

Australian Capital Territory

Public Place Names (Whitlam) Determination 2022 (No 2)

Disallowable instrument DI2022–220

made under the

Public Place Names Act 1989, s 3 (Minister to determine names)

1 Name of instrument

This instrument is the *Public Place Names (Whitlam) Determination 2022 (No 2)*.

2 Commencement

This instrument commences on the day after its notification day.

3 Determination of Place Names

I determine the place names as indicated in the schedule.

Ben Ponton

Delegate of the Minister for Planning and Land Management

12 September 2022

SCHEDULE

(See s 3)

Division of Whitlam – Arts and Culture

The location of the public places with the following names is indicated on the associated diagram.

NAME	ORIGIN	SIGNIFICANCE
Apuatimi Crescent	Declan Apuatimi (c.1930–1985)	Artist; Tiwi Islands, Northern Territory Declan Apuatimi (Senior) was a respected artist and ceremonial leader, recognised internationally through his art. His works include distinctive, minimally shaped carvings in ironwood. During 1991–1992, the National Gallery of Australia purchased a collection of 72 works by the noted Tiwi artist. The ‘Declan Apuatimi Collection’ comprises bark paintings, Pukumani poles, figure sculptures, bark baskets, clubs and spears. In 1987, he was honoured by a solo retrospective touring exhibition, curated by the Araluen Art Centre, Alice Springs. During 2020–2021, the master carver was represented in ‘TIWI’ at the National Gallery of Victoria, celebrating the unique art and culture of the Tiwi people of Melville and Bathurst Islands.
	Jean Baptiste Apuatimi (1940–2013)	Senior artist; Tiwi Islands, Northern Territory Jean Baptiste Apuatimi expressed the traditions of jilamara (design) and family, through drawings and paintings. She emerged as a prominent artist and important mentor while working at Tiwi Design art centre on Bathurst Island and held her first solo exhibition in 1991. The artist’s imagery is based around Tiwi culture and ceremony, including body paint designs, Pukumani poles and tunga (bark baskets). In 2002, she was represented in ‘Kiripuranji: Contemporary Art from the Tiwi Islands’ which toured overseas. The striking series of large canvases, including ‘Yirrikamini’ and ‘Yirrikapayi’, featured in the inaugural National Indigenous Art Triennial, ‘Culture Warriors’, curated by the National Gallery of Australia (2007). During 2021–2022, the artist was represented in the gallery’s comprehensive exhibition, ‘Know My Name: Australian Women Artists 1900 to Now’.

Raphael Apuatimi
OAM
(c.1920–1988)

Performing arts, literary arts; Tiwi Islands, Northern Territory

Raphael Apuatimi advocated to celebrate and preserve the culture and language of the Tiwi Islands. In 1973, Prime Minister Whitlam announced the appointment of Apuatimi as a foundation member of the Aboriginal Arts Board, Australian Council for the Arts. In 1979, Apuatimi was appointed founding chair of the Aboriginal Sacred Sites Protection Authority (Northern Territory). He was awarded the Medal of the Order of Australia in 1982 for his service to Aboriginal culture in the field of the performing arts. Apuatimi compiled cultural information for the publication, ‘Tiwi Pima Art: Bathurst and Melville Islands’, (1985); arranged and performed traditional Tiwi music; and worked with linguists to record traditional stories in language, including ‘Ngingawila yinkiti’, (1986) stories from Bathurst Island about flora and fauna as sources of food.

**Argonaut
Street**

The Argonauts
Club
Radio programs,
Children’s Hour;
Children’s Session;
Young World
(fl. 1941–1972)

Broadcasting

The Argonauts Club was a popular long-running radio session designed to interest children aged seven to 17 years in literature, art, music and natural science, and encourage creativity. The program was broadcast regularly by the Australian Broadcasting Commission (ABC) from January 1941 during the national Children’s Session. Elizabeth Osbourne, known as ‘Argo 1’, was the founding compere during the 1940s. Children could join the Argonauts ‘band of happy rowers’ and search for the ‘Golden Fleece’ of knowledge by contributing stories, poems and music which were presented on air. Each member was given the Argonauts pledge and badge and assigned a ship name and number, with names drawn from Greek mythology. At one stage, the club had an estimated membership of 50,000. During 1970–1971, the ABC changed the format of its radio programs for young people. An extended Argonauts Club segment was introduced on Sunday afternoons, including ‘Topic of the Week’, suggested and debated by club members. The broadcasting of the Argonauts Club ended in 1972. In 1982, the ABC published ‘Good Rowing!’ by Ida Elizabeth Jenkins (Elizabeth Osbourne) subtitled, ‘A Reminiscence about the ABC Children’s Session and The Argonauts’.

**Axelrad
Street**

Werner Heinz
Harald (Axel)
Axelrad
(1919–2018)

Puppet maker and designer, performing arts

Born in Germany, Axel Axelrad was interested in the art of making and designing puppets from a young age. In 1950, he migrated from London to Australia to work as a licensed aircraft engineer. He established Lamont Puppets with his wife, Janet Lamont, making puppets in his spare time. Recognised for his ingenuity and creativity, Axelrad soon focused on designing and making puppets fulltime. He created rod puppets, hand puppets and marionettes and a range of kits and puppet stages. His puppets appeared in theatre productions and popular Australian television programs, including 'Magic Circle Club', 'Adventure Island' and 'Hey Hey It's Saturday', featuring 'Ossie Ostrich'. One puppet designed for children was awarded a 'Good Design' label by the Industrial Design Council of Australia. In 1974, Lamont Puppets exhibited at 'Good Design for the Child', hosted by the International Design Centre in Germany. Axelrad advocated for puppetry to be suitably recognised as an art form and was a member of the Australian Puppetry Guild (Victoria) and UNIMA (Union Internationale de la Marionnette). He taught workshops and lectured in schools and universities. Axelrad was president of UNIMA Centre Australia during 1987–1992 and in 2002, received the UNIMA Australia Lifetime Achievement Award. His publications include 'Making Rod & Hand Puppets' (1996).

**Ker Wilson
Way**

Barbara Ker Wilson
AM
(1929–2020)

Writer, editor and publisher

Born in England, Barbara Ker Wilson was an influential and respected writer, editor and publisher who advocated for good reading opportunities for young people. After moving to Australia in 1964, Ker Wilson continued her career in publishing, working in New South Wales and later, Queensland. The prolific writer's own works include 'Last Year's Broken Toys' (1962), named an Honor Book in the New York Herald Tribune's Children's Spring Book Festival (1963); 'Jane Austen in Australia: A Novel' (1984); 'Acacia Terrace' (1988) and 'Wishbones: A Folk Tale from China (1993). Ker Wilson was the joint winner of the Australian Bicentennial Authority Anthology Award for 'The Illustrated Treasury of Australian Stories and Verse for Children' (1987). In 1995, the anthology, 'Hands Up!: Who Enjoyed Their Schooldays' (1994), was selected for an international White Ravens label. Ker Wilson received the Pixie O'Harris Award (1997) and the Dromkeen Medal (1999) for her notable contribution to children's literature in Australia. In 2004, she was appointed a Member of the Order of Australia for services to literature as an editor and author and as a mentor to emerging writers. Ker Wilson is remembered for the significant influence she provided to the development of children's books in Australia during the twentieth century.

**Manicaros
Terrace**

Anthony Manicaros
OAM
(1944–1998)

Community broadcasting, cultural diversity

Tony Manicaros is recognised for his contribution to the public broadcasting sector and in particular, his advocacy to develop ethnic community broadcasting under one united national organisation. A strong supporter for fostering a vibrant, multicultural Australia, he worked to advance ethnic community broadcasting, helping people connect to and maintain their language and culture. In 1985, Manicaros was co-founder and president of the National Ethnic and Multicultural Broadcasters' Council (NEMBC). For many years he served in various roles at the multilingual radio station, Radio 4EB Brisbane, including treasurer, programming coordinator and president. He further contributed to public broadcasting by lobbying for reform in the federal communications policy and helping develop curriculum for the Australian Ethnic Radio Training Project, to provide accredited, competency-based training for broadcasters. In 1997, Manicaros was awarded the Michael Law Award by the Community Broadcasting Association of Australia (CBAA) for his sustained and outstanding contribution to community broadcasting. In 1999, CBAA inaugurated an annual award in his honour. Manicaros was posthumously awarded the Medal of the Order of Australia in 1998 for his service to ethnic broadcasting. The Tony Manicaros Grant is administered by NEMBC to fund projects to benefit ethnic community broadcasting.

Orsto View	<p>Maria Josette Orsto (1962–2020) (Maria Josette Apuatimi)</p>	<p>Artist; Tiwi Islands, Northern Territory</p> <p>Maria Josette Orsto drew on the influences of her parents, Declan Apuatimi and Jean Baptiste Apuatimi, to develop her own distinctive style of intricate patterning, made up of lines and small dots to form unique designs. She produced artwork in a variety of media and techniques, including ochre and acrylic paintings on canvas and paper, batik printmaking and wood sculpture. The artist worked at the Tiwi Design art centre on Bathurst Island and the Munupi Arts and Crafts Association on Melville Island. She is represented in public and private collections including the National Gallery of Australia, the National Gallery of Victoria and the Museum of Contemporary Art Australia. In 2009, Orsto exhibited in the National Aboriginal and Torres Strait Islander Art Award at the Museum and Art Gallery of the Northern Territory. She featured in the second National Indigenous Art Triennial, ‘unDisclosed’, curated by the National Gallery of Australia (2012). The artist was represented in ‘unDisclosed’ by three works on canvas, ‘Jikapayinga’ (Female crocodile) (2007); ‘Pakitiringa’ (Rain) and ‘Miyinga’ (2009). Orsto was represented in the exhibition, ‘TIWI’ at the National Gallery of Victoria (2020–2021), which also featured works by her parents.</p>
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Rajah Lane	The Rajah quilt (1841)	<p>Textiles, visual arts</p> <p>The Rajah quilt is a coloured patchwork coverlet made by convict women in 1841 during their transportation from England to Australia. The textile is of significant documentary and historical importance, providing a physical link to transportation and early European settlement in Australia. It was sewn by female prisoners aboard the ‘Rajah’ which arrived in Hobart in July 1841. The making of the quilt was supported by The British Ladies Society for the Reformation of Female Prisoners, which offered needlecraft tasks to women during their incarceration and provided fabrics and sewing supplies. The Rajah quilt is a patchwork and embroidered appliquéd coverlet made in the medallion style. The central field is worked in broderie perse. An inscription, finely stitched in silk thread, reads:</p> <p><i>TO THE LADIES of the Convict ship Committee This quilt worked by the Convicts of the Ship Rajah during their voyage to Van Diemens Land is presented as a testimony of the gratitude with which they remember their exertions for their welfare while in England and during their passage and also as a proof that they have not neglected the Ladies kind admonitions of being industrious June 1841.</i></p> <p>In c.1987 the quilt was discovered in a private collection in Scotland. It was acquired by the National Gallery of Australia in 1989.</p>
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Schedule
(see section 3)



DIVISION OF WHITLAM

Diagram