council has certain obligations under the *Heritage Act 2017*. These relate to advising the Executive Director in writing of any works or activities that are being carried out, proposed or planned for the place or object.

The owner also has an obligation to provide a copy of this statement of recommendation to any potential purchasers of the place or object before entering into a contract.

### 5. Further information

The relevant sections of the Act are provided at Appendix 1.

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## Description

The following is a description of the Melbourne AIDS Memorial Quilt at the time of the site inspection by Heritage Victoria in February 2022.

The Melbourne AIDS Memorial Quilt held at 31-51 Commercial Road, South Yarra, consists of 209 quilt panels sewn onto 27 square fabric backing blocks, typically in groups of eight. Each quilt panel measures 3 feet (0.91 m) by 6 feet (1.8 m) and is handmade and individual in its design. The blocks are made from heavy cream cotton with heavy metal eyelets inserted for hanging. The quilt panels are made from a large variety of materials including denim, silk, satin, cotton, metal, clothing, clear plastic, fabric paint, ink, teddy bears, gumnuts, sequins, feathers, shoes and metal badges.



A block from the Melbourne AIDS Memorial Quilt  
(Block 121, Quilt Panel 121004)  
February 2022 Source: Thorne Harbour Health



Quilt panel for Vaughan Neale  
(Block 61, Quilt Panel 61006)  
February 2022 Source: Thorne Harbour Health

## Definitions and numbering

### Quilts

In the textiles making world, the word 'quilt' has two meanings:

- 1) From a traditional technical perspective, a 'quilt' demonstrates a specific process of 'quilting' where stitches pass through three layers – a decorative top layer, a padded middle layer, and a solid bottom piece – to create a three-dimensional padded surface.
- 2) For the layperson, the term 'quilt' encompasses textiles created using diverse sewing techniques including patchwork, embroidery and applique, and are evocative of traditional quilts.



# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

The Melbourne AIDS Memorial Quilt is technically a 'coverlet' made by sewing decorative materials onto a backing panel. There are many historically significant 'quilts' which are also coverlets, including the Australian Changi Quilt embroidered by women internees in 1942 (Australian War Memorial, REL/14235). In this report, the Executive Director will use the term 'quilt' to refer to the Melbourne AIDS Memorial Quilt. This to acknowledge the use of 'quilt' in the international AIDS Memorial Quilt movement from 1985.

## AIDS memorial quilt terms

In this report, the Executive Director will use the following terms:

The quilt: The Melbourne AIDS Memorial Quilt in its entirety

Block: A square of backing fabric measuring approximately 12ft x12ft with 4-8 quilt panels sewn onto it.

Quilt panel: An individual 3ft x 6ft quilt made in memory of a person or group.

## Block numbers

The Melbourne AIDS Memorial Quilt consists of 27 blocks with the following block numbers: 18, 19, 20, 21, 22, 39, 40, 51, 52, 61, 62, 63, 64, 65, 75, 76, 77, 86, 87, 88, 103, 106, 107, 108, 121, BV02 and BV03. This numbering system for blocks dates from the 1980s when a number was assigned to all blocks in Australia. The numbers which appear to be 'missing' (for example 1-17 and 23-38) were assigned to blocks from states other than Victoria. This numbering system is part of the history of AIDS Memorial Quilts in Australia. Some documentation of AIDS Memorial Quilts in Australia with their numbers can be found here: <http://www.josken.net/hiv aids5.htm>

## History

### The Melbourne AIDS Memorial Quilt

The Melbourne AIDS Memorial Quilt is historically significant as one of the most important objects associated with the AIDS Crisis in Victoria. It is comprised of 209 quilt panels sewn onto 27 square fabric blocks, typically in groups of eight. Each quilt panel represents a person or group of people who died from AIDS-related conditions and had an association with Victoria.

Most of the quilt panels date from the late 1980s and early 1990s, prior to effective treatments which saw the number of AIDS-related deaths decline. The Quilt foregrounds the human dimensions and personal impact of the AIDS epidemic. It is an important example of community and activist art by families and volunteers to publicly express their loss and memorialise their loved ones. Across Australia since the late 1980s, it is estimated that approximately 900 AIDS memorial quilt panels have been produced. Some are held in museums, while others remain in community organisations. There are around 97 blocks held by the Museum of Applied Arts and Sciences (formerly the Powerhouse Museum) in Sydney, each containing around eight panels, primarily commemorating people from New South Wales. The Melbourne AIDS Memorial Quilt is held by Thorne Harbour Health Melbourne (formerly the Victorian AIDS Council). There are also some quilt panels in Adelaide held by the South Australia Mobilisation + Empowerment for Sexual Health (SAMESH).

### The HIV/AIDS Epidemic

The first Australian death from AIDS was recorded in Melbourne in 1983. This followed the official reporting of a new disease in the USA in 1981 and its official naming in 1982 as 'AIDS' (Acquired Immune Deficiency Syndrome). Between 1983 and 1985, HIV (Human Immunodeficiency Virus) spread rapidly in some Australian communities, initially largely gay and bisexual men, and men who have sex with men (MSM), in inner urban Melbourne and Sydney. Other communities at risk were blood transfusion recipients, IV drug users and sex workers. From 1983,



# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

as HIV and AIDS were increasingly diagnosed in Victorian communities, the Fairfield Hospital (VHR H1878) became the centre for AIDS treatment for all Victorians.

## **Making the ‘Melbourne Chapter’ Quilt at Fairfield**

The Melbourne AIDS Memorial Quilt is part of an international tradition which began in San Francisco in 1985. The first AIDS Quilt was displayed in Washington in 1987. The World Health Organisation (WHO) provided seed grants for similar projects across the world. Internationally, quilt panels were made by family or loved ones (mainly mothers) and were unique to the memorialised person. Some panels included names, dates, photos and personal messages. Others featured badges, clothing, teddy bears, sequins and exotic personal items. All quilt panels were 3 feet (0.91 m) by 6 feet (1.8 m), the standard size of a grave, symbolising equality of death and grief.

In September 1988, the AIDS Memorial Quilt tradition started in Australia. The Fairfield Hospital was the coordination point for the ‘Melbourne Chapter’, with volunteers providing sewing instructions and accepting quilt panels from all regions of Victoria. Quilt projects were locally based, typically being coordinated from a city hospital or community centre where people understood the grief and stigma associated with an AIDS death. The first display of quilt panels from the Melbourne AIDS Memorial Quilt happened in Sydney on 1 December 1988 (World AIDS Day) as part of the Australian AIDS Memorial Quilt then comprising 35 quilt panels from different states.

From the 1990s, each Australian state quilt has been displayed on World AIDS Day in its capital city so that family and community can attend the associated unfolding ceremonies at candlelight vigils. Some of these early AIDS candlelight vigils in Melbourne occurred at the Royal Exhibition Buildings (VHR H1501). There would be a march from the City Square by crowds holding candles and banners seeking more action on HIV/AIDS and acceptance of people living with them. At the Royal Exhibition Buildings, large pre-folded quilt blocks were ritually unfolded. This was accompanied by music and notable public figures gave speeches afterwards. When Fairfield Hospital closed in 1996, the Melbourne AIDS Quilt and its coordination was moved to the office of the Victorian AIDS Council (VAC) in Claremont Street, South Yarra. It was subsequently located at the Positive Living Centre (PLC) where it remains in 2022.

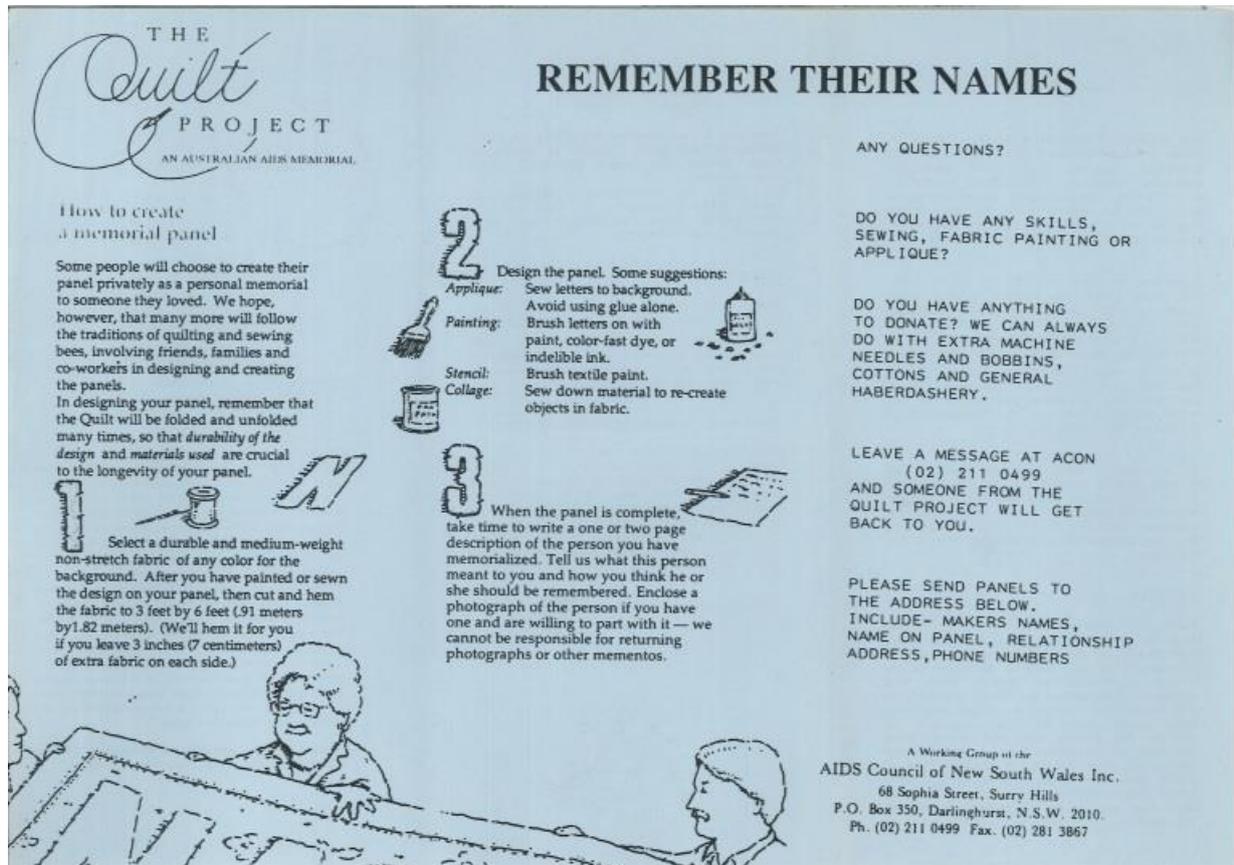
## **Quilts as Community Art**

The first AIDS Memorial Quilts in the US drew on a centuries-old western tradition of quilting, typically a woman’s art form. Quilts are highly symbolic objects and have historically often been made to celebrate or memorialise a family or community member or important event. They are traditionally passed through generations and demonstrate a sense of family connection, love, identity and loyalty. The AIDS quilt movement deliberately sought to tap into (and perhaps subvert) sentiments of nostalgia, reminiscent of sewing circles, community belonging and the feminine arts. AIDS memorial quilts have a uniformity of structure (equal panel sizes) and allow for a huge range of visual diversity and artistic expression. They have an affective quality which captures the character and individuality of the person who has died.

## **Commemoration and Education**

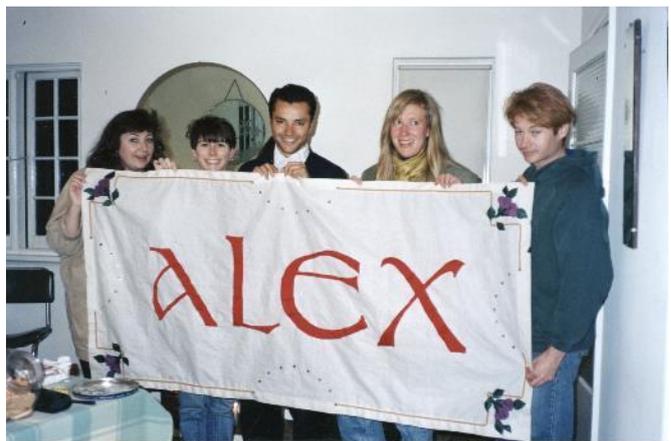
While the Melbourne AIDS Memorial Quilt began as a commemorative endeavour, it has become one of Victoria’s most valuable resources for promoting a compassionate and educational dialogue about HIV/AIDS within diverse communities. Its non-threatening nature and artistic and creative approach enables accessibility to the content and allows people from all walks of life to learn about the AIDS epidemic from its human side. The Melbourne AIDS Memorial Quilt is displayed annually at the Positive Living Centre and other sites that form part a memorial service on World AIDS Day on 1 December.

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria



Instructions to make an AIDS Memorial Quilt Panel (Sydney 1988)

Source: Australian Queer Archives: <https://acityrespondstocrisis.com/2018/12/13/candlelight-vigils-the-aids-memorial-quilt/>  
[Accessed: 28 October 2021]



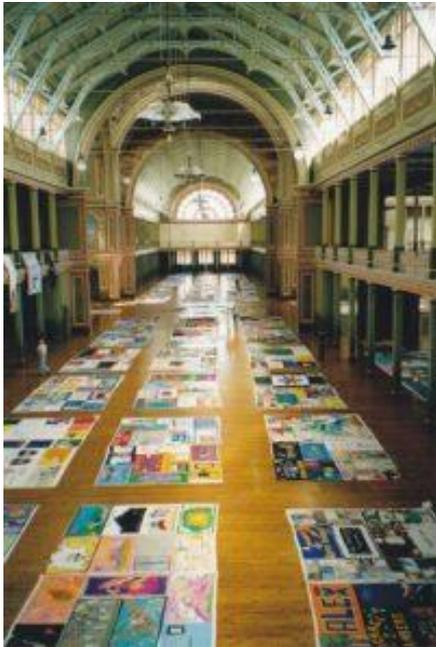
Friends making a quilt panel for Alex Humphrey who died in June 1993.

This quilt panel is part of the Melbourne AIDS Memorial Quilt (Block 40, Quilt Panel 40006)

'A final flourish was the addition of small bells. I remember hearing them gently ring when his quilt was first unfolded.'

Source: David Helms

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria



Australian AIDS Memorial Quilt Project on Display in the Exhibition Building, Melbourne.

Source: <https://humanist-world.net/2020/11/30/see-it-and-understand/> [Accessed 28 October 2021]



AIDS Memorial Candlelight Vigil and AIDS Quilt Display, Poster, 2001

Source: Museums Victoria



Some quilt panels represent an unnamed person or group of people through the use of symbols.

The LHS quilt panel shows a symbol representing male bisexuality/MSM 'For the hidden'. (Block 20, Quilt Panel 20008)

The RHS is a map of Africa memorialising women in Africa. (Block 18, Quilt Panel 180006)

Source: Thorne Harbour Health

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## Selected bibliography

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Victoria and Albert Museum, 'An Introduction to Quilting and Patchwork', <https://www.vam.ac.uk/articles/an-introduction-to-quilting-and-patchwork> [Accessed 28 February 2022]

## Further information

<b>Relevant Authority</b>	NA
<b>Heritage Overlay</b>	NA
<b>Other Overlays</b>	NA
<b>Other Listings</b>	NA
<b>Other Names</b>	AIDS Quilt Victorian AIDS Quilt
<b>Date of construction</b>	1980s onwards
<b>Designers and makers</b>	Hundreds of community members



# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## Traditional Owner Information

The Melbourne AIDS Memorial Quilt is housed on the traditional land of the Bunurong people. Under the *Aboriginal Heritage Act 2006*, the Registered Aboriginal Party for this land is the Bunurong Land Council Aboriginal Corporation.

## Victorian Aboriginal Heritage Register

The Melbourne AIDS Memorial Quilt is not included in the Victorian Aboriginal Heritage Register.

## Integrity

The integrity of the Melbourne AIDS Memorial Quilt is excellent. The cultural heritage values of the object can be easily read in the extant fabric. (February 2022).

## Intactness

The intactness of the Melbourne AIDS Memorial Quilt is excellent. (February 2022).

## Condition

The condition of the Melbourne AIDS Memorial Quilt is good. It has been well cared for by its custodians. Some minor deterioration and dye fading has occurred over time as would be expected for an object of that age. (February 2022).

Note: The condition of a place or object does not influence the assessment of its cultural heritage significance. A place/object/object integral may be in very poor condition and still be of very high cultural heritage significance. Or a place/object/object integral may be in excellent condition but be of low cultural heritage significance.

## Integrity

The integrity of the Melbourne AIDS Memorial Quilt is excellent. The cultural heritage values of the object can be easily read in the extant fabric. (February 2022).



# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## Statutory requirements under section 40

### Terms of the recommendation (section 40 (3)(a))

The Executive Director recommends that the Melbourne AIDS Memorial Quilt is included in the VHR in the category of Registered Object.

### Information to identify the place or object (section 40(3)(b))

**Name:** The Melbourne AIDS Memorial Quilt

**Housed at:** 31-51 Commercial Road, South Yarra

### Proposed extent of registration

The Executive Director recommends that the extent of registration for the Melbourne AIDS Memorial Quilt be gazetted as:

All of the object called the Melbourne AIDS Memorial Quilt consisting of 209 quilt panels on 27 fabric backing blocks, which are listed in the inventory held by the Executive Director.

### Rationale for the extent of registration

The recommended extent of registration includes all of the Melbourne AIDS Memorial Quilt. A permit or permit exemption from Heritage Victoria is required for any works to the registered object apart from those identified in the categories of works or activities in this recommendation.

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## Reasons for the recommendation, including an assessment of the State-level cultural heritage significance of place/object/object integral (section 40(3)(c))

Following is the Executive Director's assessment of the Melbourne AIDS Memorial Quilt against the tests set out in *The Victorian Heritage Register Criteria and Thresholds Guidelines*. A place or object must be found by the Heritage Council to meet Step 2 of at least one criterion to meet the State level threshold for inclusion in the VHR.

### CRITERION A: Importance to the course, or pattern, of Victoria's cultural history.

#### Step 1: Test for satisfying Criterion A

The place/object has a *CLEAR ASSOCIATION* with an event, phase, period, process, function, movement, custom or way of life in Victoria's cultural history.

*plus*

The association of the place/object to the event, phase, etc *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources or oral history.

*plus*

The *EVENT, PHASE, etc* is of *HISTORICAL IMPORTANCE*, having made a strong or influential contribution to Victoria.

#### Executive Director's Response

The Melbourne AIDS Memorial Quilt has a clear association with the HIV/AIDS epidemic which began in Australia in the mid-1980s. This association between the Melbourne AIDS Memorial Quilt and the HIV/AIDS epidemic is evident in the physical fabric of the object, and also in documentary resources (including photography) and oral history.

The HIV/AIDS epidemic was one of the biggest health crises of the late twentieth century and had a significant influence on the course of Victoria's history. It has had a profound impact on the lives of thousands of Victorians who have lived with HIV/AIDS, those who died from AIDS-related conditions, as well as their families and communities. It radically changed approaches to sexual health and epidemics, and saw communities affected (particularly the LGBTIQ+ community) politically mobilise to ensure better care and treatment.

Step 1 of Criterion A is likely to be satisfied.

#### Step 2: Test for satisfying Criterion A at the State Level

The place/object allows the clear association with the event, phase etc. of historical importance to be *UNDERSTOOD BETTER THAN MOST OTHER PLACES OR OBJECTS IN VICTORIA WITH SUBSTANTIALLY THE SAME ASSOCIATION*.

#### Executive Director's Response

The Melbourne AIDS Memorial Quilt is iconic in its capacity to represent the HIV/AIDS epidemic. It is one of the most important artefacts of the AIDS Crisis in Victoria. Furthermore, it is one of Victoria's largest, most important and enduring pieces of community art made by hundreds of affected people and volunteers to express their grief and desire for memorialisation of loved ones. It powerfully represents the volunteerism and political activism associated with the HIV/AIDS crisis.

Criterion A is likely to be satisfied at the State level.

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## CRITERION B: Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

### Step 1: Test for Satisfying Criterion B

The place/object has a *clear ASSOCIATION* with an event, phase, period, process, function, movement, custom or way of life of importance in Victoria's cultural history.

*plus*

The association of the place/object to the event, phase, etc *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources or oral history.

*plus*

The place/object is *RARE OR UNCOMMON*, being one of a small number of places/objects remaining that demonstrates the important event, phase etc.

*or*

The place/object is *RARE OR UNCOMMON*, containing unusual features of note that were not widely replicated

*or*

The existence of the *class* of place/object that demonstrates the important event, phase etc is *ENDANGERED* to the point of rarity due to threats and pressures on such places/objects.

### Executive Director's Response

There is only one Melbourne AIDS Memorial Quilt. It is a historically unique and singular object, and by definition rare (like the Eureka Flag VHR H2097). The Executive Director is of the view that its cultural heritage significance is more productively assessed under Criteria A, D, G and H.

## CRITERION C: Potential to yield information that will contribute to an understanding of Victoria's cultural history.

### Step 1: Test for Satisfying Criterion C

The:

- visible physical fabric; &/or documentary evidence; &/or oral history, relating to the place/object indicates a likelihood that the place/object contains *PHYSICAL EVIDENCE* of *historical interest* that is *NOT CURRENTLY VISIBLE OR UNDERSTOOD*.

*plus*

From what we know of the place/object, the physical evidence is likely to be of an *INTEGRITY* and/or *CONDITION* that it *COULD YIELD INFORMATION* through detailed investigation.

### Executive Director's Response

This object is unlikely to contain physical evidence of historical interest that is not currently visible or understood. Its design, construction and use are evident in its physical fabric, and it is well documented.

Step 1 of Criterion C is not likely to be satisfied.

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## **CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural places and objects.**

### **Step 1: Test for Satisfying Criterion D**

The place/object is one of a *CLASS* of places/objects that has a *clear ASSOCIATION* with an event, phase, period, process, function, movement, important person(s), custom or way of life in Victoria's history.

*plus*

The *EVENT, PHASE, etc* is of *HISTORICAL IMPORTANCE*, having made a strong or influential contribution to Victoria.

*plus*

The principal characteristics of the class are *EVIDENT* in the physical fabric of the place/object.

### **Executive Director's Response**

The Melbourne AIDS Memorial Quilt is one of a class of quilts that has a clear association with the history of quilting in Victoria. Quilting as a domestic craft and artform, traditionally undertaken by women, has made a strong contribution to Victoria's history. Quilts (encompassing coverlets) were a precious part of families' possessions from the nineteenth century, both as a form of bedding and as heirlooms. Quilts have also been a powerful form of commemoration for families and communities when symbols and words have been sewn onto them, evoking people and events. The principal characteristics of the class are evident in the physical fabric of the object.

Step 1 of Criterion D is likely to be satisfied.

### **Step 2: State Level Significance Test Criterion D**

The place/object is a *NOTABLE EXAMPLE* of the class in Victoria (refer to Reference Tool D).

### **Executive Director's Response**

Part of the larger international AIDS memorial quilt movement, the Melbourne AIDS Memorial Quilt represents a pivotal moment in the history of quilt making in Victoria. It powerfully harnesses and transforms the centuries-old western tradition of quilt making to allow thousands of people to express their collective grief and mourn together, particularly on World AIDS Day. The quilt is both highly personal and deeply political and demonstrates the human dimensions of one of the twentieth century's most devastating epidemics.

Criterion D is likely to be satisfied at the State level.

## **CRITERION E: Importance in exhibiting particular aesthetic characteristics.**

### **Step 1: Test for Satisfying Criterion E**

The *PHYSICAL FABRIC* of the place/object clearly exhibits particular aesthetic characteristics.

### **Executive Director's Response**

The Melbourne AIDS Memorial Quilt demonstrates particular aesthetic characteristics of an AIDS Memorial Quilt, of which there are thousands in existence internationally. They all take a similar form, but the design of each quilt panel is highly individual.

Step 1 of Criterion E is likely to be satisfied.

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## Step 2: State Level Significance Test for Criterion E

The aesthetic characteristics are *APPRECIATED OR VALUED* by the wider community or an appropriately-related discipline as evidenced, for example, by:

- *critical recognition* of the aesthetic characteristics of the place/object within a relevant art, design, architectural or related discipline as an outstanding example within Victoria; or
- wide public *acknowledgement of exceptional merit* in Victoria in medium such as songs, poetry, literature, painting, sculpture, publications, print media etc.

### **Executive Director's Response**

The Melbourne AIDS Memorial Quilt is highly valued by the community. There is no evidence that it received critical recognition or wide public acknowledgement of exceptional merit for its aesthetic qualities. The making of quilt panels by community members of variable artistic skill is part of its significance.

Criterion E is not likely to be satisfied at the State level.

## **CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.**

### Step 1: A Test for Satisfying Criterion F

The place/object contains *PHYSICAL EVIDENCE* that clearly demonstrates creative or technical *ACHIEVEMENT* for the time in which it was created.

*plus*

The physical evidence demonstrates a *HIGH DEGREE OF INTEGRITY*.

### **Executive Director's Response**

The Melbourne AIDS Memorial Quilt cannot be considered a creative or technical achievement for the time it was created. Quilt making, including the making of memorial and commemorative quilts, is a centuries old tradition.

Step 1 of Criterion F is not likely to be satisfied.

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## CRITERION G: Strong or special association with a particular present-day community or cultural group for social, cultural or spiritual reasons.

### Step 1: Test for Satisfying Criterion G

<p>Evidence exists of a community or cultural group. <i>(A community or cultural group is a group of people who share a common interest, including an experience, purpose, belief system, culture, ethnicity or values.)</i></p> <p><i>plus</i></p> <p>Evidence exists of a strong attachment between the COMMUNITY OR CULTURAL GROUP and the place/object in the present-day context.</p> <p><i>plus</i></p> <p>Evidence exists of a time depth to that attachment.</p>
--

### Executive Director's Response

#### Evidence of a community

There are thousands of people in Victoria who have been affected by HIV/AIDS since the 1980s, particularly in the LGBTIQ+ community. There is documentary evidence of this. A number of organisations have developed around this community, including the Victorian AIDS Council (now Thorne Harbour Health) and People Living with HIV/AIDS Victoria.

#### Evidence of a strong attachment between the community and the object today

There is evidence that people in Victoria affected by HIV/AIDS have a strong and special attachment to the Melbourne AIDS Memorial Quilt. Representatives from Thorne Harbour Health attest to the attachment of community members to the quilt, particularly family members and loved ones of those it commemorates. The quilt is displayed publicly in the Positive Living Centre and around the state on World AIDS Day, and this is valued by people in Victoria affected by HIV/AIDS. The Melbourne AIDS Memorial Quilt still accepts quilt panels to commemorate people who die (or have died) from AIDS-related conditions.

#### Evidence exists of a time depth to that attachment

There is a time depth to the attachment of people in Victoria affected by HIV/AIDS to the Melbourne AIDS Memorial Quilt. The Melbourne AIDS Memorial Quilt commenced in late 1988 and has had a community of members since then. This has been ascertained from documentary records and by speaking with representatives of Thorne Harbour Health.

Step 1 of Criterion G is likely to be satisfied.

### Step 2: State Level Significance Test for Criterion G

<p>Evidence exists that the social value resonates at a State Level, that is across the 'broader Victorian community'. <i>('Resonance' means the extent to which the social value of a place/object can be demonstrated to exert an influence. The social value must resonate beyond a particular local, social or cultural community into the 'broader Victorian community').</i></p> <p><b>Plus</b></p> <p>Evidence exists that the social value is part of an event or story that contributes to Victoria's identity.</p>
--

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## **Executive Director's Response**

### Evidence that the social value resonates across the broader Victorian community

The Melbourne AIDS Memorial Quilt is iconic in Victoria as a symbol of the AIDS crisis from the 1980s. There are books, websites, plays, documentaries and academic articles about the quilt. People visit the quilt and view it (or blocks from it) on World AIDS Day and at other events.

### Evidence that the social value is part of a story that contributes to Victoria's identity

The social value of the Melbourne AIDS Memorial Quilt is part of a story that contributes to Victoria's identity in relation to the impact of the AIDS crisis on the state from the 1980s. The AIDS crisis was an event that shaped the history of Victoria by changing public and private responses to sexual health, sexuality and epidemics. Its impacts continue to be felt within communities across the state.

Criterion G is likely to be satisfied at the State level.

## **CRITERION H: Special association with the life or works of a person, or group of persons, of importance in Victoria's history.**

### **Step 1: Test for Satisfying Criterion H**

The place/object has a *DIRECT ASSOCIATION* with a person or group of persons who have made a strong or influential *CONTRIBUTION* to the course of Victoria's history.

*Plus* The *ASSOCIATION* of the place/object to the person(s) *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources and/or oral history.

*Plus* The *ASSOCIATION*:

- directly relates to *ACHIEVEMENTS* of the person(s) at, or relating to, the place/object; or
- relates to an *enduring* and/or *close INTERACTION* between the person(s) and the place/object.

## **Executive Director's Response**

The Melbourne AIDS Memorial Quilt has a direct association with People Living with HIV/AIDS, their families and communities. Affected by one of the most devastating epidemics of the late twentieth century in Australia, they are an important part of Victoria's history, and their experiences are evident in the fabric of the quilt. This includes the LGBTIQ+ community (particularly gay and bisexual men), as well as blood transfusion recipients, IV drug users, men who have sex with men (MSM), and sex workers, as well as the families and loved ones who cared for and still mourn them.

Step 1 of Criterion H is likely to be satisfied.

### **Step 2: State Level Significance Test for Criterion H**

The place/object allows the clear association with the person or group of persons to be *READILY APPRECIATED BETTER THAN MOST OTHER PLACES OR OBJECTS IN VICTORIA*.

## **Executive Director's Response**

The Melbourne AIDS Memorial Quilt is an iconic object in the history of HIV/AIDS in Victoria. It demonstrates the enduring impact of the epidemic on People Living with HIV/AIDS, their families and communities. Its visual and evocative qualities allow this group to be readily understood better than most other places and objects in Victoria. In addition to being displayed annually on World AIDS Day on 1 December, quilt panels are regularly exhibited around the state to raise awareness and educate people about the continuing impact of HIV/AIDS, and the need to stop the stigma and discrimination against People Living with HIV/AIDS.

Criterion H is likely to be satisfied at the State level.

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## Comparisons

The Melbourne AIDS Memorial Quilt is usefully compared with the following objects and places in the VHR:

- 1) Quilts
- 2) Places associated with the HIV/AIDS epidemic
- 3) Objects of social significance

### Quilts

#### Marianne Gibson Quilt (VHR H2297)

*Held at the Wangaratta Art Gallery, 56 Ovens Street, Wangaratta, Wangaratta Rural City*

The Marianne Gibson quilt — the only quilt in the VHR — was made between 1890 and 1896 and is of aesthetic and historical significance to the state of Victoria. It is an outstanding example of the craft of 'crazy' quilting, the use of irregularly shaped material pieces/scrap. The quilt includes personal references to Marianne's two deceased children (Mary and William). It demonstrates the central place of flowers in the decorative arts during the Victorian era. The Australian images such as Sturt's Desert pea flowers reflect the nationalism of the time. It is a rare unfaded example of a 19th century quilt and the largest known crazy quilt in Victoria. As a sophisticated artwork in its own right, it is a significant example of a woman's creative self-expression in an era where this was restricted to textile arts such as embroidery and quilting. It is a rare surviving example of the colours used in Victorian interior furnishings and demonstrates the rapid spread of the bright colours of the synthetic dyes invented during the Industrial Revolution. The quilt is of historical significance as an important part of the Australian quilting tradition which started in the 1810s and continues today. It is an outstanding example of the highly popular crazy quilting obsession that gripped many leisured women in the United States and Australia during the 1880s and 1890s. This quilt's Australian iconography, personal references and memorialising demonstrates traditions which continue today in works like the AIDS Memorial Quilt.



Marianne Gibson Quilt

Source: <https://cv.vic.gov.au/stories/creative-life/marianne-gibsons-crazy-patchwork-quilt/>

It should be noted that there are AIDS Memorial Quilts in other states of Australia. There are also a number of commemorative quilts and textiles in the Australian War Memorial, such as the Australian Changi Quilt embroidered by women internees in 1942 (Australian War Memorial, REL/14235).

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## Places associated with the HIV/AIDS epidemic

### Former Fairfield Hospital (VHR H1878)

101 Yarra Bend Road, Fairfield, Yarra City

The former Fairfield Hospital is architecturally, aesthetically, historically and socially significant to the State of Victoria. The former Fairfield Hospital is architecturally significant as being among the best examples of hospital architecture in Australia in the period 1900-49. It demonstrates changes in hospital design in response to developments in infection control and treatment from the first decades of the twentieth century. The former Fairfield Hospital is historically significant as the first and only purpose-designed and built infectious diseases hospital in Australia. The former Fairfield Hospital is historically and socially significant as an institution responsive to the needs of patients during epidemics of infectious diseases for almost 100 years as it developed from an isolation hospital to internationally recognised research and treatment centre. Its innovative responses to the challenge of caring for HIV/AIDS patients and their families 1983-1996 included the establishment of the AIDS garden in 1988.



Administration building of the former Fairfield Infectious Diseases Hospital, now part of NMIT Fairfield campus (2009)



AIDS Memorial Garden at the Former Fairfield Hospital (2021)

## Textile objects of Social Significance

### Eight Hour Day Trade Union Banners (VHR H2086)

Held at the Melbourne Museum, Rathdowne Street, Carlton, Yarra City

The Eight Hour Day Trade Union Banners (consisting of 8 banners) are of historical and social significance for their important associations with the history of trade unionism in Victoria. The banners are important historical documents visually depicting the concerns of workers, the nature of their work, and the social and cultural aspirations and identity of trade unions. Some of the banners demonstrate the evolving nature of industry in their representation of trades that have disappeared and craft unions that have been subsumed within bigger unions. For trade unionists and many others in the community, the banners are powerful symbols of the role played by unions in advancing conditions and wages of working people.



Operative Painters and Decorators Union Banner (1915)

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## Loong, Chinese Dragon (VHR H2120)

*Golden Dragon Museum, 5-11 Bridge Street Bendigo, Greater Bendigo City*

Loong, Chinese Dragon, is of historical and social significance to the State of Victoria for its use since around 1900 (or possibly earlier) for the traditional Chinese performance in the annual Easter Fair Procession in Bendigo. Loong is of social significance to the Chinese community of Victoria as a link to their continued participation in this procession. Loong is thought to be one of the oldest surviving imperial dragons in the world. Although newer dragons have been used in recent decades, the original Loong still makes an appearance every few years, and his handlers treat him with great respect, wearing gloves to preserve his many adornments and movable parts.



Loong on display  
Source: Collection Golden Dragon Museum.



Loong in 1911, Source: Collection Golden Dragon Museum.



# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## Summary of Comparisons

The Marianne Gibson Quilt (VHR H2297) demonstrates the British Australian tradition of quilt making – typically a woman’s artform – for commemorative purposes and to create heirlooms. Gibson sewed in references to her two deceased children and included a range of other symbols of personal significance. The Melbourne AIDS Memorial Quilt – started ninety years later – is made to specifications from the United States and powerfully harnesses and transforms this centuries-old western tradition of commemorative quilt making. Part of a larger international movement, it represents a pivotal moment in the history of quilt and commemorative textile making in Victoria.

The HIV/AIDS epidemic is represented in the VHR by the Fairfield Hospital (VHR H1878) which was Victoria’s centre for care and treatment 1983-96. While the hospital fabric still demonstrates its medical function, and the AIDS Memorial Garden in its grounds provides an importance place of remembrance, the Melbourne AIDS Memorial Quilt represents grief and loss in a particularly vivid and immediate way because of the presence of names and personal references on each panel.

The social significance of the Melbourne AIDS Memorial Quilt is comparable with the Eight Hour Day Trade Union Banners (VHR H2086) and Loong, Chinese Dragon (VHR H2120). All are fragile objects/textiles adorned with meaningful decorative symbols. Each has been designed and/or made by community members and has a special significance in their communities associated with a ritual or annual event. Loong is central to the annual Easter Fair Procession in Bendigo. He has an evocative spiritual dimension and is highly valued by the Chinese community in Victoria. The Melbourne AIDS Memorial Quilt is a touchstone for grief and commemoration of people’s lives, and is highly valued by the LGBTIQ+ community, as well as other communities affected by HIV/AIDS in Victoria.



# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## Summary of cultural heritage significance (section 40(4)(a))

The ED recommends that the Melbourne AIDS Memorial Quilt be included in the VHR as a Registered Object.

## Statement of significance

### What is significant?

The Melbourne AIDS Memorial Quilt consisting of 209 quilt panels (sewn onto 27 fabric backing blocks typically in groups of eight) each made by a family member or volunteer from 1988 onwards to commemorate a person or group who died from an AIDS-related condition.

### How is it significant?

The Melbourne AIDS Memorial Quilt is of historical and social significance to the State of Victoria. It satisfies the following criteria for inclusion in the Victorian Heritage Register:

#### Criterion A

Importance to the course, or pattern, of Victoria's cultural history.

#### Criterion D

Importance in demonstrating the principal characteristics of a class of cultural places and objects.

#### Criterion G

Strong or special association with a particular present-day community or cultural group for social, cultural or spiritual reasons.

#### Criterion H

Special association with the life or works of a person, or group of persons, of importance in Victoria's history.

### Why is it significant?

The Melbourne AIDS Memorial Quilt is historically significant as one of the most important artefacts of the AIDS crisis in Victoria. Each quilt panel represents a person who died from an AIDS-related condition and had an association to Melbourne or Victoria. Originally coordinated by volunteers working from the Fairfield Hospital from late 1988, each quilt was made by family members, loved ones or volunteers working within community groups, and is highly individualised to commemorate the life of the person. The Melbourne AIDS Memorial Quilt represents the community care, volunteerism and political activism associated with the AIDS crisis. [Criterion A]

The Melbourne AIDS Memorial Quilt is one of Victoria's largest, most important and enduring pieces of community art. Part of the international AIDS memorial quilt movement, it represents a pivotal moment in the history of commemorative textile making in Victoria. It powerfully harnesses and transforms the centuries-old western tradition of quilt making – typically a woman's artform – to allow thousands of people to express their collective grief and mourn together, particularly on World AIDS Day. The quilt is both highly personal and deeply political, and demonstrates the human dimensions of one of the late twentieth century's most devastating epidemics. [Criterion D]

The Melbourne AIDS Memorial Quilt is iconic in Victoria and has a strong, special, and continuing association with particular social groups affected by the AIDS crisis and their families. This includes the LGBTIQ+ community – particularly gay and bisexual men – and other communities at risk such as blood transfusion recipients, IV drug users, men who have sex with men (MSM), and sex workers, as well as those who cared for and still mourn them. In addition to being displayed annually on World AIDS Day on 1 December, quilt panels are regularly exhibited

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

around the state to raise awareness of the continuing impact of HIV/AIDS. The Melbourne AIDS Memorial Quilt still accepts quilt panels to commemorate people who die (or have died) from AIDS-related conditions. [Criterion G]

The Melbourne AIDS Memorial Quilt has a special association with people and communities affected by HIV/AIDS from the 1980s to the present day. They are an important part of Victoria's history, and their experiences are evident in each quilt panel. The visual and evocative qualities of the quilt demonstrate the enduring impact of the epidemic on these communities. [Criterion H]

## Categories of works or activities (permit exemptions) recommended under section 38 (section 40(4)(b))

### Introduction

The purpose of this information is to assist owners and other interested parties when considering or making decisions regarding works to a registered place or object. It is recommended that any proposed works be discussed with an officer of Heritage Victoria prior to making a permit application. Discussing proposed works will assist in answering questions the owner may have and aid any decisions regarding works to the place or object.

It is acknowledged that alterations and other works may be required to keep places and objects in good repair and adapt them for use into the future. However, under the Act a person must not knowingly, recklessly or negligently remove, relocate or demolish, damage or despoil, or alter a registered object without approval.

If a person wishes to undertake works or activities in relation to a registered place or registered object, they must apply to the Executive Director for a permit. The purpose of a permit is to enable appropriate change to a place or object and to effectively manage adverse impacts on the cultural heritage significance of a place or object as a consequence of change. If an owner is uncertain whether a heritage permit is required, it is recommended that Heritage Victoria be contacted.

Permits are required for anything which alters the place or object, unless a permit exemption is granted. Permit exemptions usually cover routine maintenance and upkeep issues faced by owners as well as minor works or works to the elements of the place or object that are not significant. They may include appropriate works that are specified in a conservation management plan. Permit exemptions can be granted at the time of registration (under section 38 of the Act) or after registration (under section 92 of the Act).

### Disrepair of registered place or registered object

Under section 152 of the Act, the owner of a registered place or registered object must not allow that place or object to fall into disrepair.

### Failure to maintain registered place or registered object

Under section 153 of the Act, the owner of a registered place or registered object must not fail to maintain that place or object to the extent that its conservation is threatened.

### Conservation management plan

It is recommended that a Conservation Management Plan is developed to manage the object in a manner which respects its cultural heritage significance. The choice of materials was important to the makers of the quilt panels. Some of the materials used to make the quilt panels will have a more limited lifespan than others. Examples of these include plastics, thick applications of fabric paint, plant materials and some inks. Some of these materials could be expected to impact others by becoming sticky or attracting pests (for example). Others may change colour or fade. The Conservation Management Plan should make provision to manage these issues to ensure that the intentions of the makers are respected and to ensure the long-term preservation of the quilt.

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## Notes

- All works should ideally be informed by a Conservation Management Plan prepared for the object. The Executive Director is not bound by any Conservation Management Plan. Permits still must be obtained for works suggested in any Conservation Management Plan.
- The Heritage Council may amend or rescind all or any of the permit exemptions.

## General Conditions

- All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered object.
- Should it become apparent during further inspection or the carrying out of works that original or previously hidden or inaccessible details of the object are revealed which relate to the significance of the object, then the exemption covering such works must cease and Heritage Victoria must be notified as soon as possible.

## Storage, Handling and Display Protocols

These protocols are to ensure the longevity of the Melbourne AIDS Memorial Quilt and to ensure that it remains in good condition for generations to come.

### Storage

The Quilt should be:

- Housed in a secure room in cool, dark, dry conditions with insect traps for moths and the like.
- Kept away from heat, light and water sources.
- Regularly checked for pests and mould growth.
- Stored off the floor in a manner which avoids establishing creases, ideally on rolls or in boxed storage with padding on any folds.
- Catalogued and labelled with a card tag/cloth tape passed through an eyelet of each backing block.

### Handling

The Quilt should be:

- Handled only by authorised people with clean cotton gloves. Gloves should be washed after use.
- Kept off the floor by handlers during movement. At least two people should handle each block.
- Kept away from items that could damage it such as food, drink, cigarettes and pens. Any note taking, cataloguing or sketching in the vicinity should be done in pencil.

### Display

The Quilt should be displayed:

- Indoors in a cool, dry setting away from direct light in a manner which protects it from being touched or people treading on it.
- For a three-month maximum period to avoid light damage.
- With signage to discourage touching unless supervised. See below - Touch for social/emotional reasons.

### Touch for commemorative and emotional reasons

The Quilt may be touched under supervision by people identified by Thorne Harbour Health as emotionally connected to the quilt and/or makers of quilt panels. These people should wear clean cotton gloves.



# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## Permit Exemptions

The following permit exemptions are not considered to cause harm to the cultural heritage significance of the Melbourne AIDS Memorial Quilt.

### Display at the Positive Living Centre (PLC)

- Display of quilt panel blocks within the Positive Living Centre (PLC) by Thorne Harbour Health for commemorative and education purposes under the Storage, handing and display protocols.

### Loans to Other Organisations in Victoria

- The temporary loan, transport and display of block panels of the Melbourne AIDS Memorial Quilt for no more than three months to partner organisations in Victoria for display for commemorative and education purposes, under the Storage, handing and display protocols.
- Thorne Harbour Health must:
  - establish a formal loan agreement with the other organisation.
  - notify the Executive Director, Heritage Victoria, of all planned loans and confirm the return of loans with a short condition report.

### Conservation

- Conservation of the quilt by a textiles conservator accredited by the Australian Institute for the Conservation of Cultural Material (AICCM).

### Loans to Other Organisations in Victoria

For the loan of quilt panel blocks to partner organisations outside Victoria please contact Heritage Victoria.

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

## Appendix 1

### Heritage Council of Victoria determination (section 41)

The Heritage Council of Victoria is an independent statutory body that will make a determination on this recommendation under section 49 of the Act. It will consider the recommendation after a period of 60 days from the date the notice of recommendation is published on its website under section 41.

### Making a submission to the Heritage Council (section 44)

Within the period of 60 days, any person or body with a real and substantial interest in the place or object may make a submission to the Heritage Council regarding the recommendation and request a hearing in relation to that submission. Information about making a submission and submission forms are available on the Heritage Council's website.

### Consideration of submissions to the Heritage Council (section 46)

- (1) The Heritage Council must consider—
  - (a) any written submission made to it under section 44; and
  - (b) any further information provided to the Heritage Council in response to a request under section 45.
- (2) The Heritage Council must conduct a hearing in relation to a submission if—
  - (a) the submission includes a request for a hearing before the Heritage Council; and
  - (b) the submission is made by a person or body with a real or substantial interest in the place or object that is the subject of the submission.
- (3) Despite subsection (2), the Heritage Council may conduct a hearing in relation to a submission in any other circumstances the Heritage Council considers appropriate.

### Determinations of the Heritage Council (section 49)

- (1) After considering a recommendation that a place or object should or should not be included in the Heritage Register and any submissions in respect of the recommendation and conducting any hearing into the submissions, the Heritage Council may—
  - (a) determine that the place or part of the place, or object, is of State-level cultural heritage significance and is to be included in the Heritage Register; or
  - (b) determine that the place or part of the place, or object, is not of State-level cultural heritage significance and is not to be included in the Heritage Register; or
  - (c) in the case of a recommendation in respect of a place, determine that the place is not to be included in the Heritage Register but—
    - (i) refer the recommendation and any submissions to the relevant planning authority for consideration for an amendment to a planning scheme; or
    - (ii) determine that it is more appropriate for steps to be taken under the Planning and Environment Act 1987 or by any other means to protect or conserve the place; or

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

- (d) in the case of a recommendation in respect of additional land which has been nominated to be included in the Heritage Register as part of a registered place in accordance with section 32, determine that the land be included in the Heritage Register if—
  - (i) the State-level cultural heritage significance of the place would be substantially less if the land or any part of the land which is or has been used in conjunction with the place were developed; or
  - (ii) the land surrounding the place is important to the protection or conservation of the place or contributes to the understanding of the place; or
- (e) determine that the object is integral to understanding the cultural heritage significance of a registered place or a place the Heritage Council has determined to be included in the Heritage Register.
- (2) The Heritage Council must make a determination under subsection (1)—
  - (a) within 40 days after the date on which written submissions may be made under section 44; or
  - (b) if any hearing is conducted into the written submissions, within 90 days after the completion of the hearing.
- (3) A determination that a place or part of a place, or object, should be included in the Heritage Register may include categories of works or activities which may be carried out in relation to the place or object for which a permit under this Act is not required, if the Heritage Council considers that the works or activities would not harm the cultural heritage significance of the place or object.
- (4) If the Heritage Council determines to include a place in the Heritage Register, with the consent of the owner of the place, the Heritage Council may determine to include in the Heritage Register additional land of the owner that is ancillary to the place.
- (5) If a member of the Heritage Council makes a submission under section 44 in respect of a recommendation, the member must not take part in the consideration or determination of the Heritage Council.
- (6) The Heritage Council must notify the Executive Director of any determination under this section as soon as practicable after the determination.

## Obligations of owners of places and objects (section 42)

- (1) The owner of a place or object to whom a statement of recommendation has been given must advise the Executive Director in writing of—
  - (a) any works or activities that are being carried out in relation to the place or object at the time the statement is given; and
  - (b) any application for a planning permit or a building permit, or for an amendment to that permit, that has been made in relation to the place but not determined at the time the statement is given; and
  - (c) any works or activities that are proposed to be carried out in relation to the place or object at the time the statement is given.
- (2) An advice under subsection (1) must be given within 10 days after the statement of recommendation is given under section 40.
- (3) The owner of a place to whom a statement of recommendation has been given must advise the Executive Director in writing of an application, permit or amendment if, before a determination under section 49 or 52 in respect of a place—
  - (a) an application for a planning permit or a building permit or for an amendment to that permit in relation to the place is made; or

# Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

- (b) a planning permit or building permit or an amendment to that permit in relation to the place is granted.
- (4) An advice under subsection (3) must be given within 10 days after the making of the application or the grant of the permit or amendment.
- (5) The owner of a place or object to whom a statement of recommendation has been given must advise the Executive Director in writing of the following activities or proposals if, before a determination is made under section 49 or 52 in respect of a place or object—
  - (a) any activities are carried out in relation to the place or object that could harm the place or object;
  - (b) any activities are proposed to be carried out in relation to the place or object that could harm the place or object.
- (6) An advice under subsection (5) must be given within 10 days after the owner becomes aware of the activity or the proposal, as the case requires.
- (7) If, before a determination is made under section 49 or 52 in respect of a place or object, a proposal is made to dispose of the whole or any part of the place or object, the owner of the place or object must advise the Executive Director in writing of that proposal.
- (8) An advice under subsection (7) must be given at least 10 days before entering into the contract for the disposal of the place or object.
- (9) The owner of a place or object who proposes to dispose of the whole or any part of the place or object before a determination is made under section 49 or 52 in respect of the place or object must, before entering into a contract for that disposal, give a copy of the statement of proposed contract, is to acquire the place or object or part of the place or object.

## **Owners of places and objects must comply with obligations (section 43)**

An owner of a place or object to whom section 42 applies must comply with that section.

Penalty: In the case of a natural person, 120 penalty units;  
In the case of a body corporate, 240 penalty units.

Please note that many of the transcriptions below were made some years ago by volunteers. Some of the transcriptions may be incomplete. The Executive Director, Heritage Victoria welcomes the provision of additional information and corrections to the transcriptions below. Please email: [heritage.registrations@delwp.vic.gov.au](mailto:heritage.registrations@delwp.vic.gov.au) or telephone **8624 3024**.

## Melbourne AIDS Memorial Quilt Inventory

Quilt Blocks and Images

Held by the Executive Director (March 2022)

Total Quilt Panels: 209

Total Quilt Blocks: 27

Quilt Panel Tally	Quilt Block No.	Quilt Panel No.	Name(s)/Group	Dates (if any)	Main words inscribed (if any words)
1	Block 18	18001	Charlie Briggs	3.6.52 - 3.9.88	
2	Block 18	18002	Peter Bennet		
3	Block 18	18003	Ian		I never knew I had so much support, Thankyou everybody.
4	Block 18	18004	Phillip Warner		I could read it quite clearly in his palm. There would be a terrible tragedy. My love could not protect him, DM.
5	Block 18	18005	Remember their names		
6	Block 18	18006	Women in Africa		
7	Block 18	18007	Ian John Harris	12.12.61 - 10.12.88	Squirrel
8	Block 18	18008	Paul		33 yrs
9	Block 19	19001	David Bray		With love John. "Jackaroos" Melbourne.
10	Block 19	19002	Alex		Melbourne '88, Greg, Neville, Marty, Melbourne '90
11	Block 19	19003	AIDS is more than statistics. See the faces behind the figures.		
12	Block 19	19004	Michael J Chambers		

13	Block 19	19005	[Children]		To all the children who have died from AIDS. From Beverley Hills Primary School, Grade Six 1989.
14	Block 19	19006	Neil Bowen	8.11.1953 - 7.10.1989	
15	Block 19	19007	Allan Ross Peter		The ALSO Foundation
16	Block 19	19008	Chris Boniface	20.12.50 to 2.12.89	
17	Block 20	20001	Chris Carter	9.4.1952 - 19.8.1990	Australian Democrats for Melbourne
18	Block 20	20002	Ron McLeish		A little bit country. David, Mark, Jess.
19	Block 20	20003	Mervyn Macainsh	2.2.51 - 3.12.89	Malvern Mini Marathon. Nungarin Primary School. Kalgoorlie.
20	Block 20	20004	Mark		
21	Block 20	20005	Bruce	21.10.37 - 20.1.89	In loving memory of Bruce
22	Block 20	20006	Julian Desailly	1951 – 1990	
23	Block 20	20007	[Dancers]		To the Dancers dancing in time, till a silence fell with the waking bird, and a hush with the setting moon. from Peter & Joe. Simon, Bill, Stephen, Colin, Michael, "Pollywaffle", Steven, Matt, Ian, Alex, John, "Chantelle", Tony, Joe, George, Bruce.
24	Block 20	20008	[Bisexuals/MSM]		For the hidden
25	Block 21	21001	Glenn	14.7.54 - 15.5.89	We'll always be bosom buddies
26	Block 21	21002	Simon	15.6.1958-8.10.1990	You are the wind beneath our wings
27	Block 21	21003	Raymond 'Roughnut' Suzuki	1955-1991	In loving memory of our Son. Ricki
28	Block 21	21004	Damien Honor	26.5.53 - 22.3.89	
29	Block 21	21005	Greg, Lindsay, Charlie, Stewart		Cruisers MCC Melbourne
30	Block 21	21006	P.A. Gere	4.9.90	In our hearts always
31	Block 21	21007	Graeme Holt	18.2.52 - 9.5.90	Strength Courage Love Hope. (Kevin Rick)

32	Block 22	22001	Robert John Pearse	19.9.1949 - 23.3.1989	The Spider. All you need is love. Nothing is real. David C. Collyer.
33	Block 22	22002	Peter Knight	22.3.1946 - 18.10.1985.	Founder, Victorian AIDS Council Support Group.
34	Block 22	22003	Paul	1954 - 1990	Dear Paul, you were a loyal friend to me, always there for others in time of need. I know that you are now in a better place. Fond memories of a dear friend.
35	Block 22	22004	Marcus McLaggan	1962 – 1987	
36	Block 22	22005	Rodney Clarke	1961 - 1991	30 fabulous years.
37	Block 22	22006	John Nash	1.12.54 - 6.5.90	I always dreamt of retiring at 35. J.N.
38	Block 22	22007	Adrian	25.7.63 - 31.1.91	Love holds the key to the world. Arohanui.
39	Block 22	22008	Details: Donald John Bachelder	1952 - 1989	Mark, Bartley, Chris 1991
40	Block 39	39001	Keith Peters	1946 – 1991	
41	Block 39	39002	John Colton	28.7.55 - 5.8.91	Woz here. Melbourne Tram Ways. Missed by all who knew and loved him, and whose lives he brightened so much.
42	Block 39	39003	Stephen Omeara.	1957 – 1992	
43	Block 39	39004	Keith Harbour AM		President Victorian AIDS Council. Convenor VAC Support Groups. Co-Founder AIDS Coalition To Unleash Power. Executive Member Aust Fed of AIDS Organisations. Founder National People Living with AIDS Coalition. Trustee AUDA Trust of Australia. Co-Founder People Living with AIDS Victoria. Lover. Friend. Fighter. Order of Australia.
44	Block 39	39005	Stephen Power	1962 – 1990	
45	Block 39	39006	Ian Fraser.	1949 - 1991	Love Elva

46	Block 39	39007	Paul Wessel.	1965 – 1990	
47	Block 39	39008	Neville Goujon	24.12.1954 - 5.12.1991	China my China. Loved son, brother, uncle & friend. Chant - Carlton cheer squad. Boom Chinka Boom.
48	Block 40	40001	Greg	5.12.60 - 2.2.91	Pax Tecum Dear Greg. Love Mum Dad Family + Friends.
49	Block 40	40002	Louis Tesconi	1950 – 1991	Founder of Damien Ministries Washington DC. Loved and Revered in Australia.
50	Block 40	40003	Greg Reynolds	1962 – 1991	
51	Block 40	40004	Sandy Whyte	1954 – 1989	Love is Forever. RIP Uncle. Mike. Always remembered uncle, Cameron.
52	Block 40	40005	Trevor Kent		Woof Buddy. (Joined with silver rings to Ian Goller's quilt)
53	Block 40	40006	Alexander Walter Humphrey		
54	Block 40	40007	Ian Goller		Woof. (Joined with silver rings to Trevor Kent's quilt)
55	Block 40	40008	Dig Fairley	3.10.45 - 15.1.92	
56	Block 51	51001	Bob Taylor, Zeljko Rukavina, Charlie Nestorovski		
57	Block 51	51002	John Archer	1932-1991	"A true kindred spirit" Laurence.
58	Block 51	51003	Chris Jacobson, John Colton, Stephen O'Meara, Allan Deith, Charlie Acquilina		Remember. Aust Tramway & Motoromnibus Employees Association.
59	Block 51	51004	Bruce Dunn	1931-1991	
60	Block 51	51005	Nigel Dolley	12/6/62-26/6/91	A Son to be Proud of.
61	Block 51	51006	Colin Michalek and Paul Domenic Rebeschini	1962 - 1989 and 1951 - 1992	
62	Block 51	51007	Jon James Fry	29/5/51-6/3/93	
63	Block 51	51008	Nigel Dolley		"Life's a Beach". Mark, Robert, Joe, Bernie, Frank...memories
64	Block 52	52001	Robbie	1952 – 1989	Lips like string!!! Gerry
65	Block 52	52002	Iain Duff Stewart	6.6.1947 - 5.4.1991	

66	Block 52	52003	John Mason Luke	1956 – 1991	
67	Block 52	52004	Kevin John Tobin	13.10.64 - 4.6.92	We love you Daddy. I love you honey.
68	Block 52	52005	Timbertop	1992	Lest we forget the ones who were forgotten.
69	Block 52	52006	Glenn "Coach" Callaghan	30.8.56 - 5.3.92	Whatever.. call me old fashioned.
70	Block 52	52007	Kris Fey	13.8.61 - 26.2.92	Knowledge = Power. Action = Life. Silence = Death.
71	Block 52	52008	Phillip Mustard	24.6.54 - 11.11.90	
72	Block 61	61001	Stephen Martin O'Connor	7.11.55 - 13.2.92	
73	Block 61	61002	Bryan	7.9.59 - 17.7.91	In memory of my dearly loved and greatly missed brother, Bryan.
74	Block 61	61003	Alan Clarke	26/3/54-21/1/93	
75	Block 61	61004	Remember 100 Men & Women	1986 1992	North Support
76	Block 61	61005	Alan, Azizah, Graham, David, Adrian, Paul, Alex	Alex 28/3/59-21/4/88, Paul 21/7/55-6/3/89, Adrian 9/58-7/89, David 5/12/61-14/10/90, Graham 13/2/43-21/12/90, Azizah 12/12/56-17/6/92	
77	Block 61	61006	Vaughan Neale	6/12/1968-18/12/1992	In memory of our beloved son.
78	Block 61	61007	Trevor John Dunn	23/3/55-15/5/92	Allsounds
79	Block 61	61008	Phillip Brown	29/09/55-15/02/92	
80	Block 62	62001	Max Roberts	1944 – 1992	
81	Block 62	62002	Stefan	1941 – 1992	Peace be with you .

82	Block 62	62003	Stefan, Max, Peter, Des, David, Richard, David, Peter, Peter, Chris, John, Mathew, Gary, Jim, Patrick, David, José, Tony, Nor, Ron, Eduardo, John, Larry, Greg, Ken.	Richard Goltzer 1946-1992, Des Casey, John O'Connor, Chris Gonard, José, Ken Wright 1992, Eduardo, Stephan Bernard (?) 1941-1992, David Thornley, Peter Swasbrick 1950-1992, David Ross Smith ?-1993, Jim Kennedy, John McKay, Max Roberts 1944-1992, Peter Church, David Stafford 1952-1991, Patrick, Nor Mazuki, Larry Matthews 9/6/52?-14/12/92(3?), Peter Fell, Garry Newman 7/1991, Matthew, No name 1993, Ferrier, Ron Hislop 19/2/44-12/10/92, Greg Tepper. (Mid South Support Group)	Mid South Support Group. Prahran. Malvern. Caulfield. Lean on me.
83	Block 62	62004	Edward Graham Kay	26.6.1964 - 17.11.1991	Somewhere over the rainbow Gra. My beautiful boy.
84	Block 62	62005	E. Graham Kay	26/8/1964 – 17/11/1991	"Flying High" Liverpool – Melbourne
85	Block 63	63001	Martyn Jarret	1992	Leigh Ransfield. '92. Royal Shakespeare Theatre.
86	Block 63	63002	Ken "Joe" McClelland	13.3.45 - 29.10.92	Smash Conscription. Free Ken McClelland.
87	Block 63	63003	Anthony	1963 – 1990	
88	Block 63	63004	Allan E Gorringe	26.11.64 - 09.10.90	Beloved Son and Bro's & Friend. Gone but not forgotten.
89	Block 63	63005	Ian Goller	31.1.43 - 13.1.93	
90	Block 63	63006	Hugh Davis	1946 – 1992	Armand.
91	Block 63	63007	Steven Stuart	5.2.66 - 9.12.92	

92	Block 63	63008	Steven Ronald Stuart	5.2.66 - 9.12.92	
93		64001	Stuart Challender AO	1947 – 1991	
94	Block 64	6400	Tony Cassar		Remember
95	Block 64	64003	Cindy	23	
96	Block 64	6400	Fig		
97	Block 64	64005	Peter	1968 – 1992	Loved and Loving Son.
98	Block 64	64006	John	1936 – 1991	You were always a Star. My little brother I miss you so much, Love your little sister Patsy
99	Block 64	64007	Ton Hue Ong	1.8.62 - 30.11.92	Vin biet ban than cua chung toi.
100	Block 64	64008	JD		
101	Block 65	65001	Steven Pruss	1968 - 1993	Lived 1968-1993
102	Block 65	65002	Cairns		Those Who Have Died of AIDS in Cairns.
103	Block 65	65003	Charlie Aquilina	25.1.64 - 18.6.92	... now dancing in peaceful waters.
104	Block 65	65004	Peter Gerrard Fowles	1944 – 1992	
105	Block 65	65005	James A Filbay	1967 – 1992	
106	Block 65	65006	Comer, Comen (?)	195?-1991	For Comer, Comen (?)
107	Block 65	65007	Rodney Dowd	1948 - 1990	
108	Block 65	65008	Robert Loy Galvez	9/10/1954 – 17/11/1992	Napa USA. Tahoe. Aspen.
109	Block 75	75001	Ward 2 [Fairfield Hospital]		
110	Block 75	75002	Fairfield Hospital Nurses	1983 – 1993	Memories, Day Care Unit. Outpatients. Physiotherapy for People living with HIV disease.
111	Block 75	75003	Ward Four [Fairfield Hospital]		
112	Block 75	75004	Continuing Care Unit [Fairfield Hospital]	Group panel with 61 names.	
113	Block 75	75005	Occupational Therapy [Fairfield Hospital]		
114	Block 75	75006	Social Work Department [Fairfield Hospital]		"When they shall die cut them out in little stars and they will make the face of

					heaven so fine that all the world will be in love with night." Romeo & Juliet
115	Block 76	76001	Trevor Curtis	22.1.60 - 17.1.94	
116	Block 76	76002	A. David Williams	1947 – 1986	
117	Block 76	76003	Trevor Curtis	22.1.60 - 17.1.94	
118	Block 76	76004	Trevor Curtis	22.1.60 - 17.1.94	
119	Block 76	76005	Kelvin Coe	1946 – 1992	
120	Block 76	76006	Ray Petri	1948 – 1989	"Buffalo"
121	Block 76	76007	For the Persecuted		
122	Block 76	76008	Andre	10.9.1958 - 19.9.1992	Africa 10.9.1958 - Australia 19.9.1992
123	Block 77	77001	Gordon Tyler	1964 – 1992	
124	Block 77	77002	Joseph Hand	4.6.1949 - 9.10.1992	Aged 43 years.
125	Block 77	77003	Keith Hay	1961 – 1993	A Prince among men.
126	Block 77	77004	Royal District Nursing Service	RDNS Remembers.	
127	Block 77	77005	From the staff of Blood Bank Victoria		
128	Block 77	77006	Raymond Thomas Kain	1947 – 1993	
129	Block 77	77007	Shane		
130	Block 86	86001	Bernie Bondarenko	8.2.1957 - 12.11.1993	
131	Block 86	86002	Malcolm James Lowe	22.6.1960 - 9.12.1993	
132	Block 86	86003	Anthony Tony Clark	1955 – 1994	
133	Block 86	86004	Richard	Age 48 Border Support Group.	
134	Block 86	86005	Brian Allan Warren	30.11.1943 - 9.3.1992	
135	Block 86	86006	Paul McAleer	1967 – 1994	
136	Block 86	86007	Robbie Paul Riley	28.2.1958 - 6.12.1993	
137	Block 86	86008	James Nagle	1.12.56 - 5.1.95	Vice President VAC. Convenor PLWHA.
138	Block 87	87001	Daryl Greenman	4.12.63 - 13.3.94	Love you... miss you... Your Sister Mandy
139	Block 87	87002	David Allsop	2.4.55 - 8.3.93	
140	Block 87	87003	Tim Pettifer	1954 – 1992	

141	Block 87	87004	Stephen Beecher	18.2.69 - 22.10.94	Hold onto your dreams.
142	Block 87	87005	David O'Connor	12.2.58 - 13.2.95	Age 32
143	Block 87	87006	AIDS Touches all Humanity		
144	Block 87	87007	Alan Mitchell	April 1994.	From your friends at the quilt project.
145	Block 87	87008	Ric Johnson-Turner	1950 – 1995	The Cock of Willowbank Farm.
146	Block 88	88001	Kevin Gerard Scanlon	1958-1986	Born 27th April 1958 - Geelong, died 15 May, 1986 - Sydney
147	Block 88	88002	Anthony Robert [Tony] Hurrell		
148	Block 88	88003	Geoff Marshall	1947 – 1994	
149	Block 88	88004	Warren Field	16.5.55 - 10.5.91	
150	Block 88	88005	Michael Herbert "Hazel"	1940 – 1992	
151	Block 88	88006	Shane Anthony White	21.10.1960 - 3.3.1995	
152	Block 88	88007	Royal Melbourne Hospital		Remembering all those with whom we have cared for.
153	Block 88	88008	Teenage Girls		
154	Block 103	103001	Richard Anthony Lourey	27.5.1966 - 22.8.1995	
155	Block 103	103002	AIDS Does Not Discriminate.		
156	Block 103	103003	Steven Andrew King	19th February 1967 - November 1994	Aged 27.
157	Block 103	103004	Les Taylor	1952 – 1994	
158	Block 103	103005	Daren Noel Olver		Live Life Lust Love.
159	Block 103	103006	Glenn Gilbert	19.1.49 - 13.7.93	
160	Block 103	103007	Matthew McGir Willis	11.10.1961 - 3.1.1992	
161	Block 103	103008	Allan Byrnes	30.8.56 - 5.10.93	
162	Block 106	106001	Ballarat Hospital		
163	Block 106	106002	Frank, Stephen, Ray, Andrew, Kevin, Ian, Ray, Geoff, Frank, David H, David McH		Acceptance Melbourne.
164	Block 106	106003	Michael Charles Herbert		"Hazel"
165	Block 106	10600	Martin James Humphris	19.12.1960 - 13.12.1995	

166	Block 106	106005	The Continuing Care Unit. Alfred Hospital	1997	Melbourne
167	Block 106	106006	Aidslip. Philip?, Steven King, David McHenry, Barry?, Colin O'Shea, Steve Nowell		Listening and Caring. in loving memory and appreciation of staff and volunteers
168	Block 106	106007	Royal Melbourne Nurses		Care and Remember...
169	Block 106	106008	Bethlehem Hospital		
170	Block 107	107001	Peter J. Foley	21.2.49 - 9.6.92	
171	Block 107	107002	The ALSO Foundation		Alternative Life Style Organisation.
172	Block 107	107003	William Vincent Cronshaw	18.3.35 - 20.7.95	
173	Block 107	107004	Unspoken Goodbyes		
174	Block 107	107005	Gippsland Base Hospital		For caring and commitment.
175	Block 107	107006	Alan John Perry	12/12/1948-06/09/1998	47 years. Manchester Sydney Melbourne Somers.
176	Block 107	107007	Daryl Towers	1948 – 1996	
177	Block 107	107008	Maurice Rutter	1955 – 1996	
178	Block 108	108001	David John Wright	1953-1995	The Brother we all miss
179	Block 108	108002	Thomas Mizzi	8/6/65-26/2/95	Loving you always. Mum & Dad. Partner Louis. Brother Joseph. Charles & Emma.
180	Block 108	108003	Martin Hunt	1955-1996	
181	Block 108	108004	Rev Father Wayne Wright	21/7/1965 - 3/8/1995	The Servants of the Good Shepherd.
182	Block 108	108005	Michael D. Richards	1934-1996	
183	Block 108	108006	Stewart	1961-1992	
184	Block 108	108007	Alan Bangs	1952-1996	
185	Block 108	108008	Gary Walter Newman	1966-1995	
186	Block 121	121001	Steven John Pizaro	1961-1996	
187	Block 121	121002	Charles Stolejda	18/10/1952-4/10/1997	
188	Block 121	121003	[No visible name, applique design]		
189	Block 121	121004	Susan, Peter, Tony, Christine, Alan, Di, Cathie, Pat, Joe, Helen, Anthony, David, Trevor, Alan, George, Colin, Mark, Barrie, Rob, Peter, Ada, Marlene, Ann		Gippsland Support

190	Block 121	121005	Lance Lotherington	4/6/1963-6/10/1997	
191	Block 121	121006	Keith James Bolam	2/2/1958-20/8/1986	
192	Block 121	121007	Peter Aiken	28/12/1998	City Rhythm. Artist
193	Block 121	121008	HIV/AIDS in Prison		We dedicate this quilt to all people affected by HIV/AIDS in prisons. PPP/SVCHS
194	Block BV02	BV0201	Tony		I said Love. I said Pet.
195	Block BV02	BV0202	<i>Name difficult to read</i>	1961-1995	
196	Block BV02	BV0203	Douglas Darlington	1954-1996	
197	Block BV02	BV0204	<i>Name difficult to read</i>		Photos of men and writing
198	Block BV02	BV0205	<i>Name difficult to read</i>		Image of waves crashing with writing
199	Block BV02	BV0206	John Freeman		Dad. Son.
200	Block BV02	BV0207	Michael		Pictures of cats and a tram.
201	Block BV02	BV0208	Gary Everett		
202	Block BV03	BV0301	Justin Franice Maine	11/7/71-18/11/99	
203	Block BV03	BV0302	Stephen Nowell	28/1/1955-11/8/1996	
204	Block BV03	BV0303	Peter Teitz/Tertz <i>Name difficult to read</i>		
205	Block BV03	BV0304	Mark Leeson	26/4/61-24/3/92	
206	Block BV03	BV0305	CAPE		
207	Block BV03	BV0306	Philip Allen		
208	Block BV03	BV0307	Michael, John, Ewan and other names		Universal Fellowship of Metropolitan Community Churches Melbourne
209	Block BV03	BV0308	Alan Hughes	1957-1998	

# Images of Quilt Blocks

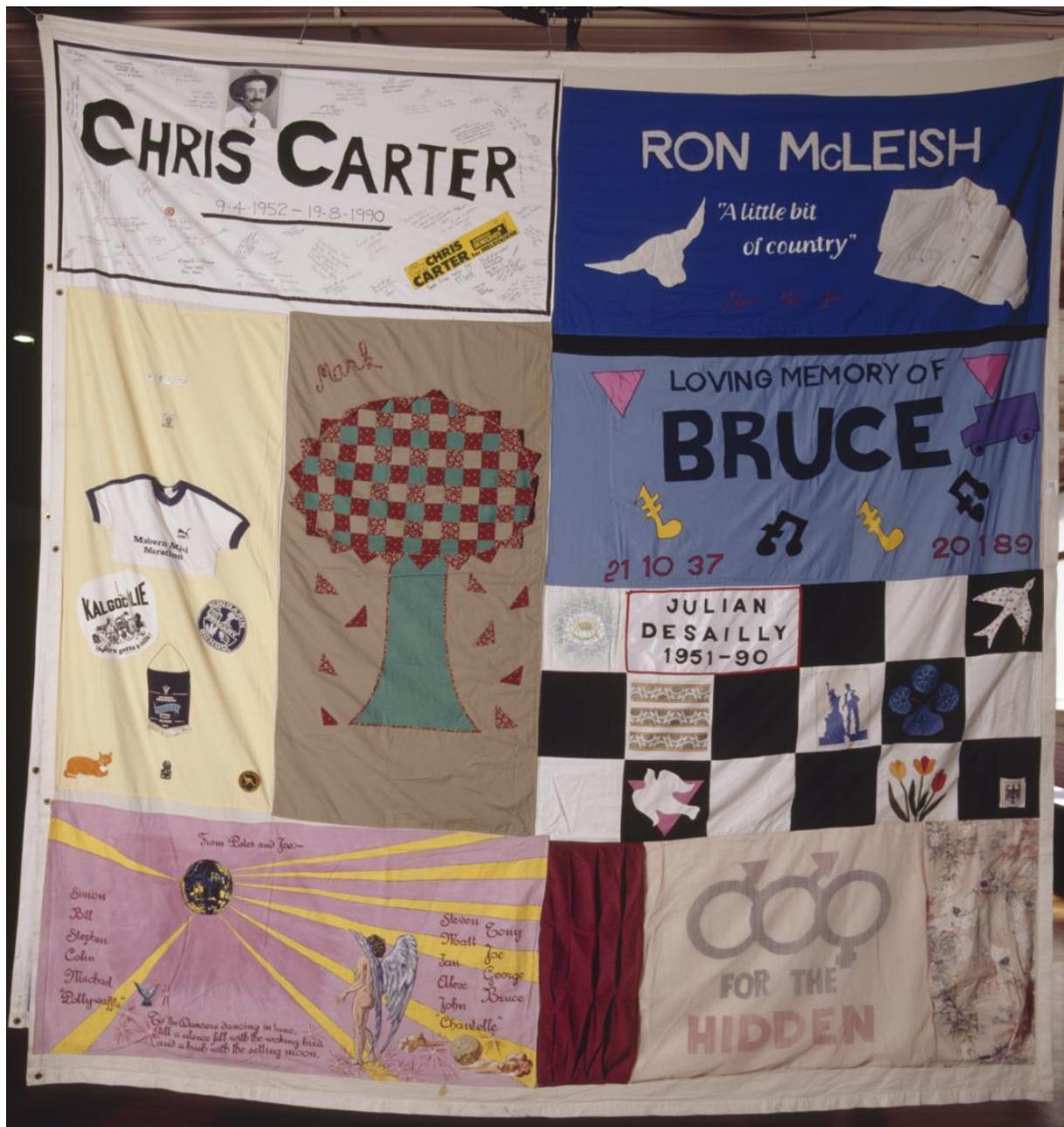
## Quilt Block 18



# Quilt Block 19



# Quilt Block 20



# Quilt Block 21



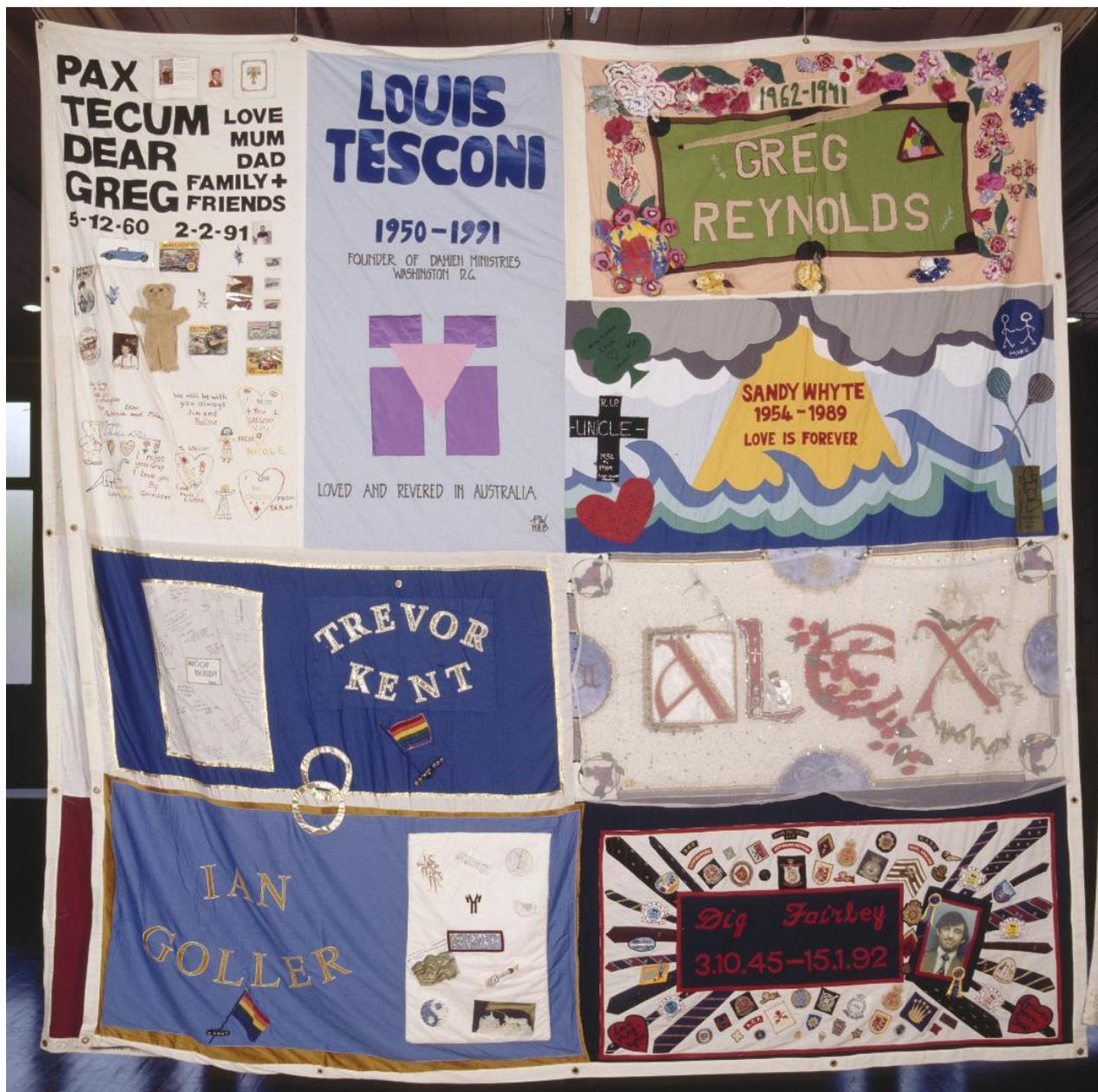
# Quilt Block 22



# Quilt Block 39



# Quilt Block 40



# Quilt Block 51



# Quilt Block 52



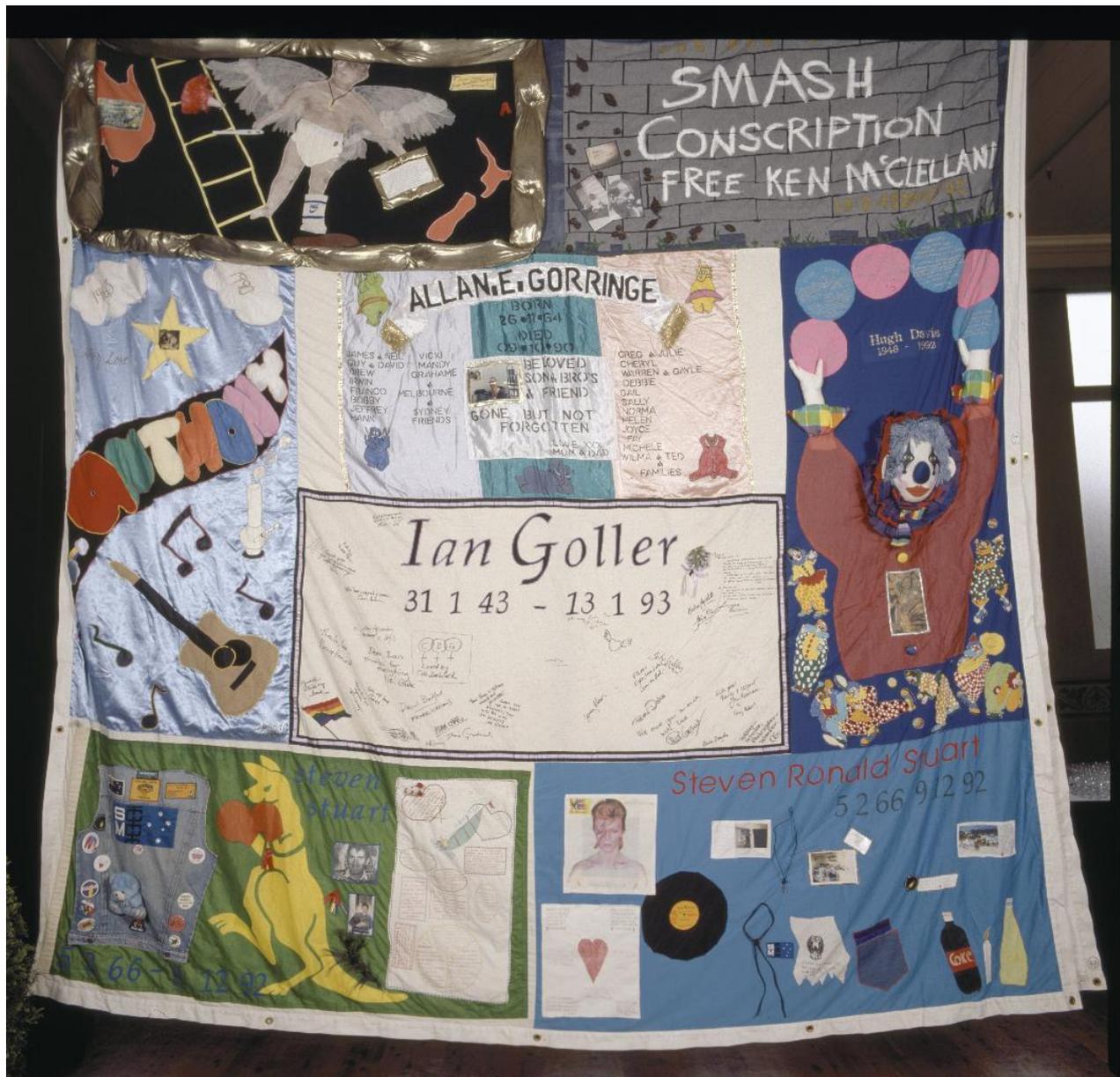
# Quilt Block 61



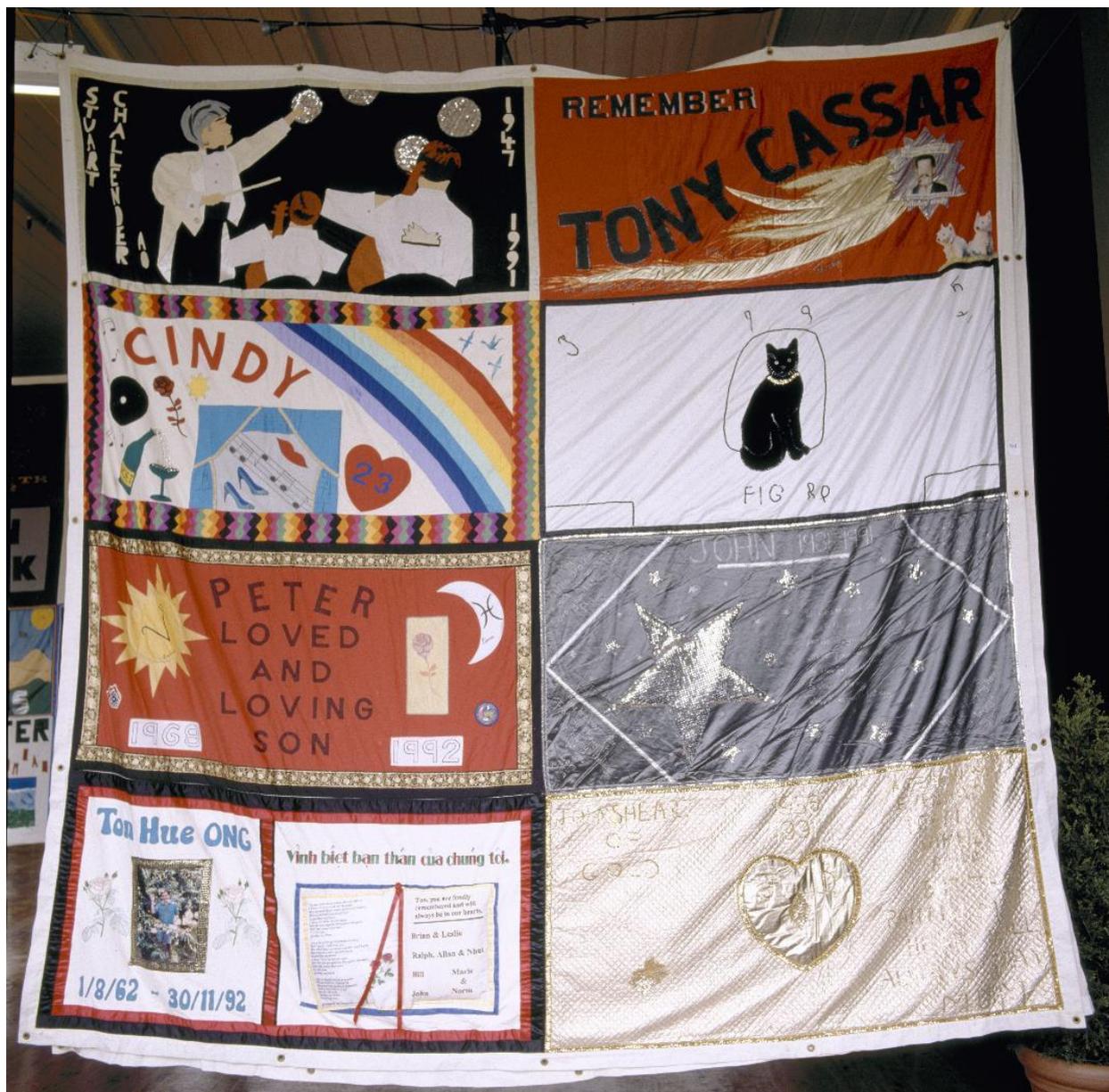
# Quilt Block 62



# Quilt Block 63



# Quilt Block 64



# Quilt Block 65



# Quilt Block 75



# Quilt Block 76



# Quilt Block 77



# Quilt Block 86



# Quilt Block 87



# Quilt Block 88



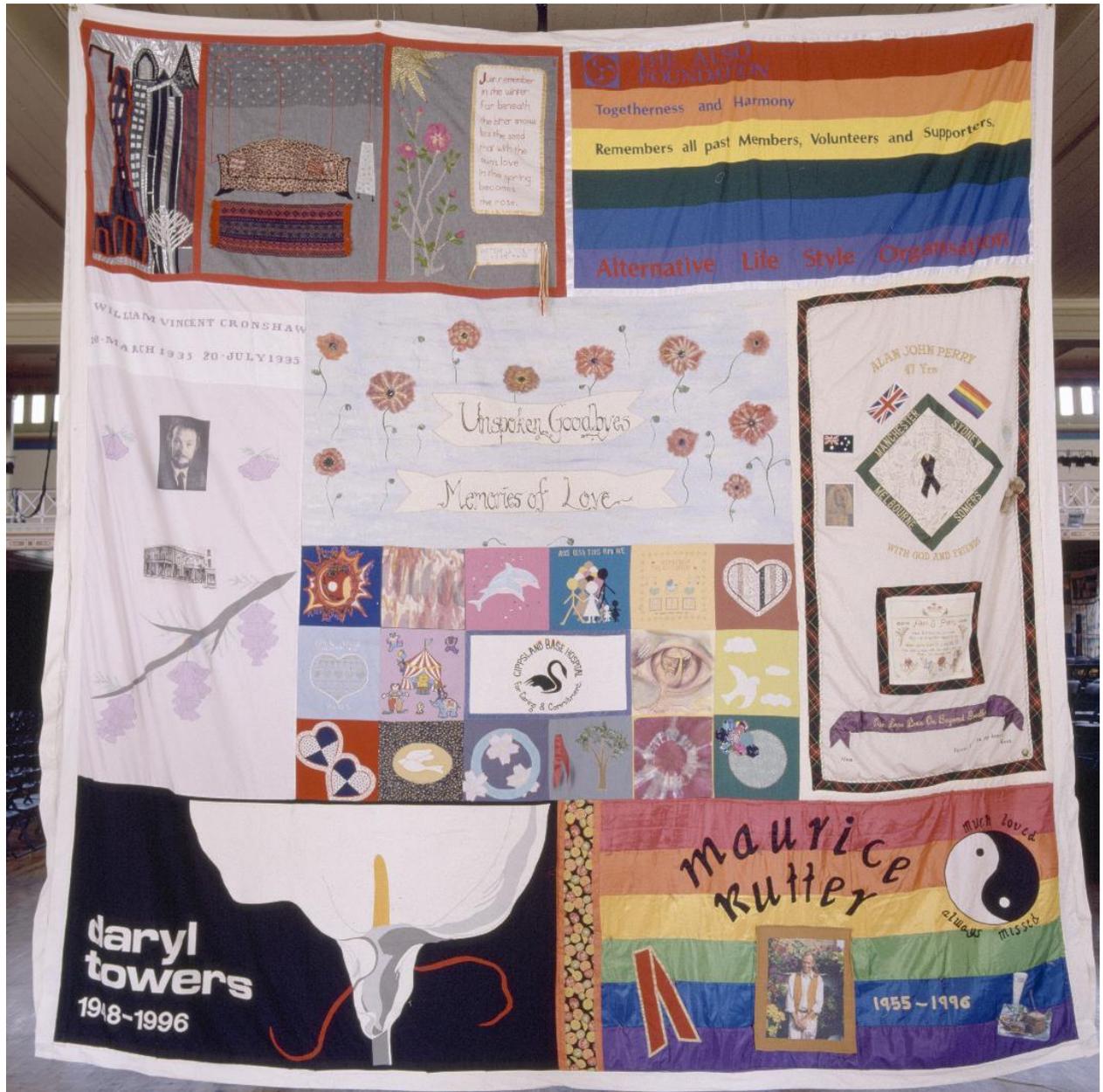
# Quilt Block 103



# Quilt Block 106



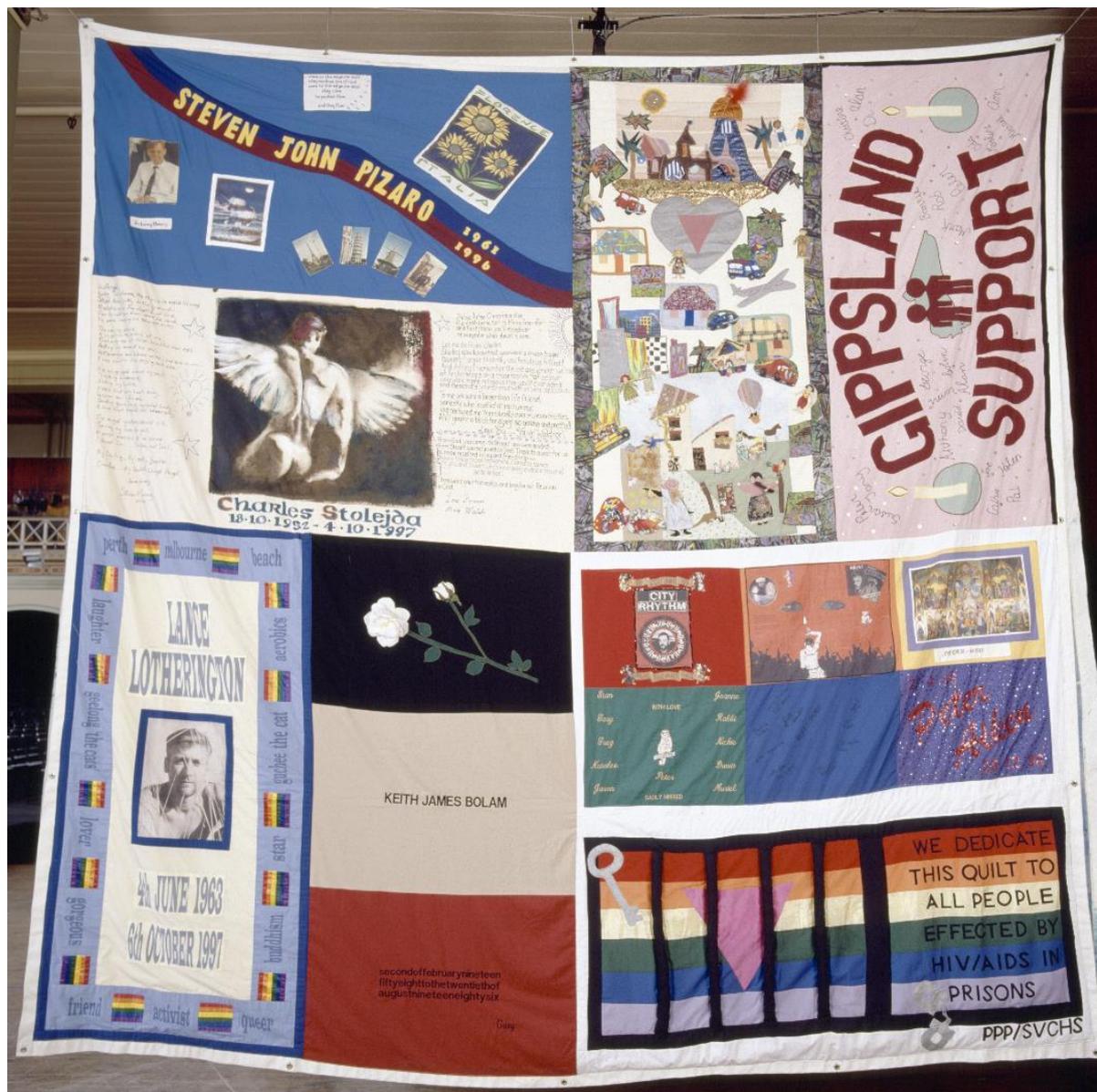
# Quilt Block 107



# Quilt Block 108



# Quilt Block 121



# Quilt Block BV02



# Quilt Block BV03

