

Australian Capital Territory

Public Place Names (Whitlam) Determination 2024 (No 2)

Disallowable instrument DI2024–245

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 2024 (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
29 July 2024

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
Fredrikson Rise	Kristian Fredrikson (1940–2005) (Frederick John Sams)	<p>Acclaimed performing arts designer, theatre, ballet, contemporary dance, opera, film and television.</p> <p>Born in New Zealand, Kristian Fredrikson studied graphic design in Wellington and created his first designs for the New Zealand Ballet and the New Zealand Opera Company. He moved to Australia in the 1960s and assisted with the design for The Australian Ballet production of ‘Aurora’s Wedding’ (1964) with Peggy van Praagh. He was Resident Designer for Melbourne Theatre Company from 1966–1974. He designed for Australia’s leading dance and theatre companies including The Australian Ballet, the Australian Opera, the Western Australian Opera and the South Australian Opera. Fredrikson collaborated with leading choreographers and directors and had a long association with Graeme Murphy and Sydney Dance Company, including the co-production of ‘Tivoli’ (2001) with The Australian Ballet. He was the recipient of many prestigious awards including the Australian Dance Award for Service to Dance (1999) and a Helpmann Award in 2003 for The Australian Ballet’s ‘Swan Lake’. In 2005, he designed for three Tchaikovsky ballets, including ‘Sleeping Beauty’ for The Australian Ballet. The ‘Kristian Fredrikson Scholarship for Design in The Performing Arts’ was founded in 2008 to honour his distinguished career of over 40 years.</p>

**Mandawuy
Crescent**

Dr Mandawuy
Djarrtjuntjun
Yunupingu AC
(1956–2013)

(formerly Tom
Djambayang
Bakamana
Yunupingu, skin name
Gudjuk)

Musician, performer, activist, educator.

Born in Yirrkala, Northern Territory, Dr Yunupingu was a member of the Yolngu people. He worked as a teacher and wrote articles on self-determination for teaching Indigenous students. In 1987 he graduated with a Bachelor of Arts (Education) from Deakin University, in partnership with the Batchelor College in the Northern Territory, becoming Principal of Yirrkala Community School. There he pioneered a bilingual curriculum that emphasised the strengths of Yolngu and European education. Yunupingu was a founding member of the music group Yothu Yindi, which gained international popularity with their 1991 album 'Tribal Voice', following the success of their breakout single 'Treaty.' In December 1992, the band performed in New York at the launch of the United Nations International Year of the World's Indigenous People. Yothu Yindi was inducted into the Australian Recording Industry Association (ARIA) Hall of Fame in 2012. Alongside touring with Yothu Yindi, Yunupingu continued his work for Yolngu rights and for cross-cultural understanding. He was a member of the Yothu Yindi Foundation and the Reference Group Overseeing the National Review of Education for Aboriginal and Torres Strait Islander Peoples. He was involved in establishing the Garma Festival of Traditional Culture and the Garma Cultural Studies Institute. Mandawuy Yunupingu received several awards and honours for his eminent contribution to culture, education, social justice and the performing arts, including Australian of the Year (1992) and an honorary doctorate from the Queensland University of Technology (1998). He was posthumously appointed a Companion of the Order of Australia in 2014.

Marriott Terrace	<p>Rosemary ‘Rosie’ Letitia Marriott AM (1938–1994) (Rosemary Nichols)</p>	<p>Musician, vocalist, actor, teacher, community service</p> <p>Rosemary Marriott was a talented musician, vocalist, and dancer. At aged 14 years, she won first prize as a solo vocalist in The Australian National Eisteddfod. In 1957, she played the Principal Boy in the pantomime ‘Cinderella’ at the Elizabethan Theatre and in 1962, performed as guest soprano soloist with the B.M.C National Youth Orchestra in Canberra. Other performances included understudy to June Bronhill in ‘The Sound of Music’ at the Elizabethan and Tivoli theatres. In the early 1980s, Marriott established ‘The Merry Makers’ performance troupe in Sydney, for children and young adults living with disability. The troupe gave its first public performance in 1983 to celebrate International Dance Day. A dance titled ‘We Remember Hollywood’, debuted in 1986. In 1991, in the first performance by The Merry Makers in the Sydney Eisteddfod, one pair of dancers in the troupe was awarded first place in song and dance. Rosemary Marriott received an Advance Australia Award in 1991 and in 1992, was appointed a Member of the Order of Australia. ‘Naughty But Nice’, devised and choreographed by Rosemary Marriott, was performed by The Merry Makers at the Sydney Town Hall in late 1994. In 2024, Merry Makers Australia continues to offer opportunities in music, song and dance to children and adults living with disability.</p>
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Radecki Vista

John Radecki

(1865–1955)

(Jan Radecki)

Stained glass artist and designer

John Radecki is regarded as one of Australia's most accomplished stained-glass artists. His work is recognised for its historical and artistic value. Born in Poland, he migrated to Australia at aged 16 years, arriving with his parents and siblings in January 1882. He moved from Wollongong to Sydney in 1883 and attended art classes at the Mechanics School of Art. In 1885, Radecki was employed by stained glass artist and manufacturer, Frederick Ashwin. Ashwin taught him how to work with stained glass, including techniques in glass painting. One of Radecki's first major independent works, the three-light east window in Christ Church St Laurence, Sydney, was made in 1906. From 1909, Radecki was chief designer and later co-owner of John Ashwin & Co., becoming the proprietor in 1920 until 1955. Notable works during this period include the vaulted glass ceilings in the Commonwealth Bank in Martin Place, Sydney, and a window in the Mitchell Library Reading Room, State Library of New South Wales, depicting William Caxton. In Canberra, St Andrew's Church features five windows in the apse credited to John Radecki. A collection of John Ashwin & Co. design drawings for stained glass windows (chiefly by J. Radecki) is held by the State Library of New South Wales.

Reed Gilbert Rise Kerry Reed-Gilbert
(1956–2019)

Wiradjuri Elder, writer, poet, author,
activist.

Kerry Reed-Gilbert was born in Mudgee, New South Wales and was a Traditional Owner of Condobolin region, Wiradjuri Country. A respected writer, poet and storyteller, she advocated for Aboriginal and Torres Strait Islander peoples through her literary works, and as an activist, mentor and strong supporter of the right for self-determination. She was recognised locally, nationally and internationally. Reed-Gilbert was the co-founder and inaugural chairperson of the First Nations Australia Writers' Network (FNAWN) and a founding member of Us Mob Writing, a group of Canberra based Aboriginal and/or Torres Strait Islander emerging and established writers. She is published in journals and anthologies, including the *Macquarie PEN Anthology of Australian Literature* and *Southerly*. Her poetry, prose and edited collections include *Black Woman*, *Black Life* (1996), *The Strength of Us as Women: Black women speak* (2000) and *Too Deadly: Our Voice Our Way Our Business* (2017). Her memoir, *The Cherry-Picker's Daughter*, was published in 2019. Kerry Reed-Gilbert was inducted into the ACT Women's Honour Roll which acknowledges and celebrates outstanding achievements of women in Canberra. In 2020, the Kuracca Prize for Australian Literature was created by *Overland literary* journal and FNAWN created the 'Aunty Kerry Reed-Gilbert Poetry Prize' in her memory.

Witcombe Street Eleanor Katrine
Witcombe AM
(1923–2008)

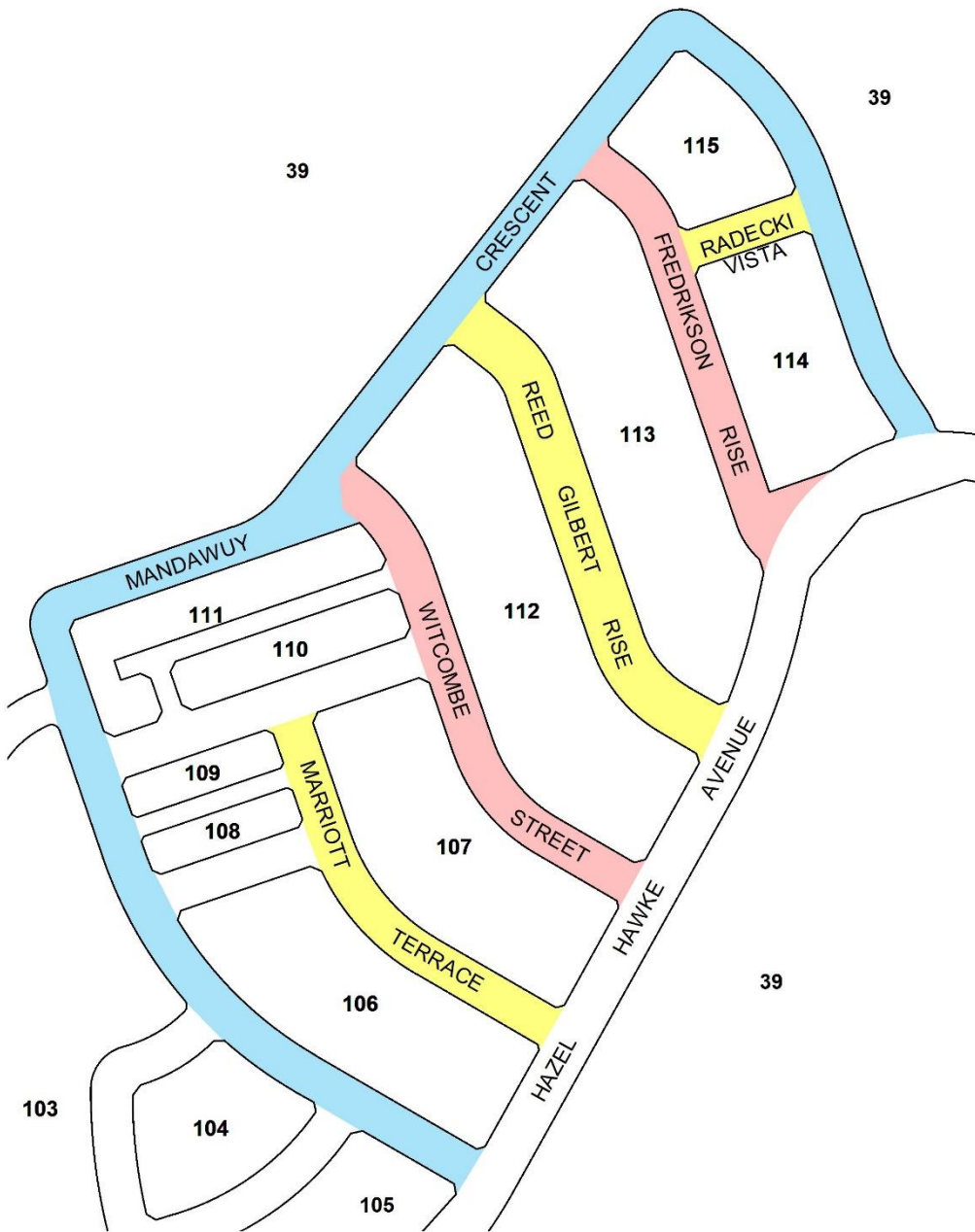
Playwright, scriptwriter, screenwriter

Eleanor Witcombe wrote for theatre, radio, film and television. She was a founding member of The Australian Writers' Guild (1962) and a vocal advocate for writers' copyright, credits, fees, and royalties. In Sydney, Witcombe joined Peter Finch's Mercury Theatre School in 1947 as a student playwright. In 1948, she was commissioned by the Mosman Theatre Club to write three plays for children, including 'Pirates at the Barn', which toured in regional New South Wales in 1960, supported by the Australia Council. After working in England during the 1950s, Witcombe returned to Australia in 1957, and established herself as a writer of story adaptations for radio. During the 1960s, she wrote for the satirical television comedy, 'The Mavis Bramston Show', and the drama series, 'Pastures of the Blue Crane', adapted from the novel by Hesba Brinsmead (1964). In 1971, Witcombe adapted Norman Lindsay's 'The Magic Pudding' (1918) as a theatrical show for marionettes. She later joined the writing team for the television series 'Number 96' and co-wrote 'Seven Little Australians', for television, adapting Ethel Turner's novel (1894). During the 1970s, the Australian Film Industry commissioned her screenplays adaptations for 'The Getting of Wisdom', based on the novel by Henry Handel Richardson (1910), and 'My Brilliant Career', from the novel by Miles Franklin (1901).

Eleanor Witcombe received an Emeritus award from the Literature Board of the Australia Council in 1999 and was appointed a Member of the Order of Australia in 2014.



Schedule
(see section 3)



DIVISION OF WHITLAM

Diagram