

## Chapter 4 : Nostalgia and Community

The period of the 1980s and early 1990s has been described by social researcher Hugh Mackay as a time when Australia was going through 'a period of unprecedented social, cultural, political, economic and technological change'.<sup>1</sup> McKay considered that this change 'radically redefined' society and brought Australia 'to the threshold of a new maturity'.<sup>2</sup> The same could be said of the Sunshine Coast area, which continued to grow and change in both the coastal regions and the hinterland during this time.<sup>3</sup> As the population grew, the area became reliant on tourism, service industries and small business rather than agriculture; and communal awareness of the region's history and ecology, linked with heightened resident activism, increased.<sup>4</sup> As the physical appearance and social makeup of the Sunshine Coast region changed, the number, type and placement of memorials within the region altered, and community participation in their development increased.

This period was also an important time in the development and understanding of heritage and memorials worldwide, a movement which some consider can be dated from 1980. It is valuable to investigate the development of Sunshine Coast memorials within this wider framework. The French historian Pierre Nora has described this period as one where:

... a kind of tidal wave of memorial concerns ... [broke] over the world, everywhere establishing close ties between respect for the past – whether

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<sup>1</sup> Hugh Mackay, *Reinventing Australia: The Mind and Mood of Australia in the 90s*, Pymble, NSW, 1993, p. 6.

<sup>2</sup> *Ibid.*

<sup>3</sup> Caloundra's comparative 1981 and 2001 census populations were 16,758 and 52,081 respectively, Noosa's 9965 and 19051; comparative hinterland figures for 1986 and 2001 censuses were Glass House Mountains 328 and 656, Mapleton 214 and 561 and Mooloolah 440 and 989; Frances Windolf, 'Sunshine Coast population – census figures to 2006', unpublished manuscript compiled from *Queensland Places*, Centre for the Government of Queensland, University of Queensland, <<http://queenslandplaces.com.au>>, accessed 16 May 2010.

<sup>4</sup> Jason Natoli and Ken King (eds), 'Sunshine Coast Regional Profile', unpublished manuscript, 1994, held by University of the Sunshine Coast Library, Sippy Downs Qld; Elaine Green, *Green Legends: People Power on the Sunshine Coast*, Nambour, Qld, 2009, pp. 42-93.

real or imaginary – and the sense of belonging, collective consciousness and individual self-awareness, memory and identity.<sup>5</sup>

Within the Sunshine Coast region, demographic changes intensified during the 1980s and 1990s.<sup>6</sup> By the late 1970s there was a growing awareness that the Sunshine Coast had a unique environment which was unlike other parts of Queensland, that it was ‘a place worth making a lifetime commitment to’.<sup>7</sup> Small towns in the hinterland benefitted from a green movement attracting both retirees and young families, and coastal areas retaining areas of ‘stunning beauty’ also attracted those who were aware of the environmental and historical value of the region.<sup>8</sup> Many new residents developed an awareness of the Sunshine Coast region as a place that was different from other coastal areas, agreeing with architect Lindsay Clare, who stated that ‘the prospect of a new Gold Coast being created is not universally welcomed’.<sup>9</sup>

In the process of developing a place-identity with the Sunshine Coast, new residents began to investigate the history of the region, following a trend noted by British historian David Lowenthal in 1985:

... increased longevity and propensity to move leave ever fewer of us in the same localities ... we compensate for what is gone with an interest in its history ... Attachment to scenes recalled and to things that were here before us mitigates the alien quality of unfamiliar environments ... [reflecting] ... ‘a rational hunger for some degree of permanence’ when the pace of change exceeds people’s capacity to absorb it.<sup>10</sup>

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<sup>5</sup> Pierre Nora, ‘The reasons for the current upsurge in history’, *Europäischeische Review*, Vienna, 2002, in ‘Tr@nsit online 22/2002’, <[http://iwm.at/index.php?option=com\\_content&task=view&id=285&Itemid=463](http://iwm.at/index.php?option=com_content&task=view&id=285&Itemid=463)>, accessed 29 June 2008.

<sup>6</sup> Natoli and King (eds), ‘Sunshine Coast Profile’, pp. 2.2 & 2.3.

<sup>7</sup> Lindsay Clare, ‘Tourist architecture; Sunshine Coast’, thesis for a Diploma in Architecture, School of Built Environment, Queensland Institute of Technology, 1978, p. 1; Michael Gloster, *The Shaping of Noosa*, Noosa Heads Qld, 1997, p. 20.

<sup>8</sup> Green, *Green Legends*, p. 25; Gloster, *Shaping of Noosa*, p. 10.

<sup>9</sup> Clare, ‘Tourist architecture’, p. 9.

<sup>10</sup> David Lowenthal, *The Past is a Foreign Country*, Cambridge, 1986, p. 399.

In 1991, American historian Michael Kammen, discussing the popular memory of 'ordinary folks' rather than the collective memory of the 'dominant civic culture', noted that 'individuals and small groups who are strongly tradition-oriented commonly seek to stimulate a shared sense of the past within their region'.<sup>11</sup> Kent Ryden, reflecting on the American Midwest, described the 'historical touchstone of identity' created by newcomers 'filling the emptiness ... by locating regional identity not in a spot in the past but in the spot on which they stand'.<sup>12</sup>

Some notable Sunshine Coast memorials erected during the 1980s and 1990s were established by small community groups rather than through formal civic action. Community, said Iris Marion Young, is 'an understandable dream expressing a desire for ... relationships of mutual identification, social closeness and comfort', and this, too, could be assumed to have 'filled the emptiness' in many newcomers.<sup>13</sup> From 1979, plans for the 1988 Australian bicentenary commemoration offered Australians 'the opportunity to contribute effectively to their own national celebrations' through local committees.<sup>14</sup> One objective of the program was 'to encourage all Australians to understand and preserve their heritage', and committees in the '830 or so local government areas in Australia' were offered grants to memorialise their local history.<sup>15</sup> Sunshine Coast residents were among those who formed community groups to establish memorials. However, close relationships inside and out of community groups are not always automatic, and controversies developed as the reflections of these memorials were seen from different viewpoints by those involved with them.

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<sup>11</sup> Michael Kammen, *Mystic Chords of Memory: The Transformation of Tradition in American Culture*, New York, 1991, p. 10.

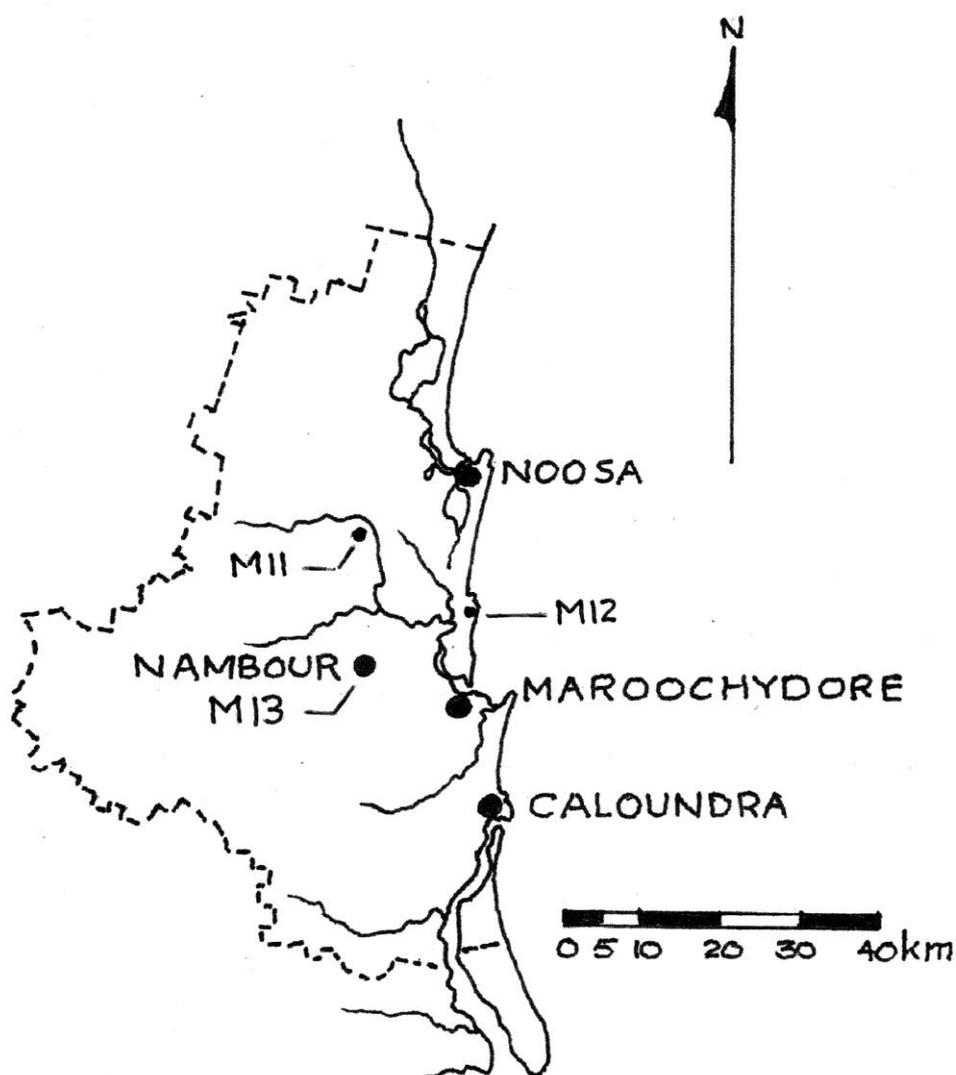
<sup>12</sup> Kent C. Ryden, 'Writing the Midwest: history, literature and regional identity', *The Geographical Review*, vol. 89, no. 4, 1999, p. 513.

<sup>13</sup> Iris Marion Young, 'The ideal of community and the politics of difference', in Gary Bridge and Sophie Watson (eds), *The Blackwell City Reader*, 2<sup>nd</sup> edn, Oxford, 2010, p. 228; Ryden, 'Writing the Midwest', p. 513.

<sup>14</sup> Australian Bureau of Statistics, 'Australia prepares for its bicentenary', *Year Book Australia*, 1986, <<http://www.abs.gov.au/ausstats/abs@.nsf/Previousproducts/1301.0Feature%20Article101986>>, accessed 18 March 2012.

<sup>15</sup> *Ibid.*

Alexander McCall Smith, in one of his philosophical novels, described ‘the public past, about which we often disagree’.<sup>16</sup> This is apparent in the disagreement and controversy which formed part of the reflections cast by the three memorials discussed in this chapter — at Eumundi, Yaroomba and Nambour.



11. Timber Getters memorial, Eumundi  
13. Sugar industry mural, Nambour

12. Kirkdale sign, Yaroomba

Figure 4.1: Location of memorials in Chapter 4.<sup>17</sup>

<sup>16</sup> Alexander McCall Smith, *The Right Attitude to Rain*, large print edition, London, 2007, p. 13.

<sup>17</sup> ‘Location of memorials in Chapter 4’, map by John Windolf 2012.



Figure 4.2: The Timber Getters memorial and plaque in Dick Caplick Park, Eumundi.<sup>18</sup>

Eumundi's bicentennial year memorial in Dick Caplick Park, which was commissioned by a community committee and Maroochy Shire councillor Allan Templeton, honoured the timber getters of the Eumundi and Kenilworth districts.<sup>19</sup> It featured a life-size sculpture of a tree feller with axe in hand, fashioned of concrete render over a wire mesh framework, standing on a springboard some thirty feet (more than nine metres) up a telegraph-style pole. One of the earliest settlements within the Sunshine Coast region, Eumundi's dense rainforests containing prized red-cedar and white-beech trees drew the interest of selectors from the late 1880s. Although industries such as dairying and fruit-growing became important after the construction of the North Coast railway in 1890-91, timber-getting remained an important industry in the Eumundi district.<sup>20</sup> It is said that before World War I: 'Every Saturday night there would be 100 or more cutters, carriers and others at the two pubs in town',

<sup>18</sup> "The Tree Feller' looks down on the shady trees of Dick Caplick Park, Eumundi', photograph, in Stan Tutt, 'Are the colours fading?', *Sunshine Coast Daily*, 24 February 1989, p. 7, in 'Caplick, Dick', collection of newspaper articles, letters and photographs, held by Discover Eumundi Heritage and Visitor Centre, Eumundi Qld; 'Timber Getters plaque closeup', photograph by Frances Windolf, 15 April, 2011, in 'Sunshine Coast memorials' collection.

<sup>19</sup> Val Templeton, widow of Maroochy Shire councillor Allan Templeton, pers. comm., 15 April 2011.

<sup>20</sup> Helen Gregory, *Making Maroochy: A History of the Land, the People and the Shire*, Nambour Qld, 1991, pp. 26, 39; 'The making of the Eumundi township', in 'Eumundi Walk', undated pamphlet, pp. 1-2.

and one tree feller remembered '38 bullock teams pulling logs into Eumundi in the one period'.<sup>21</sup> Tree felling was dangerous, with tree fellers cutting 'scarfs' into a tree to a desired height of up to sixty feet [18.3 metres] as they alternated two springboards to stand on, each 1.4 metres in length and 15 to 20 centimetres wide, and by 1963 two tree fellers remembered 'over 50 fatalities, caused through carelessness or bad luck'.<sup>22</sup>



*Figure 4.3: The tree fellers used springboards to climb up to eighteen metres up trees.*<sup>23</sup>

Eumundi's main street was the site of Etheridge's sawmill from 1900 to 1938 but the site became unkempt after the mill closed.<sup>24</sup> In 1978 the area was developed as Dick Caplick Park, named after a well-known local tree feller who

<sup>21</sup> Dick Caplick, quoted in 'Maroochy identities', Nambour *Chronicle*, 8 November 1963, p. 5, copy held in 'Caplick, Dick' collection.

<sup>22</sup> *Ibid.*; Sunshine Coast Libraries, 'Interview with Dick Caplick, 14 February 1985' oral history transcript, <<http://www.sunshinecoast.q.gov.au/library/.../dick-caplick-oral-history.pdf>>, accessed 13 May 2011.

<sup>23</sup> 'Fred and Dick Caplick on spring-boards felling trees on Joe Sanderson's farm, 1915', photograph, 'Picture Sunshine Coast', photographic collection, <<https://sunshinecoast.spydus.com/cgi-bin/spydus.exe/MSGTRN/PIC/BSEARCH>>, accessed 13 May 2011.

<sup>24</sup> Gregory, *Making Maroochy*, p. 39; 'Eumundi Walk', p. 22.

had worked in the district since before 1910.<sup>25</sup> The Eumundi Markets, established near the park in 1979, attracted 143,000 visitors to the small township in 1985, some 260,000 in 1990, and 1.6 million visitors a year by 2010.<sup>26</sup> Many visitors who relaxed under the park's shady trees admired the Timber Getters memorial and its Tree Feller sculpture, but the Eumundi community has argued about the Timber Getters memorial since its erection. Although the Bicentennial plaque clearly states that the memorial was erected as 'a tribute to the Timber Getters for their part in Eumundi's early history', some community members think that it memorialises only one person, former tree feller Dick Caplick, which makes them 'quite irate'.<sup>27</sup> As early as 1989, only a year after the erection of the memorial, a newspaper article about Dick Caplick stated that the Tree Feller 'reminds those who look up of how this colourful character changed the land'.<sup>28</sup> This misconception, said Wendy Birrell, director of the Discover Eumundi museum, is based on 'urban myth and not a lot of written evidence' and lack of written evidence would appear to be the reason that supposition has been able to blur the reflection of the memorial.<sup>29</sup> In 2011 the widow of another former Eumundi tree feller told me that Dick Caplick had unfairly gained all the attention, saying 'he was just one of many, you know, but it's all about him'.<sup>30</sup>

Further community disagreement has surrounded the origin of the sculpture, believed by some to have been one of the popular Artbusters sculptures displayed at Expo 88 in Brisbane; to have been the work of former Maroochydore sculptor Hugh Anderson by others; and to have been constructed by Robert (Bobby) Lees, who repaired the sculpture in 2004, by others.<sup>31</sup> However, as the Tree Feller monument was erected in Dick Caplick Park before

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<sup>25</sup> 'Eumundi Walk', p. 22; 'Interview with Dick Caplick', accessed 13 May 2011.

<sup>26</sup> 'Eumundi Markets', <<http://www.eumundimarkets.com.au>>, accessed 12 May 2011.

<sup>27</sup> Wendy Birrell, Manager, Discover Eumundi Heritage and Visitor Centre, pers. comm., 13 April 2011.

<sup>28</sup> Tutt, 'Are the colours fading?'

<sup>29</sup> Birrell, pers. comm, 2011.

<sup>30</sup> Doreen Cunnington, Eumundi resident, pers. comm., 29 April 2011.

<sup>31</sup> Ian Murray, former Eumundi resident, pers. comm., 29 April 2011; Stan Dammen, Eumundi resident, pers. comm., 4 May 2011; Templeton, pers. comm., 2011; Shirley McIvor and Trevor McIvor, *Salute the Brave: A Pictorial Record of Queensland War Memorials*, Toowoomba Qld, 1994, p. 98; Robin Wells, Sunshine Coast historian, pers. comm., 11 April 2011.

Councillor Templeton retired as a Maroochy Shire councillor in March 1988 and Expo 88 ran from April 1988 to October 1988 this belief is patently incorrect, and Val Templeton, whose husband commissioned the sculpture, has confirmed that Anderson was the sculptor.<sup>32</sup> Dissension such as this evidences poor relationship with the Timber Getters memorial and its Tree Feller statue within the wider Eumundi community.



*Figure 4.4: After little more than a decade the Timber Getters memorial fell to pieces.<sup>33</sup>*

Community awareness of the Tree Feller statue appears to have dissipated as early as the first decade after its erection. Late in the 1990s or early 2000s when the springboard collapsed and the heavy concrete sculpture which was left dangling over the heads of the public had to be taken down for safety reasons, the removal of the sculpture from its lofty perch was hardly noticed by

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<sup>32</sup> Kent Hartshorn, Maroochy Shire councillor 1988-1994, pers comm., 2 May 2011; Templeton, pers. comm., 2011.

<sup>33</sup> 'Just the pole is left', photograph, circa 2002-2003, photograph by Alan Caplick, held by Pearl Caplick, Pialba Qld.

community members.<sup>34</sup> I could find no-one who could remember when this occurred, although I asked each present and former Eumundi resident I spoke to when researching this memorial. 'It just had to go, and that's it', said one Eumundi resident.<sup>35</sup> A letter from the Eumundi and District Historical Association, written in 2007, stated that 'When the statue came to the EHA's attention in 2004 it was in a sorry state of repair at a local council waste depot'.<sup>36</sup>

The Tree Feller statue was retrieved and repaired in 2004, and was then re-erected outside the Discover Eumundi building.<sup>37</sup> After advice that 'to erect the statue at any height above the ground would create a public hazard', the restored figure was placed on a ground level concrete plinth, with the head of the axe resting against a concrete stump, a position which members of the community felt was a misrepresentation of the activities of the tree fellers.<sup>38</sup> Dick Caplick's son, in a letter to the Eumundi Museum, declared 'I don't believe that it adequately represents the nature and perils the tree fellers faced in scrub felling days'.<sup>39</sup> Indeed, the sculpture had been 'brought to earth' both literally and figuratively, and the reflection of the memorial had altered dramatically.

In 1994 my husband and I took American friends to Eumundi markets and picnicked under the original Tree Feller sculpture. They were amazed at the daring of the timber-getters so high above the ground, as evidenced by the memorial. We soon found ourselves in a group of eight or ten people, discussing the history of the industry.<sup>40</sup> The sheer height of the monument visually documented the fitness, bravery and skill of the tree-fellers as no written words

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<sup>34</sup> Birrell, pers. comm., 2011; Greer, pers. comm., 2011.

<sup>35</sup> Daphne Greer, 86 year-old lifelong Eumundi resident, pers. comm., 4 May 2011.

<sup>36</sup> Wells, pers. comm., 2011; Greg Flinn, Pomona resident and Eumundi Market stall holder, pers. comm., 29 April 2011; Frances Maguire, Secretary, Eumundi & District Historical Association, to Alan Caplick, letter, 6 July 2007, copy in this author's possession.

<sup>37</sup> Robert Lees, sculptor, to Julie Aitchison, Eumundi Museum, letter, 20 April 2004, copy in this author's possession.

<sup>38</sup> Pearl Caplick, daughter-in-law of Dick Caplick, pers. comm., 18 April 2011; Cunnington, pers. comm., 2011.

<sup>39</sup> Alan Caplick, to The Curator, Eumundi Museum, letter, 28 May 2007, copy in this author's possession.

<sup>40</sup> Frances Windolf, personal reminiscence, 1994.

could. I have also visited the ground-level Tree Feller sculpture a number of times, including on market-days when Eumundi was full of visitors, but even while I was actively photographing the sculpture not a single passer-by has even slowed to glance at it, except for one small boy who asked 'Dad, why is he chopping wood?'<sup>41</sup>



*Figure 4.5: The restored Tree Feller sculpture stood at ground level.<sup>42</sup>*

In December 2010 vandals removed the right arm, the left hand and the axe of the Tree Feller statue.<sup>43</sup> The cost of repairing the statue was quoted as 'well in excess of \$15,000', with a lack of structural integrity after repair causing 'almost insurmountable' maintenance and public liability problems'.<sup>44</sup> Because the insurance payout was only \$7,250, Discover Eumundi management decided that

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<sup>41</sup> Frances Windolf, personal reminiscence, 2010.

<sup>42</sup> 'Tree Feller on plinth Eumundi', photograph, Frances Windolf, 12 July 2010, in 'Sunshine Coast memorials' collection.

<sup>43</sup> Birrell, pers. comm., 2 May 2011.

<sup>44</sup> Robert Lees, sculptor, to Wendy Birrell, Manager, Discover Eumundi Heritage and Visitor Centre, letter, 2 January, 2011, copy in this author's possession.

the memorial would be ‘recreated in some way’ at a future date, and that in the interim ‘a wooden crate’ sporting a Perspex window near the head would be built over the statue, with an interpretive panel showing the monument’s history’.<sup>45</sup>



Figure 4.6: The severely damaged Tree Feller statue in 2011 and in 2012.<sup>46</sup>

Will the Tree Feller memorial to the timber getters continue to reflect this feature of Eumundi’s history? It seems that the memorial certainly will not remain in its original, or its second form. However, it appears that the ‘iconic image’ will be recreated in some way, and that this re-creation will document the story of the timber getters in more detail, with the intention that ‘people [might] know the story of the many Tree Fellers who helped shape the town of Eumundi’.<sup>47</sup>

<sup>45</sup> Birrell, pers. comm., 2011.

<sup>46</sup> ‘Damaged statue 1’, photograph by Frances Windolf, 15 April 2011 and ‘Statue in a box’, photograph by Frances Windolf, 3 May 2012, in ‘Sunshine Coast memorials’ collection.

<sup>47</sup> *Ibid.*

As with the Eumundi Timber Feller, another nostalgic Sunshine Coast memorial owes its erection to the 1988 Australian Bicentennial celebrations. Situated in a coastal park at Yaroomba, halfway between Noosa and Maroochydore, this memorial commemorates the wreck of the brig *Kirkdale* on a nearby beach on 19 July 1862.<sup>48</sup> According to records kept by Lloyds of London the *Kirkdale* 'took fire after the crew had got on shore and burnt down to the water's edge the same evening'.<sup>49</sup> The chief mate and four hands then rowed the ship's long boat to Moreton Island and Captain Williams and the six remaining crew successfully walked to Brisbane, some one hundred kilometres south.<sup>50</sup>

Australia Day 1988 was celebrated at Coolum Beach by a community parade of residents from Coolum, Yaroomba and Point Arkwright. The Yaroomba Progress Association's entry in the parade was a float bearing a two-metre-long scale model of the *Kirkdale* — a mid-nineteenth-century sailing ship similar to those in the 1970s BBC television series *The Onedin Line* — constructed by Coolum resident, Pat Tiley.<sup>51</sup> A large sign on the float documented the significance of the wrecked vessel, which had been gradually covered by sand after the disastrous incident and only exposed during extreme weather conditions. After the 1988 Bicentennial parade the Yaroomba Progress Association mounted the sign from their float on a timber wall of the picnic shelter in Birrahl Park, providing evidence that the wreck was buried nearby.

While other maritime disasters on the Sunshine Coast — the stranding of men from the *Queen of the Colonies* in 1863 and the wrecking of the S.S. *Dicky* in 1893 — were widely known and well publicised, especially in the greater Caloundra district in which they had occurred, the wreck of the *Kirkdale* remained unremarked for a century after the ship was burned. This was partly a result of

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<sup>48</sup> John Windolf 'The wreck at Yaroomba', unpublished manuscript, 1985, copy held at Heritage Library, Nambour Branch of Sunshine Coast Libraries; 'Wreck of the Kirkdale', *Brisbane Courier*, 25 July 1862, p.2.

<sup>49</sup> Godfrey Thompson, Director, Guildhall Library, London, to John Windolf, letter, 14 September 1982, held by John Windolf, Coolum Beach Qld..

<sup>50</sup> 'Wreck of the Kirkdale', *Brisbane Courier*.

<sup>51</sup> Edna Tiley, Coolum resident, pers. comm., 26 January 2012.

the sand which obscured the remaining timbers of the vessel but was also caused by the difficulty of access to Yaroomba Beach until after the coastal road from Noosa to Maroochydore was opened in 1962. Until this road was built even local access from Coolum, less than three kilometres to the north, was made difficult by deep coastal gullies and steep terrain. The first recorded sightings of the wreck of the *Kirkdale* only occurred after Cyclone Daisy in 1972.<sup>52</sup> Philip Sharpe, who went to see the vessel following Cyclone Daisy, recalls that the community was excited by the revealed wreck which was ‘the only thing that people in Coolum and Yaroomba wanted to talk about for weeks’.<sup>53</sup>



Figure 4.7: The wreck of the *Kirkdale* in 1972.<sup>54</sup>

In July 1988 — only six months after the sign commemorating the *Kirkdale* was erected by community members — part of the wreck was again exposed following a heavy fall of rain, and sightseers had to be prevented from removing sections of the timbers.<sup>55</sup> This led to controversy as to who had the right to say

<sup>52</sup> John Windolf ‘Wreck at Yaroomba’.

<sup>53</sup> Philip Sharpe, long-term resident of Coolum Beach, pers. comm., 3 April 2012.

<sup>54</sup> ‘Mrs Ozanne on the wreck of the *Kirkdale*’, photograph by Doug Ozanne, *Nambour Chronicle*, 29 February 1972, copy held by John Windolf, Coolum Beach Qld.

<sup>55</sup> Frances Windolf, diary entry, 8 July 1988.

'Yea or Nay' about removal of parts of the wreck, with some independent locals believing that it was highhanded for a committee to forbid action upon what they considered to be community property.<sup>56</sup> After notification from the Queensland Museum Senior Curator of Maritime Heritage that the area where the wreck was lying was covered by Beach Protection and Historic Shipwrecks legislation, further discussion arose as to whether the Progress Association sign should be altered so as to notify those visiting the park of their legal responsibilities.<sup>57</sup> The sign was not altered, and a Maroochy Shire Council sign erected nearby in 1990 also failed to display any notifications or warnings.



Figure 4.8: Inspecting the wreck of the 'Kirkdale' in 1988.<sup>58</sup>

Following more heavy rains in August-September 2007, a Coolum newspaper ran an article sub-headlined 'Concern as people try to remove parts of Kirkdale'.<sup>59</sup> At least two people were named by park visitors as having removed newly-visible timbers, and enquiries by local police revealed community concern

<sup>56</sup> Cyril Coombs, President of Yaroomba Progress Association, pers. comm., 8 July 1988.

<sup>57</sup> Peter Gesner, Senior Curator of Maritime Heritage, Queensland Museum, Brisbane, pers. comm., 8 July 1988; Pat Tiley, member of Yaroomba Progress Association, pers. comm., 17 July 1988.

<sup>58</sup> 'Inspecting the *Kirkdale* wreck', photograph by Frances Windolf, 8 July 1988, in 'Sunshine Coast memorials' collection.

<sup>59</sup> 'Rain exposes wreck: Concern as people try to remove parts of Kirkdale', *Coolum & North Shore News*, 14 September 2007, p. 10.

that the timbers might be damaged. My husband and I, as people known to have knowledge of the wreck, personally experienced the extent of this community concern in the shape of more than twenty telephone calls from Coolum and Yaroomba citizens, and the return of an oaken timber which had been removed by a visitor in 1972.<sup>60</sup>

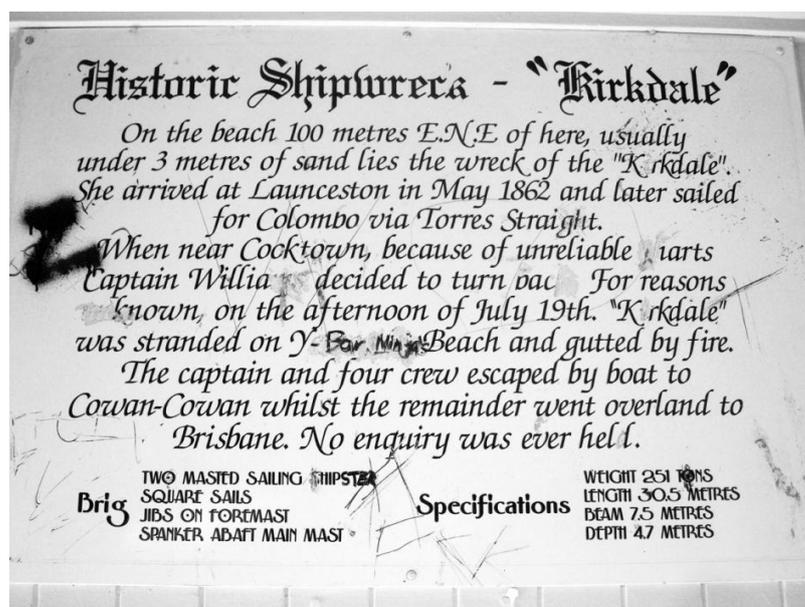


Figure 4.9: The damaged Kirkdale memorial sign.<sup>61</sup>

Further community concern developed in 2009, after a group of teenagers established a meeting-place in scrub near the buried *Kirkdale* wreck. As well as lighting fires and leaving cans and rubbish, the group graffitied and altered the 1988 sign memorialising the *Kirkdale*.<sup>62</sup> This graffiti even changed the name of Yaroomba Beach to 'Y-Bar Ninja' Beach, after the self-appointed name of the rebel group. Despite community displeasure the vandalised sign still remained in place in 2012, presenting a very different reflection to that presented twenty years before, not showing the nostalgic pride of an established community group but instead indicating that power was now in the hands of a younger

<sup>60</sup> Frances and John Windolf, personal reminiscences.

<sup>61</sup> 'Kirkdale sign graffiti', photograph by Frances Windolf, 20 July 2009, in 'Sunshine Coast memorials' collection.

<sup>62</sup> 'Vandalism at Yaroomba', *Coolum Advertiser*, 23 April 2009, p. 4.

group and that there was no longer a line of responsibility through which the sign would be restored.

Since this incident, however, memorialisation of the *Kirkdale* has moved to an additional site. As with the construction of a more convenient memorial for Matthew Flinders at Beerburrum, discussed in Chapter 3, the 1972 timber returned in 2007 is now part of a formal display memorialising the *Kirkdale* in the Coolum Library. The library was chosen as a vandalism-free site following several years of consultation with local citizens, Maroochy Shire and Sunshine Coast Region councillors, Sunshine Coast Libraries and the Archaeology section of the Queensland Department of Environment and Resource Management.<sup>63</sup> The glass-enclosed library exhibit now presents a safer, more sophisticated version of the history of the *Kirkdale* wreck which reflects the twenty-first century sophistication of the Coolum/Yaroomba area.

The third memorial to be discussed in this chapter was designed to invigorate a town while reflecting a rural industry. Erected in the late 1990s in Nambour, then headquarters of the Maroochy Shire Council, this was a mural depicting the history of the Maroochy Shire sugar industry. It was designed to commemorate a century of sugar growing and milling at Moreton Sugar Mill in Nambour and to bring ‘an essential part of Nambour’s history’ to life, and was painted by community residents under the guidance of a professional artist, John Eathorne.<sup>64</sup>

The location of the mural — on a building opposite the Maroochy Shire Council offices and Nambour Library, two hundred metres from the local sugar mill, in full view of main road traffic — was important. Neil Jarman, discussing the place of murals in 1990s Belfast, considered that murals are ‘more artefact than art’ and take meaning from their location while altering the significance of

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<sup>63</sup> Jenni Hatton, Librarian in Charge, Coolum Branch of Sunshine Coast Libraries, pers. comm., 25 January 2012.

<sup>64</sup> Marie Elliot, chairperson Maroochy Arts Festival Committee, quoted in ‘Mural’s a sweetener for Nambour’s heart’, *Sunshine Coast Daily*, 17 August 1998, p. 7.

that location because of their presence.<sup>65</sup> As the vibrant mural developed it warmed and extended the featureless grey square outside the adjacent council offices and informed passing motorists of Nambour's unique identity as the only sugar town on the Sunshine Coast.<sup>66</sup>



Figure 4.10: John Eathorne and community members painting the Nambour mural.<sup>67</sup>

The Nambour community had ceased being the economic centre of the Maroochy Shire following the construction of a highway bypass in 1990, and the opening of the large Sunshine Plaza shopping centre in Maroochydore in 1994. It has been argued that the painting of murals on the walls of buildings invigorates a community, with 'energy to create, energy to be seen, energy to be heard'.<sup>68</sup> This was what the residents wanted for Nambour, an energy that would 'bring the town back to life', explained Sonia Benesovsky, who went on to elaborate that this was the reason for the mural, not presenting 'just history', but to

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<sup>65</sup> Neil Jarman, 'Painting landscapes: the place of murals in the symbolic construction of urban space', <http://www.thinkgeography.org.uk/A2%20Human/TGA2EthDiv/2b/Painting%20Landscapes%20Murals%20in%20Belfast%20Geog.doc>, accessed 23 May 2011.

<sup>66</sup> Sonia Benesovsky, Nambour resident and community mural artist, pers. comm., 27 July, 2009.

<sup>67</sup> 'Nambour mural John Eathorne', photograph by Sonia Benesovsky, September 1998, in 'Nambour mural 1998', collection of photographs held by Sonia Benesovsky, Nambour Qld.

<sup>68</sup> Martha Cooper and Joseph Sciorra, *R.I.P. Memorial Wall Art*, New York, Henry Holt, 1994, p. 9.

demonstrate that the town could still be a vibrant place.<sup>69</sup> A similar sentiment was iterated by the local shire councillor, Paul Tatton, who, when commenting on the mural at its dedication on 9 October 1998, announced: 'It is an exciting time to be in Nambour'.<sup>70</sup>

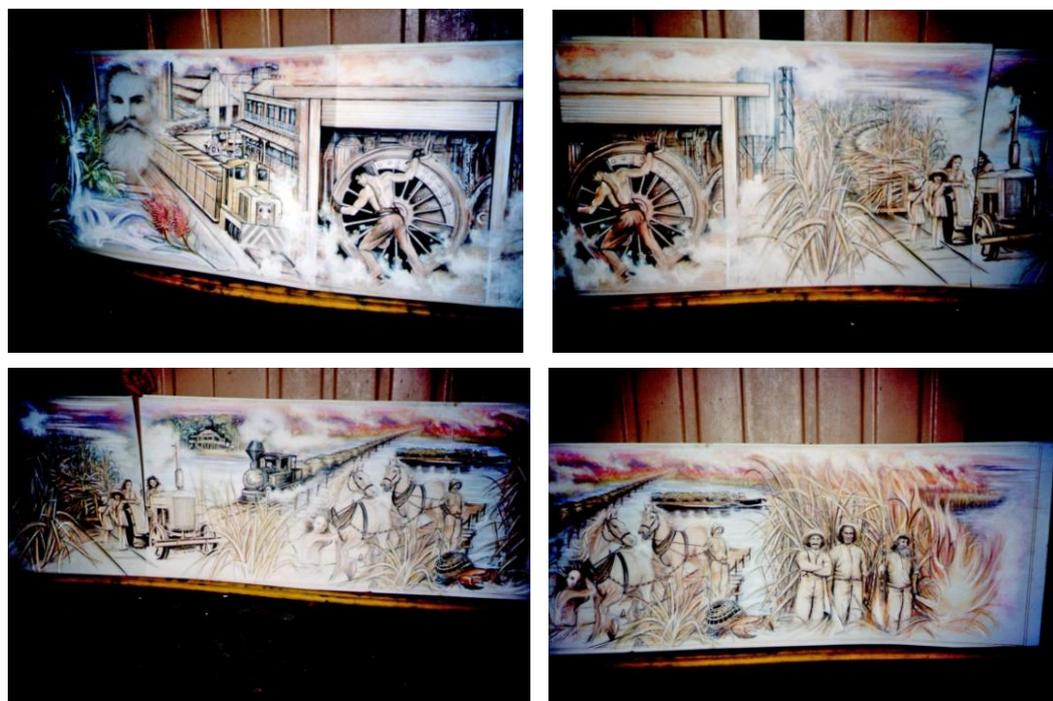


Figure 4.11: Preliminary sketches for the Sugar Industry mural in Nambour.<sup>71</sup>

Sabine Marschall described 1990s urban community murals in South Africa as 'painted by groups that are highly diverse in terms of race, gender, age and level of artistic competency'.<sup>72</sup> This description also applied to the Sugar Industry mural in Nambour. Through funding from the Maroochy Shire Council, Maroochy Arts Festival and the Nambour Lorry Loco Committee, professional artist John Eathorne was hired to design the mural, working with Maroochy Arts Festival committee members and other community members who were invited

<sup>69</sup> Benesovsky, pers. comm., 2009.

<sup>70</sup> Paul Tatton, Maroochy Shire Councillor, quoted in 'Cane history mural', 14 October 1998.

<sup>71</sup> 'Nambour mural sketch by John Eathorne 1'; 'Nambour mural sketch by John Eathorne 2'; 'Nambour mural sketch by John Eathorne 3'; and 'Nambour mural sketch by John Eathorne 4', photographs by Sonia Benesovsky, September 1998, in 'Nambour mural 1998' collection.

<sup>72</sup> Sabine Marschall, 'Sites of identity and resistance: urban community murals and rural wall decoration in South Africa', *African Arts*, vol. 35, 2002, pp.40-44.

to submit their stories connected to the industry.<sup>73</sup> Volunteers, from young teenagers to senior citizens, then assisted the artist by participating in preparing the surface, transferring the initial sketches to the wall and painting the mural.<sup>74</sup>



Figure 4.12: Sonia Benesovsky painting the mural, and her family portrait .<sup>75</sup>

For some community members the painting of the mural brought back nostalgic personal memories. Sonia Benesovsky, the daughter of Finnish cane farmers Mr and Mrs Joe Suosaari, painted herself and her two sisters, with her mother driving a tractor. Ed Cooney — a ninety-two year-old who had begun cutting cane by hand in 1922 — posed and Jim Eggmolese’s son stood in for his father’s portrait.<sup>76</sup> Rex Eggmolese expressed his pride that Nambour included the history of his people in the work, saying: ‘The kanakas were the first cane cutters in the area, and I’m blessed that Nambour has chosen to remember that in the mural’.<sup>77</sup>

<sup>73</sup> ‘Sweet street art’, *Nambour Chronicle*, 12 August 1998, unpaginated newspaper article held at Heritage Library, Nambour Branch of Sunshine Coast Libraries.

<sup>74</sup> Benesovsky, pers. comm., 2009.

<sup>75</sup> Benesovsky, pers. comm., 27 July, 2009; ‘Nambour mural Benesovsky’, photograph by Jim Benesovsky, in ‘Nambour mural 1998’, collection; ‘Nambour mural 2009 tractor’, photograph by Frances Windolf, 27 July 2009, in ‘Sunshine Coast memorials’ collection.

<sup>76</sup> ‘Cane history mural almost ready’, *Nambour Chronicle*, 14 October 1998, unpaginated newspaper article held at Heritage Library, Nambour Branch of Sunshine Coast Libraries; Benesovsky, pers. comm., 2009.

<sup>77</sup> Rex Eggmolese, quoted in ‘Cane history mural almost ready’, 14 October 1998.



Figure 4.13: Cane cutters, including Ed Cooney and Jim Eggmolese.<sup>78</sup>

Not everyone was happy about the Nambour community being represented by the story of its sugar industry, and in 2001 a *Sunshine Coast Daily* article entitled 'Town sours on sugar title' reported that Nambour's Chamber of Commerce and residents were actively seeking a new direction for the town's identity.<sup>79</sup> The Chamber of Commerce president suggested that the mural reflected an 'old hat' concept, declaring 'We don't want to be recognised as the "sugar town"'.<sup>80</sup> Another long-term resident, stating that the term 'Sugar Town' was 'too restrictive', agreed with a suggested title of 'Living Heart of the Sunshine Coast'.<sup>81</sup> The discussion was said by the community's representative on the Maroochy Shire Council, to have relegated Nambour's sugar industry roots to an insignificant part of the town's heritage.<sup>82</sup>

The mural, however, was destined to be relegated permanently to 'just history' far sooner than anyone thought. On 5 July 2002 the Sunshine Coast's two hundred cane-farming families received a letter from the Belgian-owned

<sup>78</sup> 'Nambour mural canecutters', photograph by Sonia Benesovsky, September 1998, in 'Nambour mural 1998' collection.

<sup>79</sup> Sam Walker, 'Town sours on sugar title', *Sunshine Coast Daily*, 18 October 2001, p. 6.

<sup>80</sup> Les Hadlow, president of Nambour and District Chamber of Commerce, and Doug Biggs, long-term Nambour resident, quoted in Walker, 'Town sours', 18 October 2001.

<sup>81</sup> Hadlow and Biggs, quoted in Walker, 'Town sours', 18 October 2001.

<sup>82</sup> Tatton, quoted in Walker, 'Town sours', 18 October 2001.

firm Finasucre — which in 2000 had purchased the firm of Bundaberg Sugar, including the Moreton Mill — informing them that the mill in Nambour was to close at the end of that crushing season.<sup>83</sup> With the nearest other mill being at Maryborough, some 150km to the north, this meant that the cane industry on the Sunshine Coast would cease to function. The Maroochy Shire Council and cane growers negotiated with Finasucre for a year's extension, but on 4 December 2003 the last cane was crushed in Nambour, and initially the mural, which had featured as a dynamic background to several interviews during the campaign, seemed doomed to become merely a nostalgic reflection of the past.<sup>84</sup>

Despite these fears, after the Moreton Mill closed the mural became a worthy memorial to the Sunshine Coast sugar industry, and the history of Nambour, successfully documenting the history of more than a century of sugar growing.<sup>85</sup> It also continued for some time as a symbol of attractiveness and energy within Nambour. The mural was used as background for a newspaper article explaining how the town could become 'Nambrilliant' rather than 'Namboring', by 'fighting back to secure a future built on good design, safe streets, a makeover and public art', and to advertise activities for a 'Back to Nambour' weekend.<sup>86</sup>

However, the vibrant image originally reflected by the Sugar Industry mural appears to be waning. The nearby sugar mill has been dismantled and a large supermarket is being erected on the site. The Maroochy Shire offices opposite the mural are now merely one of three centres in which Sunshine Coast Regional Council meetings are held. Nambour's public image has moved on to 'Hub of the Hinterland', with the Nambour Town web site explaining that:

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<sup>83</sup> *The Last Crush: Closure of the Moreton Sugar Mill*, DVD, Nambour, Qld, 2004.

<sup>84</sup> Interviews for the nightly news on 7 Sunshine Coast, conducted in front of the mural on 5 July 2002, and for *The Last Crush* in 2003 are recorded in *The Last Crush*, 2004.

<sup>85</sup> June Upton, third-generation Nambour resident, pers. comm., 8 August 2008.

<sup>86</sup> Sarah Morgan, 'Namboring no more!', *Sunshine Coast Daily*, 6 November 2006, p. 9; Kylie Jackes, 'Back to Nambour', *Sunshine Coast Weekender*, 7 August 2008, p. 37.

Nambour shed its old 'Sugar Town' tag long ago & is now building a fresh, authentic, vibrant township that will continue to grow & prosper, transforming Nambour into a lifestyle location of choice.<sup>87</sup>

The mural now provides evidence that the sugar industry was important to the area in the past, and visually documents the way in which that industry was carried out. The documentation, though, is now historical rather than current.

The three memorials discussed in this chapter — to the timber getters, to the brig *Kirkdale*, and to the sugar industry — reflected a nostalgic desire to revisit the past, not commemorating the virtues of important people, but memorialising ordinary community members and situations of life on the Sunshine Coast. Pierre Nora has suggested that the 'upsurge of memory' experienced from the late 1970s onward, led to an era of burgeoning 'memorialism' and a democratisation of history in this period.<sup>88</sup> David Lowenthal linked this increase in popular commemoration with people's need for stability and change, stating that 'to cope amidst change we also need considerable continuity with the past'.<sup>89</sup> Instead of 'reminding people 'what to believe and how to behave', he argued, 'we increasingly commemorate ... not to follow a past example but simply to recall how life used to be'.<sup>90</sup> For those who saw the Sunshine Coast changing as its population grew rapidly in the latter part of the twentieth century, and for those who wanted to feel that they now belonged to a community in an area new to them, memorials commemorating aspects of Sunshine Coast history were important. Each of these three memorials provided evidence to residents of their communities that the area in which they resided was worthy of memory and respect, giving them 'the sense of belonging, collective consciousness ... memory and identity' which Nora suggested was representative of the decades in which they were erected.<sup>91</sup>

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<sup>87</sup> Nambour Town web site, 'Welcome to Nambour Town! "Hub of the Hinterland"', <<http://nambourtown.com.au>>, accessed 23 June 2012.

<sup>88</sup> Nora, 'The upsurge in history'.

<sup>89</sup> Lowenthal, *The Past*, p. 69.

<sup>90</sup> *Ibid.*, p. 322.

<sup>91</sup> Nora, 'The upsurge in history'.

Despite their nostalgic importance at the time they were erected, the reflection of each of these memorials has altered with time. Michael Kammen, who has suggested that 'the more we read about memory, the more we are also reminded of amnesia' has also stated that 'public interest in the past pulses, it comes and goes'.<sup>92</sup> The Tree Feller statue and the Sugar Industry mural document industries which are no longer a part of the Sunshine Coast and the *Kirkdale* sign similarly documents a long-departed mode of transport. The form, place and spirit with which the Sugar Industry mural, the Tree Feller and *Kirkdale* memorials provide evidence that these aspects of Sunshine Coast history are worthy of remembrance may change with time. It is possible that interest in them, and in the communities who commemorated them, may also regenerate in the future.

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<sup>92</sup> Kammen, *Mystic Chords of Memory*, pp. 9, 10.

## Chapter 5 : Indigenous Awareness

An integral part of the unprecedented social and cultural changes which Hugh McKay considered brought Australia 'to the threshold of a new maturity' in the 1980s and 1990s was an increase in awareness of Indigenous matters.<sup>1</sup> Raymond Evans described this era as 'a period of vast change in both Australian race relations and in the historical interpretation of two hundred years of Indigenous-migrant interaction'.<sup>2</sup> As in other regions of Australia, the period of change experienced in the 1980s and 1990s led to increased awareness of Indigenous—non-Indigenous interaction within the area of the Sunshine Coast, and of the memorialisation of this interaction.

Iain Hay, Andrew Hughes and Mark Hutton, in a study of 'monuments, memory and marginalisation' in Adelaide's Prince Henry Gardens, suggested that monuments and memorials are selective in the ways in which they present history, and that they:

[M]ark out favoured people and histories and ignore others, denote patterns of authority and power [and] inculcate in us views of heritage preferred by dominant groups ...<sup>3</sup>

This statement well describes the three Sunshine Coast memorials which are investigated in this chapter. These memorials, which were all erected in the 1980s and 1990s, reflect the changes in Indigenous awareness in the region through the people who are favoured and those who are ignored, and through patterns of authority and power. They reflect 'vast change' in race relations during these two decades as views of heritage changed during this period. Two of these memorials are formal and one is informal, and all refer to aspects of 'Indigenous-migrant'

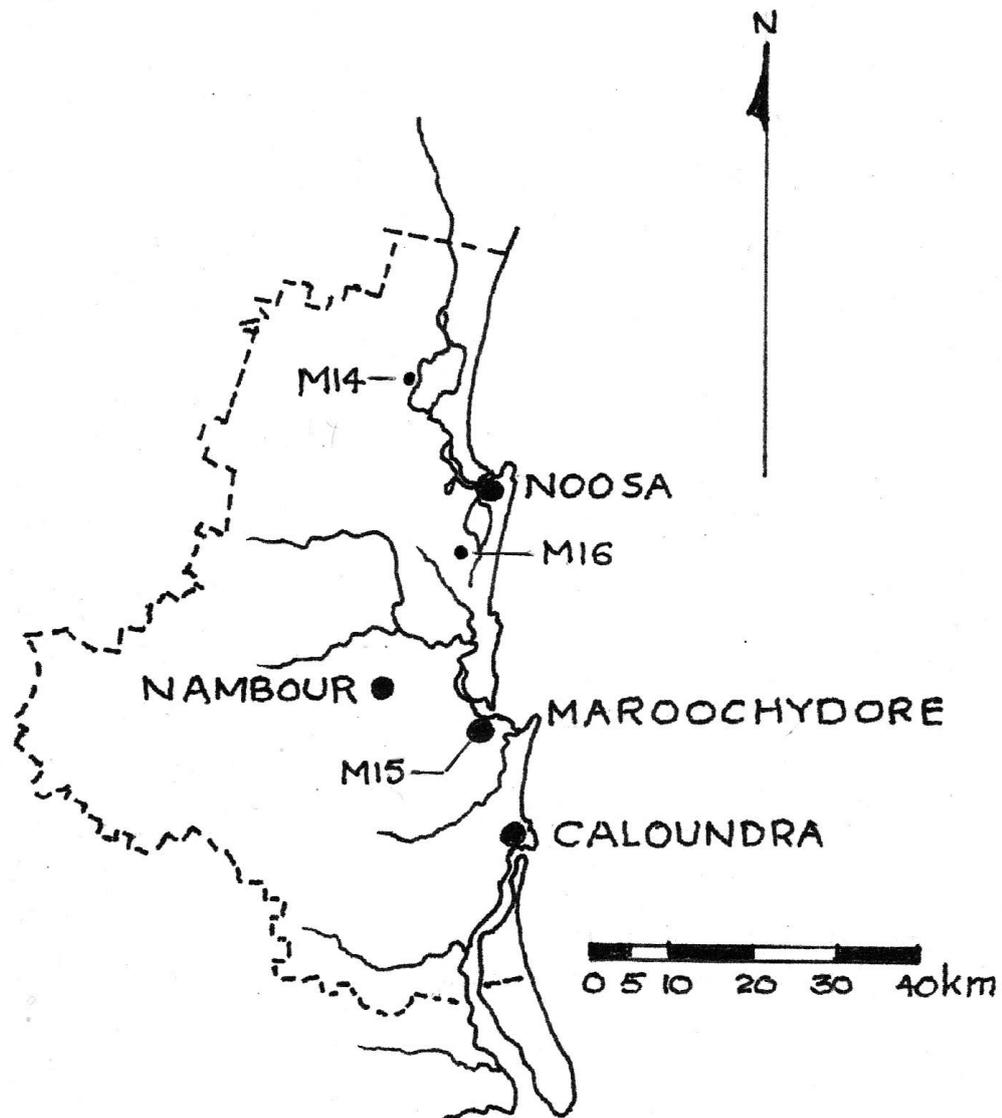
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<sup>1</sup> Hugh Mackay, *Reinventing Australia: The Mind and Mood of Australia in the 90s*, Pymble, NSW, 1993, p. 6.

<sup>2</sup> Raymond Evans, *Fighting Words: Writing about Race*, St Lucia, Qld, 1999, p. 17.

<sup>3</sup> Ian Hay, Andrew Hughes and Mark Tutton, 'Monuments, memory and marginalisation in Adelaide's Prince Henry Gardens', *Geografiska Annaler, Series B, Human Geography*, vol. 86, no. 3, 2004, p. 203.

interaction within the Sunshine Coast region in past years. Of these memorials — the Eliza Fraser memorial at Boreen Point, the Murdering Creek Road sign near Peregian Springs and the One Earth One Spirit mural in Maroochydore — only one consciously moves through this interaction to a shared future.



14. Eliza Fraser memorial, Boreen Point

15. One Earth, One Spirit mural, Maroochydore

16. Murdering Creek sign, Peregian Springs

Figure 5.1: 'Location of memorials in Chapter 5'.<sup>4</sup>

<sup>4</sup> 'Location of memorials in Chapter 5', map by John Windolf, 2012.



*Figure 5.2: The Eliza Fraser monument at Boreen Point<sup>5</sup>*

The earliest of these three memorials, which was unveiled at Boreen Point on the shores of Lake Cootharaba on 22 November 1981, forms a bridge between externally-funded memorials of the 1960s and 1970s and more localized examples from the last two decades of the twentieth century. A simple slab of rock with a briefly worded metal plaque, this memorial commemorates the rescue of Eliza Fraser from the Aborigines who had brought her to Lake Cootharaba from Great Sandy Island, now named Fraser Island after her husband, Captain Fraser.<sup>6</sup> Conceptualized by a keen Brisbane-based history buff, Douglas Jolly, who donated \$2000 for its erection, this is said to be one of only two Queensland monuments to individual pioneer women.<sup>7</sup>

Douglas Jolly is said to have undertaken a lifelong project of paying for the erection of memorials documenting historic events on sites across Queensland, but from the beginning the Eliza Fraser memorial had a troubled history, with

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<sup>5</sup> 'Eliza Fraser monument', photograph by Frances Windolf, 24 April 2010, in 'Sunshine Coast memorials' collection.

<sup>6</sup> Queensland Department of Natural Resources and Water, 'Place name details', 'Fraser Island', <<http://www.nrw.Q.gov.au/property/placenames/detail.php?id=13160>>, accessed 20 August 2008.

<sup>7</sup> 'A Sign of Eliza's rescue', *Noosa News*, 27 November 1981, unpaginated newspaper article held by Noosa Museum, Pomona Qld. The other memorial to an individual pioneer woman is the memorial to Mary Watson at Cooktown. See Lisanne Gibson and Joanne Besley, *Monumental Queensland: Signposts on a Cultural Landscape*, St Lucia Qld, 2001, pp. 80 - 84.

controversy regarding the placing of the monument several kilometres from where Mrs Fraser was found.<sup>8</sup> It has been explained that in Jolly's efforts to stimulate public awareness he strove to position his sponsored memorials close to the site of the event and as Boreen Point was the nearest population centre it was considered to be the appropriate place to commemorate Mrs Fraser's return to European society.<sup>9</sup>



*Figure 5.3: The view from the Eliza Fraser monument towards where she was found on the 'distant shore' of Lake Cootharaba.<sup>10</sup>*

Numerous accounts of Eliza Fraser's story have been recorded, including 'increasingly contradictory hearsay accounts' which historian Elaine Brown has suggested were 'selectively repeated, embellished, distorted and possibly fabricated'.<sup>11</sup> These varied accounts include the wrecking of the *Stirling Castle* on the Great Barrier Reef in May 1836 and the thirty-two day voyage southward

<sup>8</sup> Stan Jolly, *Historical Monuments in Queensland Donated by D. A. Jolly*, Brisbane, 1990, p. 5; Sam Hudson, Boreen Point Business and Promotion Group, pers. comm., 24 September 2005.

<sup>9</sup> Jean Stewart, Honorary Research Officer, Royal Historical Society of Queensland, email to Frances Windolf, 26 March 2008.

<sup>10</sup> 'Eliza Fraser plaque', and 'Eliza Fraser Cootharaba', photographs by Frances Windolf, 24 April 2010, in 'Sunshine Coast memorials' collection.

<sup>11</sup> Elaine Brown 'The legend of Eliza Fraser – a survey of the sources', *Royal Historical Society of Queensland Journal*, vol. XV, no. 7, May 1994, p. 345; Elaine Brown 'Eliza Fraser: an historical record', in Ian J. McNiven, Lynette Russell and Kay Schaffer (eds) *Constructions of Colonialism: Perspectives on Eliza Fraser's Shipwreck*, London, 1998, p.14.

until the long-boat landed on Great Sandy Island. Here, it was said, 'the captain and first officer and several of the crew [were] barbarously murdered by the black natives'.<sup>12</sup> Eliza Fraser was eventually transferred to the mainland by the Aborigines, where she was 'alone among the natives and remained so a considerable time'.<sup>13</sup> She was found in a 'dreadfully debilitated' condition by 'convict Graham' between Lake Cootharaba and the ocean on 17 August 1836 and removed from the area in a whaleboat by Lieutenant Otter and his crew.<sup>14</sup>

The wording on the Eliza Fraser memorial plaque reads:

ELISA FRASER

Who was ship wrecked  
and after suffering a  
great ordeal was rescued  
from northern shores of  
this lake in 1836 by  
convict Graham.<sup>15</sup>

This message has been considered to be inadequate by some and incorrect by others and was a major point of contention in the years after the unveiling.<sup>16</sup> The most obvious mistake is the misspelling of Eliza Fraser's name as 'Elisa', but a more serious concern is the lack of detail about the shipwreck location, where Mrs Fraser suffered her 'great ordeal', what that ordeal was, or who else was in the rescue party.<sup>17</sup> With twenty-first century hindsight, the absence of any mention of the Aborigines who took Mrs Fraser into their tribe for several weeks, fed her, and took her to the mainland with them, is a negligence of a type

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<sup>12</sup> John Dunmore Lang to Sir George Grey, letter, 12 May 1837, transcript in Michael Alexander *Mrs Fraser on the Fatal Shore*, London, 1976, pp. 143-145.

<sup>13</sup> Eliza Anne Fraser, signed report dictated to Captain Foster Fyan's clerk, 6 September 1836, transcript and facsimile in Barry Dwyer and Neil Buchanan, *The Rescue of Eliza Fraser*, Noosa Qld, 1986, Appendix 7, p. 36.

<sup>14</sup> Lieutenant C. Otter to Captain Fyans, letter, 27 August 1836, transcript in Dwyer and Buchanan, *The Rescue*, Appendix 4, pp. 26-27.

<sup>15</sup> 'Elisa Fraser plaque', transcription from monument by Frances Windolf.

<sup>16</sup> Hudson, pers. comm., 2005.

<sup>17</sup> All sources I have found refer to *Eliza*, the spelling which Mrs Fraser used in her first report after being rescued. See: Fraser, 'Narrative', transcript and facsimile, in Dwyer and Buchanan, *The Rescue*, Appendix 7, pp. 35- 36. The notes to this appendix, which bears a facsimile of Eliza Fraser's signature, read: 'The signature on the original document was hers.'

described by Aboriginal historian Jackie Huggins whereby Aborigines were treated as only fit to be:

... left on the peripheries and in the margins, somewhere between the proverbial rock and the hard place, lurking problematically in the 'too hard' basket.<sup>18</sup>

Perhaps the omission was due to a degree of sensitivity for Mrs Fraser, a product of a time when well-to-do women were treated gently, and racism was rife. Michael Alexander pointed out that Mrs Fraser was 'reared in Ceylon' where black servants were the norm, and that after the wreck 'three trunks of Mrs Fraser's clothes' were loaded into the long-boat.<sup>19</sup> This contrasts with Graham's report that when he found her she was dressed only in a rain-hat and tattered trousers, and had been carrying wood and fetching water for the Aborigines.<sup>20</sup> Whatever the reason, no mention is made on the plaque of Mrs Fraser's experiences with the Aborigines, other than mention that she had experienced a 'great ordeal'.

Despite the lack of documentation regarding Mrs Fraser's experiences, major controversy at the time the plaque was unveiled concerned her rescue by 'convict Graham'. One aspect of this was the demeaning description of her rescuer merely as a convict and not using his full name — John Graham — thus indicating that the rescuer was less important than the rescued. However, public opinion varied as to whether there was a second rescuer, another escaped convict, David Bracewell. In 1863 Andrew Petrie, writing about 'Bracefield [*sic.*], a runaway convict', recalled that 'I took this man from the blacks ... [he] was one of the principal parties who assisted to rescue Mrs Frazer [*sic.*] from them'.<sup>21</sup> In 1888 Henry Stuart Russell recorded Bracewell's claim that he had rescued Mrs

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<sup>18</sup> Jackie Huggins, in Evans, *Fighting Words*, p. xii.

<sup>19</sup> Alexander, *Fatal Shore*, pp. 18, 27.

<sup>20</sup> John Graham to Captain Fyans, dictated report, 6 September 1836, transcript in Dwyer and Buchanan, *The Rescue*, Appendix 5, pp. 28-32.

<sup>21</sup> Andrew Petrie, 'Adventures in the early days of Brisbane', *Brisbane Courier*, 10 April 1863, p. 3.

Fraser soon after the Aborigines had transferred her to the mainland and had walked with her to Lake Cootharaba but they had parted amidst acrimony as to whether she would commend him for the rescue.<sup>22</sup>

Between the 1950s and the late-1970s the theory of another rescuer gained much prominence in Australian cultural circles, particularly through the works of prominent Australian artist Sidney Nolan, who based more than thirty paintings on the relationship between Mrs Fraser and Bracewell.<sup>23</sup> The hero of David Williamson and Tim Burstall's 1976 movie *The Faithful Narrative of the Capture, Sufferings and Miraculous Escape of Eliza Fraser* was called David Bracefell (*sic.*) and Patrick White used Bracewell and Eliza Fraser's supposed experiences as the basis of a fictional relationship in *A Fringe of Leaves*, also published in 1976.<sup>24</sup> As the plaque on the Eliza Fraser memorial was unveiled only five years after this popularisation of the Fraser saga, the absence of Bracewell's name was considered important, and possibly a reflection of a controversial point of view.<sup>25</sup>



Figure 5.4: Sam Hudson shows where the plaque was taken from Fraser monument.<sup>26</sup>

<sup>22</sup> Henry Stuart Russell, *The Genesis of Queensland*, [1888], Toowoomba, 1989, pp. 257-258; Kaye Schaffer, *In the Wake of First Contact: The Eliza Fraser Stories*, Oakleigh Vic., 1995, pp. 24-25; Dwyer and Buchanan, *The Rescue*, pp. 14 -17.

<sup>23</sup> Kaye Schaffer, 'Sidney Nolan's paintings', in Schaffer, *Wake of First Contact*, pp. 138-156.

<sup>24</sup> Kaye Schaffer, 'Patrick White's Novel, *A Fringe of Leaves*' and 'And now for the movie: popular accounts', in Schaffer, *Wake of First Contact*, pp. 157-175, 203-216.

<sup>25</sup> Hudson, pers. comm., 2005.

<sup>26</sup> 'Vandals "rip off" Fraser plaque', *Sunshine Coast Daily*, 29 July 1986, p. 4, courtesy of APN.

In July 1986, the Eliza Fraser plaque was chiselled from the monument by vandals and stolen. The resultant uproar reflects the value which the local community placed upon the memorial at the time, notably because this occurred only a matter of weeks before the 150<sup>th</sup> anniversary of Mrs Fraser's rescue.<sup>27</sup> The Noosa Shire Council promptly paid \$300 for a new plaque and one councillor offered to sleep beside it until the celebrations.<sup>28</sup>



Figure 5.5: The Eliza Fraser monument cannot be seen from Boreen Point township.<sup>29</sup>

When the Eliza Fraser memorial was constructed Boreen Point had a population of 'about a hundred', and was situated at the end of a dirt road.<sup>30</sup> Many of the township's tourists came by boat from Noosa and Tewantin, so the memorial, in a bushy site near the lake-edge jetty, was the first thing they saw. Nowadays, transport is by road and the monument is 100 metres away from the

<sup>27</sup> 'Vandals "rip off" Fraser plaque'.

<sup>28</sup> 'Council replaces Eliza memorial', *Noosa News*, 1 August 1986, p. 2; 'Memorial plaque to be replaced', *Gympie Times*, 5 August 1986, unpaginated newspaper article held by Noosa Museum, Pomona Qld; 'Drawing young winners', *Sunshine Coast Daily*, 18 August 1986, p. 6.

<sup>29</sup> 'Eliza Fraser monument in bush', photograph by Frances Windolf, 16 April 2008, in 'Sunshine Coast memorials' collection.

<sup>30</sup> Hudson, pers. comm., 2005.

road, behind buildings and unable to be seen from the township. Although some residents are familiar with the memorial, other long-term residents have no knowledge of its existence.<sup>31</sup> Even the secretary of the local historical society, based in Pomona, some twenty-two kilometres away, remarked ‘I’ve been to Boreen Point dozens of times and never seen the memorial – where is it?’<sup>32</sup> The local storekeeper commented ‘I was here when it was built. It was in the wrong place then, and it still is – no-one even asks where to find it – it may as well be invisible’.<sup>33</sup>

Does the Eliza Fraser memorial still reflect an important part of the history of the Sunshine Coast region? The reflection is certainly dimmed by the lack of visibility of the monument, and the documentation provided fails to reflect the Indigenous–non-Indigenous interaction which formed such a strong part of the Eliza Fraser story. Perhaps the strongest feature of the memorial’s reflection is that it provides evidence that one man, Douglas Jolly, felt it was important to note that Eliza Fraser’s ‘ordeal’ took place not only on Fraser Island, but also within the Sunshine Coast area. It would appear though that the reflection cast by this memorial is of little importance to many of today’s residents and has little place in the Indigenous identity of the region.<sup>34</sup>

On a roundabout on the Sunshine Motorway, opposite the entrance to the dormitory suburb of Peregrine Springs, stands a road sign which reflects another important incident in the shared Indigenous–non-Indigenous history of the

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<sup>31</sup> ‘All our friends are aware of it’, Lorraine Bird, three-year Boreen Point resident, pers. comm., 11 June 2009; ‘I’ve never seen it’, Alan Betts, twenty-eight-year Boreen Point resident, pers. comm., 11 June 2009; ‘I live up the road and I’ve never heard of it’, Peter Robinson, Cootharaba resident, pers. comm., 11 June 2009.

<sup>32</sup> Bob Cathcart, Secretary of Cooroora Historical Society, pers. comm., 11 June 2009.

<sup>33</sup> Julie Watson, storekeeper at Boreen Point for thirty-five years, pers. comm., 24 April 2010.

<sup>34</sup> Douglas Jolly was quoted in the *Queensland Times* in July 1982 as saying ‘as the years go by, it’s difficult [for people] to recall where things happened’, in Jolly, *Monuments Donated by D. A. Jolly*. In a survey of eighty-five people, taken as part of lectures I conducted for Sunshine Coast University of the Third Age in 2009 and 2010 at Nambour, Maleny, Coolumb Beach and Sippy Downs, not one respondent included the Eliza Fraser monument at Boreen Point as one of the Sunshine Coast memorials of which they were aware.

Sunshine Coast region. Every day some 12,400 vehicles drive past this sign.<sup>35</sup> Many of those who have viewed the sign since it was erected in 1993 have made enquiries about the history behind it.<sup>36</sup> This is not a formal monument reflecting a part of Sunshine Coast history, but it is an informal memorial reflecting an important but otherwise undocumented incident in the history of the region. Geographer Derek Alderman described street names as ‘memorial arenas’ which act as ‘an important vehicle for bringing the past into the present’, and this is what the sign marking Murdering Creek Road achieves.<sup>37</sup>



Figure 5.6: The Murdering Creek Road sign on the Sunshine Motorway.<sup>38</sup>

<sup>35</sup> Queensland Department of Main Roads ‘North Coast Region Traffic and Speed Census, 2009’, report, held by Queensland Department of Main Roads, Maroochydore Branch, Maroochydore Qld.

<sup>36</sup> As author of a book of local history, I have received literally dozens of enquiries about the ‘Murdering Creek’ sign. In 2005, Caroline Foxon, then Heritage Librarian at the Maroochy Shire Library, Nambour, said that the Heritage Library received more enquiries about Murdering Creek than about any other historical feature in Maroochy Shire. Caroline Foxon, Librarian, Heritage Library, Nambour Branch of Maroochy Libraries, (now part of Sunshine Coast Libraries), pers. comm., May 2005.

<sup>37</sup> Derek H. Alderman, ‘Street names as memorial arenas: the reputational politics of commemorating Martin Luther King Jr. in a Georgia county’, *Historical Geography*, vol. 30, 2002, p. 99.

<sup>38</sup> ‘Murdering Creek sign’, photograph by Frances Windolf, 6 August 2009, in ‘Sunshine Coast memorials’ collection.

Unfortunately, few facts are known about the Murdering Creek incident, which is said to have occurred at a small creek flowing into the south-east corner of Lake Weyba, between Peregian and Noosa, apparently at some time in the 1860s.<sup>39</sup> Thought to have been named for a retaliation attack for the killing of cattle from a nearby station, possibly Yandina station, the earliest reference to Murdering Creek as a place name appears to be in a 1938 newspaper article which referred to farmers in the Murdering Creek area.<sup>40</sup> No known primary sources provide evidence of the incident, although Tewantin resident, David Bull, born in 1872, stated that he 'was well acquainted with some of the murderers who for many years lived and reared their families in Tewantin'.<sup>41</sup>

Commensurate with the 'immense void ... and a resounding silence' which Raymond Evans and Kay Saunders described as part of Queensland race relations until the 1970s, no secondary accounts of the incident at Murdering Creek were published until Brisbane historian E. G. Heap mentioned in 1965 that an account 'of the slaughter of a number of blacks at Murdering Creek' had been given to timber cutters working in the area in the late-nineteenth century.<sup>42</sup> Heap's comments were briefly followed in the 1970s by Sunshine Coast historians Stan Tutt, Ailsa Dawson and Nancy Cato, all of whom appear to have expanded upon Bull's memoir which, although not formally published until

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<sup>39</sup> Fred Fink, who spent many years researching the history of the area, believed that the incident occurred c.1861, but the diaries of John Green, who visited the area in June 1861, record a friendly welcome, so the incident is unlikely to have occurred before this date. See Fred Fink, cited in R. J. L. Adams, *Noosa and Gubbi Gubbi: The Land, the People, the Conflict*, Tewantin Qld, 2000, p.141; Brett J. Green, *The Clans of Yuldara: Legends and Stories about the Kabi Speaking Peoples of the the Gympie and Cooloola/Sunshine Coast Regions of S. E. Queensland: Transcribed from the Diaries and Notes of John and James Green – 1840 to 1938: vol. 3, Tales of a Warrior*, Gympie Qld, 1996, p. 58. It is unlikely that the incident occurred after 1870, as John Monks 'first squatted' at Lake Weyba in 1870, and a 'Reserve for Aboriginal Mission purposes' was gazetted at Lake Weyba in 1872. See Colin Monks, *Noosa: The Way it was and the Way it is Now*, Tewantin Qld, 2001, p. 5; 'Reserve for Aboriginal Mission Purposes', *Queensland Government Gazette*, vol. XIII, 1872, p. 1004.

<sup>40</sup> 'United action on flying fox destruction', *Nambour Chronicle*, 11 March 1938, p. 1.

<sup>41</sup> D. W. Bull, *Short Cut to Gympie Gold: Short Stories of Tewantin and the Sunshine Coast*, [1950], Yeerongpilly, Qld, 1982, pp. 33-34.

<sup>42</sup> Raymond Evans and Kay Saunders, 'Preface to the 1988 edition', in Raymond Evans, Kay Saunders and Kathryn Cronin, *Race Relations in Colonial Queensland: A History of Exclusion, Exploitation and Extermination*, St Lucia Qld, 1988, p. xi; Heap, E.G. 'In the wake of the raftsmen: a survey of early settlement in the Maroochy District up to the passing of Macalister's Act (1868)', *Queensland Heritage*, vol. I, 1965, Part 1, p. 7.

1982, had been written in 1950 and shared within the community.<sup>43</sup> Other accounts by Ray Kerkhove and John Sinclair published in 1986 and 1990, added to public controversy about the incident.<sup>44</sup>

With no documented facts regarding the incident at Murdering Creek, these authors all conjectured as to the number of perpetrators and of victims. Tutt stated that those killed by six shooters and a decoy dressed as a swagman 'were legion' and this was echoed by Cato, while Dawson asserted that 'a party of seven white men shot and killed a number of natives'.<sup>45</sup> Controversy regarding the incident grew during the 1980s and 1990s when Kerkhove described how 'a party of squatters descended on some 70 aboriginals ... and shot the lot', and Sinclair wrote of 'the malicious massacre of dozens of innocent blacks at Murdering Creek'.<sup>46</sup>

In much the same way as David Roberts found that the people of Sofala in New South Wales expressed 'local knowledge, which did not require historical documentation' of a similar incident at Bells Falls Gorge, the story of Murdering Creek has become an important part of Sunshine Coast folklore and, as with the Bells Falls Gorge incident, there have been many interpretations and uses of the tale.<sup>47</sup> One of these interpretations was presented in an Indigenous musical entitled 'Murdering Creek', designed to 'move forward and heal spirits of Indigenous and white communities', which was performed a number of times within the Sunshine Coast region between 2005 and 2010.<sup>48</sup>

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<sup>43</sup> Tutt, Stan *Pioneer Days: Stories and Photographs of European Settlement between the Pine and the Noosa Rivers, Queensland*, Caboolture Qld, 1974, p. 83; Ailsa Dawson, *Early Chronicles of Cypress Land*, [Gympie Qld], undated, p. 7; Nancy Cato, *The Noosa Story: A Study in Unplanned Development*, Milton Qld, 1979, p. 4.

<sup>44</sup> Ray Kerkhove, *Sunshine Coast Aboriginal Culture before the White Man*, Brisbane, 1986, pp. 10-11; John Sinclair, *Fraser Island and Cooloola*, Sydney, 1990, p. 61.

<sup>45</sup> Tutt, *Pioneer Days*, p. 83; Dawson, *Cypress Land*, p. 7; Cato, *The Noosa Story*, p. 4.

<sup>46</sup> Kerkhove, *Sunshine Coast Aboriginal Culture*, pp. 10-11; Sinclair, *Fraser Island*, p. 61.

<sup>47</sup> David Roberts, 'Bells Falls massacre and Bathurst's history of violence: local tradition and Australian historiography', *Australian Historical Studies*, vol. 26, no. 105, 1995, pp. 616-617.

<sup>48</sup> My Sunshine Coast, 'Naidoc Week – Theatre: Murdering Creek', <<http://www.mysunshinecoast.com.au/events/events-display/naidoc-week--theatre-murderingcreek,35979>>, accessed 29 April 2011.

There are a total of four streams named Murdering Creek in Queensland, and another four in New South Wales, although no other State records the name of 'Murdering Creek' for any waterway or location.<sup>49</sup> However, the Murdering Creek at Lake Weyba is the one which attracts public attention, as the world-wide web has spread interpretations of the incident far and wide, in greatly varied ways and for many different purposes. One website included Murdering Creek Road as one of the 'most haunted roads in the world', with users contributing numerous stories and comments about the incident between 29 November 2010 and 27 March 2011.<sup>50</sup>

Another website, discussing Indigenous 'genocide', stated:

No joke, here on the Sunshine Coast, near Peregian Springs, is precisely such a massacre-after-church site, commemorated by the naming of 'Murdering Creek Road'.<sup>51</sup>

Anna Ósk Erlingsdóttir, an Icelandic photographer, saw the Murdering Creek Road sign while visiting Australia in 2008.<sup>52</sup> Impressed by the sign's reflected message, she took a series of photographs featuring two friends in period

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<sup>49</sup> Queensland Department of Environment and Resource Management, 'Queensland place names', <<http://derm.Q.gov.au/property/placenames/index.php>>, accessed 1 May 2011; New South Wales Land and Property Management Authority, Geographical Place Names Board, <[http://www.gnb.nsw.gov.au/name\\_search](http://www.gnb.nsw.gov.au/name_search)>, accessed 1 May 2011; Victoria Department of Lands, 'Places', <<http://services.land.vic.gov.au/vicnames/place.html>>, accessed 1 May 2011; Tasmania State Library 'The E R Pretyman index to Tasmanian place names', <<http://www.statelibrary.tas.gov.au/tasmemory/digitisedall/pretymanindex>>, accessed 1 May 2011; South Australia Department for Transport, Energy and Infrastructure, 'PlaceNames online', <<http://www.placenames.sa.gov.au/pno>>, accessed 1 May 2011; Western Australia Land Information Authority, 'Western Australian place names and addressing', <<http://www.landgate.wa.gov.au/corporate.nsf/web/western+Australian+Place+Names+and+Addressing>>, accessed 1 May 2011; Northern Territory Government, 'NT place names register', <<http://www.ntlis.nt.gov.au/placenames/search>>, accessed 1 May 2011.

<sup>50</sup> 'Jemm' and 'Disco Stu', comments on stream 'Most haunted roads in the world', 'Aussie ghosts', <<http://www.aussieghosts.com/viewtopic.php?f=12&t=3410&p=22250&hilit=murdering+creek#p22250>>, accessed 29 April 2011.

<sup>51</sup> Diet Simon, comment made 7 August 2010 on stream 'Genocide of Aborigines since invasion, international conference told', 'Indymedia', <<http://www.indymedia.org.au/2010/07/22/genocide-of-aborigines-since-invasion-international-conference-told>>, accessed 1 May 2010.

<sup>52</sup> Anna Ósk Erlingsdóttir, pers. comm., 1 May 2011; Flickr Hive Mind, 'The world's best photos of outlaws', <<http://flickrhivemind.net/Tags/outlaws/Interesting>>, accessed 29 April 2011.

costume to express the spirit of the area in artistic form. These photographs feature strongly on the internet, in a Flickr collection entitled ‘The world’s best photos of outlaws’ which has drawn comments from at least five countries.<sup>53</sup>

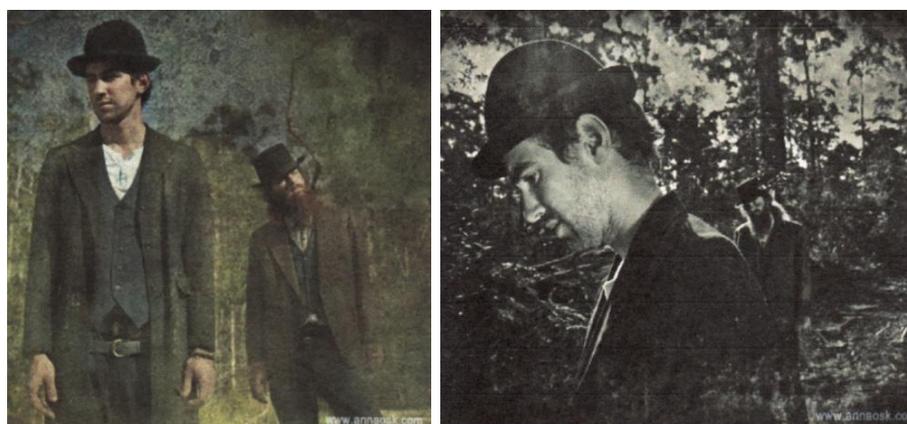


Figure 5.7: Images from Anna Ósk Erlingsdóttir's 'Murdering Creek Road' series.<sup>54</sup>

Controversy as to how the Murdering Creek site and the road sign pointing to it reflected the incident persisted throughout the 1980s and 1990s, and into the twenty-first century. Initially the subject of argument was the disparity between suggested numbers of Indigenous victims. This controversy remained localised and gentle, idly discussed by Sunshine Coast residents, as typified by local historian Fred Fink who, while in no way denying the severity of the incident, suggested that some of the greater estimations were ‘something of a romanticism caused by the passage of time’.<sup>55</sup> Fink theorised that this was because enough Aborigines remained at Lake Weyba in 1872 for Reverend Fuller of the Queensland Aboriginal Missionary Society to apply to set up a ‘Reserve for Aboriginal Mission purposes’ at Lake Weyba.<sup>56</sup> Rev. Fuller himself, in a letter to

<sup>53</sup> ‘The world’s best photos of outlaws’, accessed 29 April 2011.

<sup>54</sup> ‘Murdering Creek Road 1’ and ‘Murdering Creek Road 7’, Anna Ósk Erlingsdóttir ‘Murdering Creek Road’, photographic series, 24 February 2008, <<http://www.flickr.com/photos/annaosk/2537286260/>>, accessed 24 April 2011.

<sup>55</sup> Fink, cited in Adams *Noosa and Gubbi Gubbi*, p.141.

<sup>56</sup> *Ibid.*

a friend, spoke of the need to 'get into a locality where the blacks generally are ... [and] ... where the white people generally are not.'<sup>57</sup>

While the name 'Murdering Creek' has persisted since at least 1938, language describing the incident has changed with time, possibly reflecting changed awareness of Indigenous sensitivities. Bull, Heap, Tutt and Sinclair referred to the victims as 'the blacks'; Tutt also used 'natives', as did Dawson; Kerkhove used 'Aboriginals'; Cato used 'Kabi-Kabi', and Adams used 'Gubbi Gubbi', as well as 'Murries'.<sup>58</sup> The incident was referred to by Bull as a 'murder', and as 'a little carnage'; and as 'slaughter' by Heap.<sup>59</sup> During the 1980s and 1990s, when Kerkhove and Sinclair both used 'massacre' to describe the killings, the term 'massacre' was widely used in discussion of the 'Murdering Creek massacre' within the Sunshine Coast area.<sup>60</sup> Initially the term was not considered controversial, but after Keith Windschuttle published a series of articles describing what he considered 'myths of frontier massacres' in 2000 and a book entitled *The Fabrication of Aboriginal History* in 2002, controversy was inflamed throughout Australian history circles.<sup>61</sup> However, despite the so-called 'history wars', the term 'massacre' is still used at the local Sunshine Coast level, with the Noosa heritage website, 'Noosawiki' describing the 'planned massacre of Weyba aborigines', and Sunshine Coast Libraries listing '1860s – Massacre of Aboriginal people at Murdering Creek, Lake Weyba' as a 'significant date' on its website.<sup>62</sup>

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<sup>57</sup> Rev. E. Fuller, 'A private letter to a friend in Ipswich...', *Brisbane Courier*, 3 October 1872, p. 6.

<sup>58</sup> Bull, *Short Cut to Gympie Gold*, pp. 33-34; Heap, 'In the wake of the raftsmen', Part 1, p. 7; Tutt, *Pioneer Days*, p. 83; Sinclair, *Fraser Island*, p. 61; Dawson, *Cypress Land*, p. 7; Kerkhove, *Sunshine Coast Aboriginal Culture*, pp. 10-11; Cato, *Noosa Story*, p. 4; Adams, *Noosa and Gubbi Gubbi* p.141.

<sup>59</sup> Bull, *Short Cut to Gympie Gold*, pp. 33-34; Heap, 'In the wake of the raftsmen', Part 1, p. 7.

<sup>60</sup> Kerkhove, *Sunshine Coast Aboriginal Culture*, pp. 10-11; Sinclair, *Fraser Island*, p. 61; John Windolf, 'An evaluation of knowledge of the massacre of Murries at Murdering Creek, Sunshine Coast', unpublished manuscript written for Heritage Library, Maroochy Libraries, Nambour Qld, 2001; Noosawiki 'Aboriginal massacres of the Noosa Shire - Murdering Creek', <<http://www.noosawiki.net/tikiwiki/tiki-index.php?page=Aboriginal+massacres+of+the+Noosa+Shire>>, accessed 2 May 2011.

<sup>61</sup> Keith Windschuttle, 'The myths of the frontier massacres in Australian history', Parts I-III, *Quadrant*, October, November, December 2000; Keith Windschuttle, *The Fabrication of Aboriginal History: Volume One, Van Diemen's Land 1803-1947*, Sydney, 2002; Robert Manne (ed.), *Whitewash: On Keith Windschuttle's Fabrication of Aboriginal History*, Melbourne, 2003.

<sup>62</sup> Noosawiki, 'Murdering Creek', accessed 2 May 2011; Sunshine Coast Libraries 'Maroochy Region – significant dates in European contact',

'Named streets', suggested Derek Alderman, 'can become embroiled in the politics of defining what is historically significant or worthy of public remembrance'.<sup>63</sup> Murdering Creek Road has become embroiled in two different controversies about its name within the last decade. Although Tom Griffiths suggested that 'names – such as Murdering Creek ... mapped the unofficial violence' of the Australian frontier, such names are considered offensive by some.<sup>64</sup> When Jonathon Richards, of the Griffith University Centre for Public Culture called for the immediate changing of 'offensive' place names because 'they were insulting and showed the nation in a poor light' in 2007, he singled out Murdering Creek as a 'sinister name commemorating frontier violence'.<sup>65</sup> Expanding upon the discussion, Queensland Tourist Industry Council chief executive, Daniel Gschwind commented that culturally offensive names were 'not in accordance of how we see the world any more', while Indigenous activist Bob Weatherall declared that 'the continued use of such names reflected an immature society that had not yet come of age'.<sup>66</sup>

Jewish geographer Maoz Azaryahu compared the historic interaction invoked by street names (which have dual function, both symbolic and practical) with the historic interaction invoked by commemorative monuments (which are purely symbolic).<sup>67</sup> He noted that monuments, which are 'permeated with the sacred', can induce a 'high voltage interaction' with the past they represent, while interaction with an historical street name gives only minimal 'transfer of symbolic meanings', in a 'low voltage' manner.<sup>68</sup> In another study, set in post-communist Berlin, Azaryahu considered that commemorative street names

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<<http://www.sunshinecoast.Q.gov.au/library/sitePage.cfm?code=maroochy-region>>, accessed 2 May 2011.

<sup>63</sup> Alderman, 'Street names as memorial', p. 99.

<sup>64</sup> Tom Griffiths, 'The frontier fallen', *Eureka Street*, vol. 13, no. 1, March 2003, p. 25.

<sup>65</sup> Jonathon Richards, research fellow, Griffith University Centre for Public Culture quoted in 'Anger over racist names', *Brisbane Courier Mail*, 2 March 2007.

<sup>66</sup> Daniel Gschwind, CEO Queensland Tourist Industry Council and Bob Weatherall, quoted in 'Anger over racist names', *Brisbane Courier Mail*, 2 March 2007.

<sup>67</sup> Maoz Azaryahu, 'The power of commemorative street names', *Environment and Planning D: Society and Space*, vol. 14, 1996, p.321.

<sup>68</sup> *Ibid.*, p. 320.

'merge the past they commemorate into ordinary settings of human life'.<sup>69</sup> Barack Obama, speaking of a Mau-Mau rebel leader, expressed this same sentiment stating that 'Kimathi became a name on a street sign, thoroughly tamed for the tourists.'<sup>70</sup> However, Azaryahu conceded that: 'In rare cases, the encounter with a historical name may invest a situation ... with extra symbolic meaning'.<sup>71</sup> I contend that Murdering Creek Road is one such name, and that the road sign reflects and documents the Murdering Creek incident in such a way that it has made a large number of residents or visitors aware of a vital part of the Indigenous history of the Sunshine Coast region.

A more formal memorial to Sunshine Coast Indigenous history is to be found in Maroochy's riverside Cotton Tree Park. The seventeen metre long One Earth One Spirit mural commemorates not only the 1992 'Year of the River' celebrations within the Shire of Maroochy but also the Aboriginal heritage of the area. Unveiled by the Aboriginal elder and poet Oodgeroo Noonuccal on World Environment Day, 7 June 1992, only four days after the Mabo case for Native Title was handed down in the High Court of Australia, the mural was sponsored by two groups of Sunshine Coast locals — the Sunshine Coast Environment Council and the World Environment Day Committee.<sup>72</sup> The mural was painted on Maroochy Shire Council property — the wall of a swimming pool — after considerable public argument, where 'green' councillors within the Maroochy Shire Council 'had to fight to make it happen'.<sup>73</sup>

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<sup>69</sup> Maoz Azaryahu, 'German reunification and the politics of street names: the case of East Berlin.' *Political Geography*, vol. 16, no. 6, 1997, p. 481.

<sup>70</sup> Barack Obama, *Dreams from my Father: A Story of Race and Inheritance*, large print edn, London, 2009, p. 377.

<sup>71</sup> Azaryahu, 'Commemorative street names', p. 321.

<sup>72</sup> Australian Bureau of Statistics, 'The Mabo case and the Native Title Act', *Year Book Australia*, 1995, <<http://www.abs.gov.au/Ausstats/abs@nsf/Previousproducts/1301.0Feature%Article21995?op=endocument>>, accessed 7 April 2011; Charmaine Foley, former Maroochy Shire councillor, pers. comm., 3 September 2009; Elaine Green, 'WED [World Environment Day] potted history', unpublished manuscript, in this author's possession.

<sup>73</sup> Foley, pers. comm., 3 September 2009.

The mural, which is subtitled 'A contemporary dreaming', was considered unusual at the time. Charmaine Foley, who was then heavily involved with Aboriginal reconciliation in addition to her duties as Maroochy Shire Councillor, commented that, although 'a number of [Indigenous] mural projects' had recently been carried out in South-West Queensland, 'nothing much was happening in urban Queensland', and Queensland historian Raymond Evans contended that this was a period when 'white attitudinal racism' was thriving.<sup>74</sup> In situations such as this, suggested Paul Ashton and Paula Hamilton:

Minorities need to fit in with the local historical narrative which situates place in nation – that is, placing themselves into a collective memory or received tradition – or else they are marginalised or rejected.<sup>75</sup>

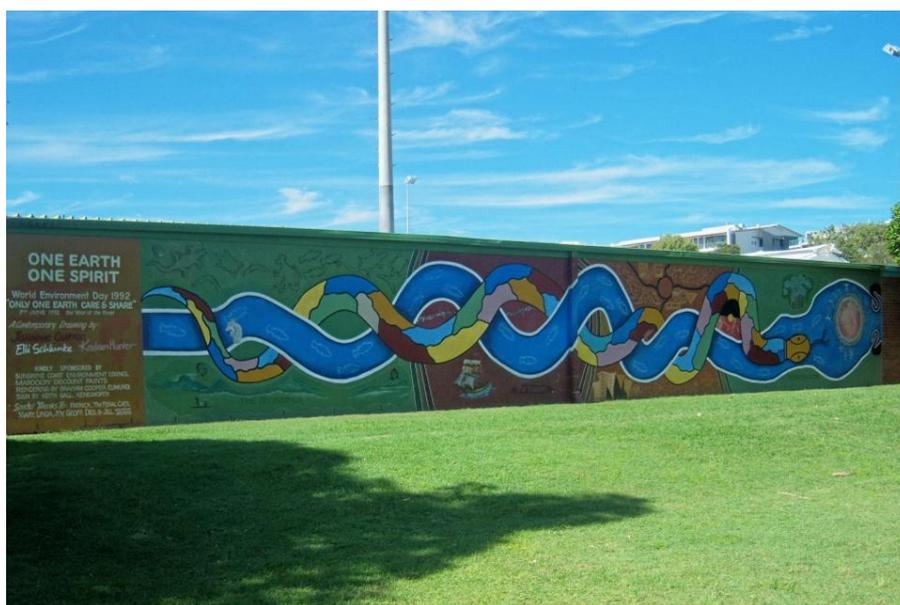


Figure 5.8 The One Earth One Spirit mural in Cotton Tree Park.<sup>76</sup>

Hamilton and Ashton considered most Australian monuments and memorials to Indigenous and ethnic groups to be non-confrontational and

<sup>74</sup> *Ibid.*; Evans, *Fighting Words*, pp. 236-237.

<sup>75</sup> Paula Hamilton and Paul Ashton, 'On not belonging: memorials and memory in Sydney', *Public History Review*, vol. 9, 2001, p. 28.

<sup>76</sup> 'OEOS 1', photograph by Frances Windolf, 14 May 2008, in 'Sunshine Coast memorials' collection.

politically correct.<sup>77</sup> The One Earth, One Spirit mural, painted by Indigenous artists Joanne Currie and Kaeleen Hunter with Elli Schlunke and a large team of other volunteers, fits this description completely. It links the Rainbow Serpent of Indigenous tradition with the reality of more modern development along the Maroochy River. The Rainbow Serpent is intertwined with the river, passing through four historical eras – ‘The Beginnings’, ‘The Invasion’, ‘The Present Day’ and ‘The Essential Future’ to a point where the serpent’s head ends in One Earth, surrounded by black and white figures sharing One Spirit.



Figure 5.9: ‘Beginning’ and ‘Invasion’ panels of the One Earth One Spirit mural.<sup>78</sup>



Figure 5.10: ‘Present Day’ and ‘Essential Future’ panels of the mural.<sup>79</sup>

Despite initial controversy, with some councillors declaring the mural ‘an eyesore’, the Maroochy Shire Chairman declaring that it would ‘just be graffitied’, and Nazi symbols being daubed across the work a few months after it was painted, the mural has become an important feature of the Maroochydore

<sup>77</sup> *Ibid.*

<sup>78</sup> ‘OEOS beginnings’ and ‘OEOS Invasion’, photographs by Frances Windolf, 14 May 2008, in ‘Sunshine Coast memorials’ collection.

<sup>79</sup> ‘OEOS Present day’, photograph by Frances Windolf, 14 May 2008, and ‘Joanne Currie in front of OEOS Essential future’, photograph by Frances Windolf, 11 July 2010, in ‘Sunshine Coast memorials’ collection.

landscape.<sup>80</sup> As well as being visible from the park, the road, and the river, the mural becomes a focus for the Sunshine Coast NAIDOC celebrations each year. At the 2010 NAIDOC Community Event, Indigenous artist Joanne Currie discussed the mural with me, expressing her pride in the ongoing message it presents, and choosing to be photographed in front of her favourite section, the one representing a united future.<sup>81</sup>

At a Reconciliation Australia lecture in 2011, Professor Andrew Podger discussed symbolism in reconciliation, stating that:

Symbols also help to manage relationships between cultures. They are signs of respect. They are a prerequisite for peaceful engagement and learning. ... A key challenge is therefore to agree upon some shared symbols that can reinforce cultural identity and form the basis of signs of respect from other cultures.<sup>82</sup>

This memorial to the Indigenous residents of the Maroochy Shire and to the Year of the River continues to reflect the history of the region in strongly symbolic form, acknowledging 'The Invasion' with its symbolic divisive barbed-wire, and 'The Present Day' with its modern development and 'sold out', 'stop', 'give up' and 'one way' signs while continuing on towards a united future. Although initially controversial during the planning stages, the mural has also continued towards a future where Indigenous and non-Indigenous people can appreciate it both as a piece of art and as a reflection of the Indigenous background of the Sunshine Coast Region.

The three formal and informal memorials discussed in this chapter were erected within twelve years – in 1981, 1992 and 1993. In a tumultuous period

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<sup>80</sup> Foley, pers. comm., 3 September 2009; Elaine Green, former Maroochy Shire councillor, pers. comm., 3 September 2009.

<sup>81</sup> Joanne Currie, Indigenous artist, pers. comm., 11 July 2010.

<sup>82</sup> Andrew Podger, Professor of Public Policy, Australian National University, 'Avoiding 'Roads to Hell'', lecture delivered at Old Parliament House, Canberra, 31 March 2011, <<http://www.reconciliation.org.au/home/get-involved/events/closing-the-gap/mr-andrew-podger>>, accessed 8 April 2011.

only two years longer than this, Indigenous awareness in Australian courts had gone from a formal reiteration of the validity of 'terra nullius' in 1979 to the *Native Title Act 1993*.<sup>83</sup> A similar transition in Indigenous awareness within the Sunshine Coast region is registered by the absence of any documentation of Eliza Fraser's contact with Aborigines in the over-simplified messages presented by the Eliza Fraser monument, through to the message of Indigenous and non-Indigenous reconciliation presented by the One Earth One Spirit mural. The Murdering Creek Road sign stands as an informal memorial to an incident for which there is no formal documentation, providing evidence that the incident is not forgotten despite a lack of formal commemoration, and reflecting the interest of both Indigenous and non-Indigenous people in this aspect of Sunshine Coast history.

Both the two formal memorials discussed in this chapter were relatively unprepossessing and unsophisticated, in line with the other Sunshine Coast memorials from this period which were discussed in Chapter 4. The informal memorialisation of the Murdering Creek incident by a large but simple road sign is even more unprepossessing and unsophisticated. These simple, popular forms of commemoration, which, as Lowenthal has suggested, help people to 'cope amidst change' by keeping continuity with the past, were to be overtaken by other, more worldly, memorials in the twenty-first century.<sup>84</sup>

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<sup>83</sup> 'Coe v. Commonwealth (1979) HCA68', <<http://www.austli.edu.au/cases/cth/1979/68>>, accessed 16 March 2012; 'Native Title Act 1993', <<http://www.comlaw.gov.au/Details/c2007c00406>>, accessed 16 March 2012.

<sup>84</sup> David Lowenthal, *The Past is a Foreign Country*, Cambridge, 1985, p. 322.

## Chapter 6 : Commemoration and Commercialism

The start of the twenty-first century brought demographic changes to the Sunshine Coast which altered the social atmosphere of the region in different, more sophisticated directions from those experienced during the previous century. These changes were not only due to increases in population numbers but also in the type of residents attracted to the area.<sup>1</sup> Australian demographer Bernard Salt, describing twenty-first century life in coastal areas close to big cities in *The Big Picture: Life, Work and Relationships in the 21<sup>st</sup> Century*, explained this alteration in population type when he stated:

Once the sole preserve of retirees, the provincial coast is now a destination for hip urban baby boomers and for young generation Xers in search of a seachange.<sup>2</sup>

In this work, Salt specifically considered the Sunshine Coast, discussing the ‘big-citification’ of Noosa Heads and Mooloolaba.<sup>3</sup> Advertising for Mooloolaba, a popular beachside town centrally placed on the Sunshine Coast, would seem to emphasise Salt’s conclusions, describing the area’s ‘blend of sophistication and style’ and its ‘sun-kissed beaches, boutique shopping and atmospheric dining’ rather than the caravan parks and bowling clubs advertised in the 1970s and 1980s.<sup>4</sup>

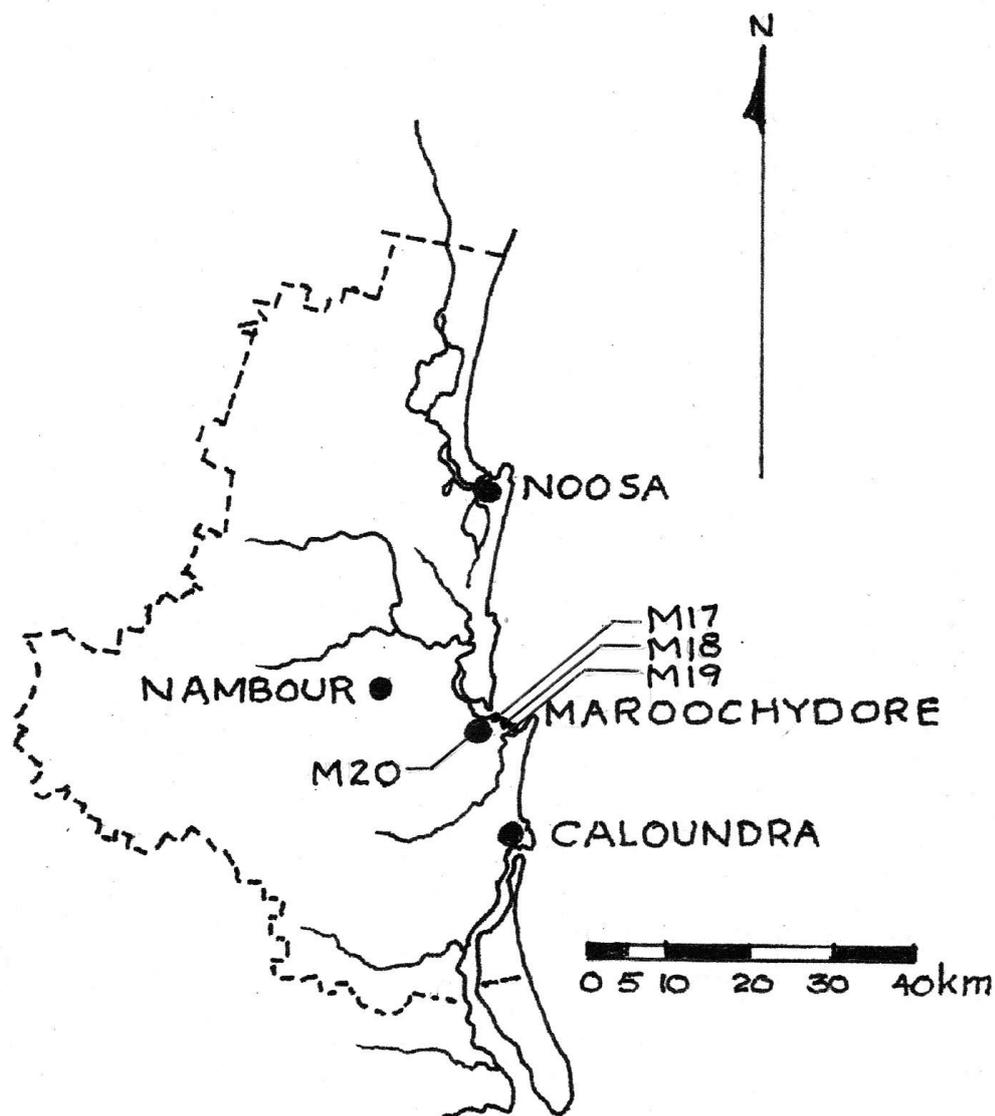
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<sup>1</sup> In the ten years to 2006, Maroochy Shire experienced the largest average population growth in Queensland, outside of Brisbane and the Gold Coast. See: Queensland Department of Local Government, Planning, Sport and Recreation, ‘Queensland population update, including regional trends’, no. 10, August 2007, p. 3, <<http://www.oesr.qld.gov.au/products/publications/qld-pop-update-10.pdf>>, accessed 25 May 2011.

<sup>2</sup> Bernard Salt, *The Big Picture: Life, Work and Relationships in the 21<sup>st</sup> Century*, Prahan Vic., 2006, p. 135.

<sup>3</sup> *Ibid.*, p. 130.

<sup>4</sup> Mooloolaba Tourism, <http://www.mooloolabatourism.com.au>, accessed 25 May 2011; Jim Davidson and Peter Spearritt, *Holiday Business: Tourism in Australia since 1870*, Carlton South Vic., 2000, p. 178; Peter Sharpe, *Up Rose an Emu: The Development of Noosa’s Peregian Beach, Marcus Beach, Sunshine Beach*, [Peregian Beach Qld], 2009, p. 108.



- 17 HMAS *Brisbane* memorial, Alexandra Headland 18. Steve Irwin statue, Mooloolaba  
 19. 'Fisherman' memorial, Mooloolaba 20. 'Sense of Place' sculpture, Cotton Tree

Figure 6.1: Location of memorials in Chapter 6.<sup>5</sup>

During the first decade of the twenty-first century, coastal Mooloolaba and the adjacent suburb of Alexandra Headland became the sites of three important Sunshine Coast memorials. All of these memorials exhibit a 'blend of sophistication and style' which sets them apart from all of the Sunshine Coast memorials previously discussed in this work. Michael Kammen stated that 'we can assert with assurance ... that the past is commercialised for the sake of

<sup>5</sup> 'Location of memorials in Chapter 6', map by John Windolf, 2012.

tourism and related enterprises'.<sup>6</sup> I contend that each of these memorials – the HMAS *Brisbane* memorial at Alexandra Headland, the Steve Irwin statue opposite Mooloolaba beach, and the Fishermen's Memorial at Mooloolaba Spit – was erected at least partially for commercial reasons. This chapter will conclude with a discussion of the Sense of Place sculpture which was situated beside Cotton Tree Creek in Maroochydore shortly before Maroochy and Noosa Shires and Caloundra City were amalgamated into the Sunshine Coast Region. The sculpture symbolises the amalgamation of the three local government areas into one united landscape.

In their 2008 report on the 'Places of the heart' survey Paul Ashton and Paula Hamilton discussed shifts in memorialisation as a cultural process which had occurred in the twenty years from 1988. Amongst these shifts in memorialisation they included concrete changes whereby memorials have changed dramatically in form and purpose, commenting that modern memorials are now sometimes built in a public sculptural style as well as in traditional monumental style.<sup>7</sup> The HMAS Brisbane memorial at Alexandra Headland, the largest memorial erected within the Sunshine Coast area, is an excellent example of a large commemorative public sculpture in the style discussed by Ashton and Hamilton, not only because of its form but also because of its purpose.

This memorial commemorates the 133 metre long guided-missile destroyer HMAS *Brisbane* – the second vessel of that name in the Royal Australian Navy – which undertook two tours of duty in Vietnam in 1969 and in 1971 and also served during the Gulf War in 1990-91.<sup>8</sup> HMAS *Brisbane* was commissioned into the Royal Australian Navy in December 1967 and was decommissioned in October 2001. The Queensland government accepted the vessel from the

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<sup>6</sup> Michael Kammen, *Mystic Chords of Memory: The Transformation of Tradition in American Culture*, New York, Knopf, 1991, p. 10.

<sup>7</sup> Paul Ashton and Paula Hamilton, 'Places of the Heart: memorials, public history and the State in Australia since 1960', *Public History Review*, vol. 15, 2008, p. 3.

<sup>8</sup> Australian War Memorial, 'HMAS Brisbane', <[http://www.awm.gov.au/atwar/hmas\\_brisbane.asp](http://www.awm.gov.au/atwar/hmas_brisbane.asp)>, accessed 10 May 2011.

Commonwealth government in January 2003 for sinking off the Sunshine Coast as an artificial reef and dive site.<sup>9</sup>



Figure 6.2: The HMAS Brisbane memorial at Alexandra Headland.<sup>10</sup>

On Sunday 31 July 2005, with crowds watching from vantage points from Point Arkwright at Coolum to Point Cartwright at Buddina, HMAS *Brisbane* was sunk some 5km offshore from the central section of the Sunshine Coast.<sup>11</sup> One year after the sinking the Queensland Department of Environment and Resource Management issued a booklet and a video celebrating the success of the scuttled vessel as a dive site, which had already been explored by ‘thousands of divers’.<sup>12</sup> The official dedication of the HMAS *Brisbane* memorial at Alexandra Headland was celebrated on 28 August 2006 with a large formal ceremony.

<sup>9</sup> Queensland Department of Environment and Resource Management, ‘ex-HMAS Brisbane Conservation Park – Nature, culture and history’, <<http://www.derm.qld.gov.au/parks/ex-hmas-brisbane/culture.html>>, accessed 10 May 2011.

<sup>10</sup> ‘HMAS Brisbane inland from cliff top’, photograph by Frances Windolf, 14 May 2008, in ‘Sunshine Coast memorials’ collection.

<sup>11</sup> ‘The day the Brisbane went down’, *Coolum and North Shore Advertiser*, 5 August 2005, p. 5.

<sup>12</sup> Queensland Department of Environment and Resource Management, ‘The Brisbane — wreck to reef — one year on’, <<http://www.derm.qld.gov.au/parks/ex-hmas-brisbane/pdf/wreck-to-reef-booklet.pdf>>, accessed 10 May 2011; Ian McKinnon, ‘HMAS Brisbane memorial unveiled’, *Dive Log Australasia*, no. 220, November 2006, p. 38, <<http://www.divetheblue.net/pdf/NOV%20p38.pdf>>, accessed 10 May 2011.

The assembled crowd was addressed by the Parliamentary Secretary to the Minister for Defence; by the President of the HMAS *Brisbane* Association; by the Chairman of the Sunshine Coast Artificial Reef Group; and by the Mayor of Maroochy Shire. The Royal Australian Navy Band played and HMAS *Adelaide* conducted a sail past in tribute. Mayor Natoli and retired Rear-Admiral Geoffrey Loosli, who had commanded the *Brisbane* in 1971-72, then unveiled a commemorative plaque beside the foremast of HMAS *Brisbane*, which had been gifted to the Maroochy Shire Council by the Queensland government to form a striking feature of the memorial.<sup>13</sup>

Former crew members of HMAS *Brisbane* greeted the new memorial with pride that it would remind their descendants and the public of the ship, its battle history, and the '7000-odd' people who had served on it.<sup>14</sup> This commemoration was certainly one aspect of the construction of the expensive memorial, but it was not the only one. The memorial cost approximately \$375,000, far more than the Maroochy Shire Council could afford to commemorate a sunken ship.<sup>15</sup> The Federal Government had a policy of providing a maximum of \$10,000 for memorials, but following approaches through the local member and others, eventually some \$100,000 was provided.<sup>16</sup> This included a \$30,000 grant from the Department of Veterans' Affairs approved under a special Commonwealth initiative to commemorate Australian service and sacrifice in the Vietnam War.<sup>17</sup> Joe Natoli, Mayor of Maroochy Shire 2004-2008, stated that the project could only be built 'with commercial concerns in mind'.<sup>18</sup> He considered that it would have

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<sup>13</sup> Maroochy Shire Council, 'HMAS Brisbane memorial dedication ceremony, August 28 2006, Programme of events', pamphlet, copy held in this author's possession; Naval Association 'HMAS Brisbane memorial dedication ceremony 2006', <<http://www.navalassoc.org.au/NAA%20NEWS%20HMAS%20BRISBANE%20MEMORIAL%20DEDICATION>>, accessed 10 May 2011; Rae Wilson, 'Memorial tribute to HMAS Brisbane and her crew', *Sunshine Coast Daily*, 28 August 2006, <<http://www.sunshinecoastdaily.com.au/story/2006/08/28/scd-memorial-tribute-to-hmas-brisbane-and-her-crew>>, accessed 10 May 2011; McKinnon, 'HMAS Brisbane memorial unveiled'.

<sup>14</sup> Wilson 'Memorial tribute'.

<sup>15</sup> Joe Natoli, Mayor of Maroochy Shire 2002-2008, pers. comm., 9 May 2011.

<sup>16</sup> *Ibid.*

<sup>17</sup> McKinnon, 'HMAS Brisbane memorial unveiled'.

<sup>18</sup> Natoli, pers. comm., 9 May 2011.

a part in bringing visitors to the area who would spend money in ways defined by the local Federal Member Peter Slipper as not just on dive trips but also on ‘accommodation, restaurants, retailing, coffee shops, movie theatres, taxis and more’.<sup>19</sup>

Part of this aspect of commercialism included the positioning of the memorial. The position had to be logical, says Natoli, and it had to be visible, in a position which would ‘refresh the memory of citizens who [were] passing’, and catch the eye of visitors.<sup>20</sup> Another consideration was that it had to be on land controlled by the council so that no extra costs were incurred.<sup>21</sup> All of these requirements were fulfilled by the positioning of the memorial in a council-operated park high on the bluff at Alexandra Headland, a busy tourist area, with a four-lane road running past.



Figure 6.3: Mosaics on the HMAS Brisbane memorial advertise the dive site offshore.<sup>22</sup>

<sup>19</sup> *Ibid.*; Peter Slipper, MHR, quoted in Grainger Laffin, ‘Second dive wreck?’, *Sunshine Coast Daily*, <<http://www.sunshinecoastdaily.com.au/story/2009/07/31/slipper-calls-second-coast-dive-wreck-hmas-tobruk>>, accessed 20 May 2011.

<sup>20</sup> Natoli, pers. comm., 9 May 2011; Paul Connerton, *How Societies Remember*, Cambridge, 1989, p. 77.

<sup>21</sup> Natoli, pers. comm., 9 May 2011.

<sup>22</sup> ‘HMAS Brisbane mosaic’, photograph by Frances Windolf, 14 May 2008, in ‘Sunshine Coast memorials’ collection.

In addition to documenting the history of HMAS *Brisbane* the memorial incorporates a number of features which direct attention to the existence of the dive site. The striking shape of the memorial, copying the ship's bow and foredeck, is an instant reminder of the vessel, both before and after the sinking. Plaques recall the ship's history, but also describe the delights of the dive site. Striking mosaics on the 'deck' show divers investigating the wreck, and a metal strip, stretching from the mast to the bow, draws the eye to the exact place where the wreck lies.



Figure 6.4: A wedding at the HMAS *Brisbane* memorial, with spectacular views.<sup>23</sup>

However, the HMAS *Brisbane* memorial rapidly became commercialised in another, unexpected manner soon after its dedication. Not just a memorial to the ship, not just an advertisement for the dive site, the striking sandstone structure with its towering metal mast became an informal wedding chapel within a fortnight of its dedication.<sup>24</sup> Payment for its use is made to the Sunshine Coast Regional Council, and couples who choose to be married at the memorial

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<sup>23</sup> 'HMAS Brisbane wedding 1', photograph by Frances Windolf, 11 July 2009, in 'Sunshine Coast memorials' collection.

<sup>24</sup> Kim Symons, former officer in Maroochy Shire Council, Parks Department, pers. comm., 19 May 2008.

frequently source their chairs, flowers, loud speakers, cars and wedding reception through local businesses. The commercial value of this aspect of the memorial's use is considerable, particularly when one considers that a prominent civil celebrant, Bill Scurry, described the memorial as 'the most popular wedding venue on the Sunshine Coast', and that he has had a number of customers travel from Japan to be married at this specific site.<sup>25</sup>

Some might query whether the commercialisation of the HMAS *Brisbane* memorial might detract from the commemoration of the vessel and its place within Australia's defence history. In this, we can consider the thoughts of American historian Michael Kammen who wrote:

... this heritage boom ... can lead, and has lead, to commercialization, vulgarization, oversimplification and tendentiously selective memories – which means both warping and whitewashing a fenced-off past. Any or all of these processes provide a disservice to the groups affected.<sup>26</sup>

Despite this, Kammen concluded:

The redeeming value of heritage, however, is that it can also serve as a powerful stimulus to the popularization ... of history. Heritage that heightens human interest may lead people to ... meaningful deepening of identity, or enhanced appreciation of the dynamic process of change over time.<sup>27</sup>

With its stylish reconstruction of the lines of HMAS *Brisbane*, the striking original foremast, and its detailed and informative signage, this memorial documents past and present uses of HMAS *Brisbane* in a manner fitting the sophisticated changes which Bernard Salt recorded as a feature of twenty-first

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<sup>25</sup> Bill Scurry, wedding celebrant, pers. comm., 11 July 2009.

<sup>26</sup> Michael Kammen, *In the Past Lane: Historical Perspectives on American Culture*, New York, 1997, pp. 221-222.

<sup>27</sup> *Ibid.*, p. 221.

century Sunshine Coast life.<sup>28</sup> Without the impetus of attracting visitors and their money to the area, this striking documentation of HMAS *Brisbane's* part in Australia's history would not have been possible on the Sunshine Coast.<sup>29</sup>

Steve Irwin was known as 'the Crocodile Hunter' and was described during his lifetime as 'perhaps the most famous Australian in the world', with a television show which was watched by 'hundreds of millions in more than 130 countries'.<sup>30</sup> He had originally become well-known because of his wildlife park, Australia Zoo, at Beerwah in the Sunshine Coast region. After his sudden death in September 2006 the *Sunshine Coast Daily* claimed 'Nowhere was the loss of Steve Irwin felt greater than right here on the Sunshine Coast'.<sup>31</sup> After his demise, two separate Sunshine Coast memorials were erected in Irwin's memory. The first of these, which was unveiled at Australia Zoo in November 2007, requires ticket purchase to view so will not be discussed in this work.<sup>32</sup>

The second Steve Irwin memorial was unveiled three weeks later, on 4 December 2007. Overlooking the ocean at Mooloolaba in Maroochy Shire, this was a statue of Irwin and his children holding a small crocodile.<sup>33</sup> It was designed by the South Australian sculptor Silvio Apponyi and by Irwin's wife, Terri, who declared that it 'really captured the feeling of Steve being excited and being with his kids'.<sup>34</sup> Although the figures have been described as 'larger than life', the memorial sits at ground level. In this way it does not express a distant power but is accessible to all, including children, and reports of the unveiling

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<sup>28</sup> Salt, *The Big Picture*, p. 135.

<sup>29</sup> Natoli, pers. comm., 9 May 2011.

<sup>30</sup> Frank Robson, 'Crikey, it's raw Stevo!', *Sydney Morning Herald*, 4 September 2006, <<http://www.smh.com.au/articles/2006/09/04/1157222053963.html?page=fullpage>>, accessed 5 July 2011.

<sup>31</sup> 'Steve Irwin – the Sunshine Coast remembers', <<http://www.sunshinecoastdaily.com.au/photos/galleries/steve-irwin---sunshine-coast-remembers/#num=1&id=steve-irwin---sunshine-coast-remembers>>, accessed 5 July 2011.

<sup>32</sup> ABC News, 'Steve Irwin statue to be unveiled at Aust Zoo', 15 November 2007, <<http://www.abc.net.au/news/stories/2007/11/15/2091262.htm>>, accessed 9 July 2007.

<sup>33</sup> Jane Gardner, 'A chip off the old croc!', *Sunshine Coast Daily*, 5 December 2007, p. 6.

<sup>34</sup> *Ibid.*

commented on Irwin's son, 'tracing his little fingers over his dad's marble hand, ... the first of many Sunshine Coast children to stare in wonder' at the sculpture.<sup>35</sup>

Carved in marble from Chillagoe (Queensland), the memorial was built at the instigation of Maroochy Shire Mayor Joe Natoli, who budgeted the cost of \$89,000 from his divisional allocation.<sup>36</sup> Apponyi, who had participated in a Sculpture Symposium at the Maroochy Botanic Gardens in 2005, and who was commissioned by Natoli to sculpt the memorial, described the sculpture as 'An affectionate portrait of Steve, the family man, not the "Crikey" man'.<sup>37</sup>



Figure 6.5: The Steve Irwin memorial at Mooloolaba.<sup>38</sup>

<sup>35</sup> 'Larger than life', *Discovering Stone*, no. 13, p. 62, <[www.discoveringstone.com.au](http://www.discoveringstone.com.au)>, accessed 6 July 2011; Gardner, 'A chip off the old croc!'.

<sup>36</sup> Kathy Sundstrom, 'Steve Irwin statue gets green light', *Sunshine Coast Daily*, 14 July 2007, <<http://www.sunshinecoastdaily.com.au/story/2007/07/14/irwin-statue-gets-green-light>>, accessed 6 July 2011; Gardner, 'A chip off the old croc!'.

<sup>37</sup> Natoli, pers. comm., 9 May 2011; 'YouTube- Silvio Apponyi Sculptor, Steve Irwin Statue', [http://www.youtube.com/watch?v=Wz4a\\_z\\_0w0I](http://www.youtube.com/watch?v=Wz4a_z_0w0I), accessed 6 July 2011.

<sup>38</sup> 'Irwin statue Mooloolaba', photograph by Frances Windolf, 23 July 2009, in 'Sunshine Coast memorials' collection.

There was much discussion within the Sunshine Coast region over the placing of the Steve Irwin memorial at Mooloolaba. Irwin had not lived at Mooloolaba or even in Maroochy Shire and Australia Zoo, his childhood home which he developed into a hugely successful wildlife park, was situated in Caloundra City. Despite this, former Maroochy Shire Chairman Joe Natoli pointed out that Steve Irwin had a vision for the Sunshine Coast that was ‘a bigger vision than just for Caloundra City’, and that Irwin had worked for Maroochy Shire as an apprentice diesel fitter from 1980 to 1984, before he began to develop Australia Zoo.<sup>39</sup> Australia Zoo marketing manager Natalie Hodgskin also linked Steve Irwin to the wider Sunshine Coast region when she commented that the Mooloolaba memorial would be a ‘fitting memorial to a man who was so passionate about the Sunshine Coast.’<sup>40</sup>

The controversy regarding the placement of the Steve Irwin memorial in Mooloolaba was even more localised, particularly because Australia Zoo had a store nearby in Mooloolaba Esplanade and a whale watching cruise business based some 500 metres away. In July 2007, Mayor Natoli explained that Nambour, where Irwin had worked, had been considered as the site ‘but then we decided Mooloolaba would be more appropriate, as that is where Australia Zoo has businesses’.<sup>41</sup> Some *Sunshine Coast Daily* blog comments made at the time of the unveiling criticised this sentiment, with statements including ‘great for the commercial promotion and success of the Zoo, at public expense’, and ‘many people ... are feeling like some are “cashing in” on his death’.<sup>42</sup> In 2011, however, the former mayor firmly declared that the Australia Zoo store near the memorial was ‘never a consideration’ in the siting of the memorial.<sup>43</sup>

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<sup>39</sup> Joe Natoli, Mayor of Maroochy Shire, 2004-2008, quoted in Sundstrom, ‘Steve Irwin statue’; Natoli, pers. comm., 9 May 2011.

<sup>40</sup> Natalie Hodgskin, Australia Zoo marketing manager, quoted in Sundstrom, ‘Steve Irwin statue’.

<sup>41</sup> Natoli, quoted in Sundstrom, ‘Steve Irwin statue’.

<sup>42</sup> Bob Bates, Warana Beach, and ‘Jessica’, Maroochyshore, blog comments to ‘Croc Hunter unveiled’, *Sunshine Coast Daily*, 4 December 2007, <<http://www.sunshinecoastdaily.com.au/story/2007/12/04/croc-hunter-statue-unveiled-mooloolaba>>, accessed 6 July 2011.

<sup>43</sup> Natoli, pers. comm., 9 May 2011.

The combination formed by the juxtaposition of the memorial and the commercial outlets appeared to be a successful one. This was exhibited in 'Travel tips for Mooloolaba' on the Virtual Tourist website which described the position of the statue as 'in front of the Australia Zoo shop ... [where] ... you can purchase Australia Zoo merchandise'.<sup>44</sup> The 'Visit Mooloolaba' website suggested that visitors should have their photograph taken with the Steve Irwin statue, as well as cruising on the Australia Zoo Whale Encounter from the Mooloolaba Wharf and visiting Australia Zoo, 'a must-see attraction' while on the coast'.<sup>45</sup>

The commercialism apparent in the Steve Irwin memorial can be related to studies of the position of celebrities in twenty-first century culture. Graeme Turner, Professor of Cultural Studies at the University of Queensland, considered that celebrities can be linked with 'ideologies of individualism, consumerism and democratic capitalism', although he suggested that 'the commodification of things which once would not have been commodified, such as memorials ... probably takes us beyond the discussion of celebrity'.<sup>46</sup> American economist Tyler Cowen has discussed the link between well-known figures (whose fame, he says, can be particularly boosted 'when the death story matches the image that the star embodied during his or her life') and consumers who 'visit monuments, make pilgrimages, give homage'.<sup>47</sup> Steve Irwin's tragic death embodied his image as a 'Wildlife Warrior' and this has led to a wider awareness of Australia Zoo and to Australia Zoo retail outlets and other commercial aspects such as the Whale One tourist cruises, which began in June 2007.<sup>48</sup> From the time of its unveiling the Steve Irwin monument at Mooloolaba

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<sup>44</sup> Virtual Tourist 'Travel tips for Mooloolaba' in 'Breakfree Seamark', <[http://www.virtualtourist.com/hotels/Australia\\_and\\_Oceania/Australia/State\\_of\\_Queensland/Mooloolaba-Breakfree\\_Seamark-BR-1.htm](http://www.virtualtourist.com/hotels/Australia_and_Oceania/Australia/State_of_Queensland/Mooloolaba-Breakfree_Seamark-BR-1.htm)>, accessed 6 July 2011.

<sup>45</sup> 'Visit Mooloolaba Sunshine Coast tourist Attractions Holiday Getaway', <<http://mooloolabamap.com.au/tourist-attractions-mooloolaba-sunshine-coast-queensland>>, accessed 6 July 2011.

<sup>46</sup> Graeme Turner, *Understanding Celebrity*, London, 2004, p. 40; Graeme Turner, Professor of Cultural Studies at the University of Queensland, pers. comm., 15 June 2011.

<sup>47</sup> Tyler Cowen, *What Price Fame?*, Cambridge, Massachusetts, 2000, pp. 2 & 20.

<sup>48</sup> Christine Sams, 'Irwins launch whale watch boat', *Brisbane Times*, 24 June 2007, <<http://www.brisbanetimes.com.au/news/queensland/steve-irwins-whale-watch-dream-is-born/2007/06/23/1182623713315.htm>>, accessed 15 July 2007.

acted as a focal point of homage and pilgrimage for the consumers to whom these businesses were important.

Does the commercialism linked with the Irwin statue have a finite life? Hamilton and Ashton suggested that monuments and memorials, while attempting to fix memory in place for the future, present a message which 'would not necessarily be endorsed or accepted by either previous or subsequent generations'.<sup>49</sup> It seems that this is the case with the Irwin memorial – that as the 'celebrity' image of Steve Irwin fades the commercialised aspects of the monument may also fade. This has already happened to some degree. In January 2008 I took a six-year-old to see the Irwin memorial, and her immediate reaction was not 'There's Steve Irwin' but 'Look, there's Bindi's dad!'.<sup>50</sup> A shop assistant at the Australia Zoo store near the memorial told me in mid-2009 that several times a week they heard children react to a large portrait of Steve Irwin, mounted in the store, in the same way.<sup>51</sup> These are children who are part of a generation which has become commercially and culturally aware only since Irwin's death. In mid-2011, after their international online trading had increased by 30% in a year but other outlets faced 'a difficult economic environment', the Australia Zoo management announced that their Mooloolaba retail outlet near the Irwin memorial was to close.<sup>52</sup> If, as Michael Kammen suggested, the transmission of memories can be 'problematic in a society which values modernity and all things new, rather than tradition', it would appear that the reflection of the Steve Irwin memorial will lessen and memories attached to it will change with time.<sup>53</sup>

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<sup>49</sup> Paula Hamilton and Paul Ashton, 'On not belonging: memorials and memory in Sydney', *Public History Review*, vol. 9, 2001, p. 34.

<sup>50</sup> Sharon Bonamedura, aged six years, pers. comm., 2 January 2008.

<sup>51</sup> Tiffany Browning, shop assistant Australia Zoo store, Mooloolaba, pers. comm., 23 July 2009.

<sup>52</sup> 'Australia Zoo to close retail store', *Sunshine Coast Daily*, 2 June 2011, <<http://www.sunshinecoastdaily.com.au/story/2011/06/02/australia-zoo-to-close-mooloolaba-retail-store>>, accessed 30 June 2011.

<sup>53</sup> Kammen, *Mystic Chords of Memory*, p. 9.



Figure 6.6: The 'Fisherman' memorial at Mooloolaba Spit.<sup>54</sup>

Mooloolaba Spit, approximately one kilometre from the Steve Irwin memorial, is a favourite visiting place for Sunshine Coast locals and visitors. Near the end of the Spit and close to the entrance of the Mooloolah River into the Pacific Ocean stands a grassed area. This is the Fisherman's Park, circled by beach-side recreational areas, the Pilot Station and numerous businesses receiving catch from the Sunshine Coast fishing fleet and selling seafood to hungry patrons. At one corner of the park stands a striking memorial bearing a larger-than-life sculpture of a fisherman at the helm, one hand steering, the other outstretched against the elements. This monument is one of a type which Annette Hamilton described as a monument which 'celebrates groups ... rather than powerful individuals'.<sup>55</sup> Dedicated to local fishermen who lost their lives at

<sup>54</sup> 'The Fisherman memorial at Mooloolaba Spit', photograph by Frances Windolf, 19 May, 2011, in 'Sunshine Coast memorials' collection.

<sup>55</sup> Annette Hamilton, 'Monuments and memory', *Continuum: The Australian Journal of Media and Culture*, vol. 3, no. 1, 1990, p.104.

sea, this memorial fits within the category of monuments to 'Workers', which Chilla Bulbeck included in her 1991 study of 'unusual' Australian monuments.<sup>56</sup>

Dedicated on 1 February 2008, two months after the unveiling of the Irwin statue, the two-and-a-half metre bronze figure of a fisherman surmounts a one-and-a-half metre high octagonal stone plinth bearing memorial plaques dedicated to individual local fishermen. Additional plaques record the September 2006 establishment of the Fisherman's Park under the auspices of the Maroochy Shire Council, who paid part of the cost of the memorial, and a plaque 'proudly donated' by the Independent Trawler Association who instigated the erection of the memorial, which carries the 'Fisherman's Prayer' above a memorial roll of those who lost their lives at sea.

At least three other Australian states have significant memorials commemorating fishermen who have lost their lives at sea. Robe, South Australia, has a community-built wall listing twenty deaths back to 1947; Port Fairy, Victoria, has a memorial stone, erected by the local Lions Club in 1985; Eden, New South Wales, has a memorial garden, established by the Eden Rotary Club in 1996.<sup>57</sup> Of all these memorials, that at Mooloolaba is distinctive for two reasons – the striking bronze statue and the commercialism inherent in the establishment of the memorial. This is not the multi-million dollar commercialism involved in the Sunshine Coast tourist industry but a smaller-scale commercialism designed to build awareness of an industry trying to serve the public under difficult and often dangerous conditions, sponsored by a group

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<sup>56</sup> Chilla Bulbeck, 'The National Register of Unusual Monuments', *Heritage Australia*, vol. 10, no. 2, 1991, p. 21.

<sup>57</sup> Frances Windolf, personal reminiscence; Monument Australia 'Fishermens Memorial' [Robe, SA], <[http://monumentaaustralia.org.au/monument\\_display.php?id=51650&image=0](http://monumentaaustralia.org.au/monument_display.php?id=51650&image=0)>, accessed 15 July 2011; Monument Australia 'Lost Fishermen Memorial' [Port Fairy, Vic.], <[http://www.monumentaaustralia.org.au/monument\\_display.php?id=33113&image=0](http://www.monumentaaustralia.org.au/monument_display.php?id=33113&image=0)>, accessed 15 July 2011; Monument Australia 'Fishers of Eden Memorial Garden' [Eden, NSW], <[http://monumentaaustralia.org.au/monument\\_display.php?id=21120&image=0](http://monumentaaustralia.org.au/monument_display.php?id=21120&image=0)>, accessed 15 July 2011.

of independent fishing families.<sup>58</sup> Independent Trawler Association vice-president Vicki Burnett summed up this aspect when she wrote:

We have recently had a memorial erected ... to remember those fishermen who lost their lives, trying to put seafood on plates for everyone ... stop and think ... what our men and women in the fishing industry go through to get it for you.<sup>59</sup>

The memorial's representation of the commercial business of fishing, its 'pivotal' effect on Mooloolaba's economy, and the 'importance of the fishing folk in the development of Mooloolaba' were also referred to by local government representatives at the unveiling of the memorial on Mooloolaba Spit.<sup>60</sup> However, the commercial aspect is only one reflection of the Fisherman memorial. As with many Australian war memorials, which honour those who never returned from war, this memorial acts as a place of mourning for a growing number of families who have lost fishermen to the sea. Pat Jalland pointed out that war memorials were particularly important in Australia, where distance from foreign fields of war meant that public memorials had to 'serve as a substitute' for bereaved families who might never visit their loved ones' graves, and the Fisherman memorial serves a similar purpose.<sup>61</sup> 'It's a place for loved ones to go when there is no body to bury', commented one fisherman's widow.<sup>62</sup> Another said, 'My husband's plaque there is the only gravestone we have ... It's comforting to have

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<sup>58</sup> Seafood Services Australia 'Independent Trawler Association [Qld]', <<http://www.seafood.net.au/portallistings.php?pid=577>>, accessed 25 July 2008.

<sup>59</sup> Vicki Burnett, Mooloolaba Wild, 'What it takes to catch a prawn', <<http://www.mooloolabawild.com/what%20it%20takes%20to%20catch%20a%20prawn.html>>, accessed 6 July 2011.

<sup>60</sup> Tom Hulett, Maroochy Shire Councillor and Joe Natoli, Mayor of Maroochy Shire, 2004-2008, quoted in Mark Furler, 'Tribute to lost fishermen unveiled', *Sunshine Coast Daily*, 1 February 2008, <<http://www.sunshinecoastdaily.com.au/story/2008/02/01/tribute-lost-fishermen-unveiled>>, accessed 6 July 2011.

<sup>61</sup> Pat Jalland, *Changing Ways of Death in Twentieth-Century Australia: War, Medicine and the Funeral Business*, Sydney, University of New South Wales Press, 2006, p. 96.

<sup>62</sup> Anne McDonald, fisherman's widow, quoted in ABC Sunshine Coast, Janel Shorthouse, 'Fisherman lost at sea remembered', 28 April 2008, <<http://www.abc.net.au/local/stories/2008/02/01/2152525.htm>>, accessed 6 July 2011.

somewhere to focus on, not just to think of them lost in that huge sea'.<sup>63</sup> Wayne Strickland, sculptor of the 'Fisherman', explained:

It's here as a place that families can come to. If their husbands and fathers, their family members, have been lost at sea there's no grave for them, there's no place for them to go. This memorial gives them closure. It belongs to them. It's their place – that's what the committee who organised it wanted it to be, and what I worked for.<sup>64</sup>



*Figure 6.7: The 'Fisherman' memorial represents the spirit of fishermen.*<sup>65</sup>

David Lowenthal considered that although monuments and memorials differ, what they have in common is that they 'celebrate the past in later guise'.<sup>66</sup> This is not, however, the case with the Fisherman memorial which carries six memorial plaques but is not limited to memorialising only past deaths. The Independent

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<sup>63</sup> Gaye Irwin, fisherman's widow, in *Seven Sunshine Coast News*, 5 August 2008, notes kept by this author.

<sup>64</sup> Wayne Strickland, sculptor, pers. comm., 31 July 2008.

<sup>65</sup> 'Fisherman memorial', photograph by Frances Windolf, 31 July 2008, in 'Sunshine Coast memorials' collection.

<sup>66</sup> David Lowenthal, *The Past is a Foreign Country*, Cambridge, 1985, p. 321.

Trawler Association plaque carries a roll which, as of July 2011, bore nine names with room to include many more if they are unfortunately needed. Such continued memorialisation is important, considered Norwegian academic Anders Gustavsson, who studied more than fifty lost fishermen memorials erected in south-western Sweden between 1952 and 2002. With continued memorialisation, he stated, dead men ‘no longer remained anonymous’ — as they did in places like the Norwegian Lofoten Islands where memorials recognised lost fishermen only as a group — but ‘were at last to be visibly remembered and honoured for their work at sea on behalf of home communities’.<sup>67</sup>

The ongoing family need for the commemoration aspect of the Mooloolaba Fisherman memorial became strikingly apparent less than six months after the unveiling of the monument. In late July 2008, fisherman Mark Wray disappeared from the *Miss Melissa* in ‘atrocious conditions’.<sup>68</sup> The sculptor of the ‘Fisherman’ commented ‘It’s ironic’, because he had interviewed Wray several times to ‘get the spirit of the fishermen’ and Wray, who had helped to unveil the memorial, had told him that storms — such as the one which beached the *Miss Melissa* — were the fisherman’s greatest fear.<sup>69</sup> Mark Wray’s memorial service was held in Fisherman’s Park, with two hundred people gathered around the memorial.<sup>70</sup> Above them towered the Fisherman, bracing himself against the storm, one hand — bearing a wedding ring to symbolise family — outstretched ‘for strength against the weather’, the other hand to the wheel in a manner reminiscent of the famous ‘Homeward Bound’ lost fisherman’s memorial in Gloucester, Massachusetts, USA.<sup>71</sup> Since Mark Wray’s service, two more names

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<sup>67</sup> Anders Gustavsson, ‘Rituals around sudden death in recent years’, *Folklore*, vol. 38, 2008, pp. 24-30.

<sup>68</sup> James Hill, ‘Search for answers to “Macca” Wray mystery’, *Sunshine Coast Daily*, 25 July 2008, pp. 4-5.

<sup>69</sup> Strickland, pers. comm., 31 July 2008.

<sup>70</sup> ‘Mother farewells her “baby boy” lost to the sea’, *Sunshine Coast Daily*, 1 August 2008, pp. 1 & 4.

<sup>71</sup> Strickland, pers. comm., 31 July 2008; Stan Patey, *Massachusetts: A Photographic Portrait*, Rockport, Massachusetts, 2003, p. 14; David J. Stewart, ‘Gravestones and monuments in the maritime cultural landscape: research potential and preliminary interpretations’, *International Journal of Nautical Archaeology*, vol. 36, iss. 1, March 2007, pp. 112-113.

have been added to the memorial roll on the Fisherman monument, showing that it continues its purpose of commemoration.

The Fisherman memorial has two seemingly disparate aims — to commemorate fishermen lost at sea, and to raise awareness of the dangers of fishing as a commercial enterprise. I have seen the memorial achieve both these aims. In 2008 I attended a funeral at the memorial, and shared the emotions expressed by friends and family of the deceased fisherman. On numerous visits I have noted the large number of seafood shoppers who stop at the Fisherman's Park to view the memorial before or after making their purchases. It would appear that the Fisherman memorial is as successful in raising awareness of the Sunshine Coast commercial fishing industry as it is in honouring those who have died in the practice of that industry.

'Interest in place is universal', stated Yi-Fu Tuan, who considered that regional consciousness must be 'constructed by symbolic means'.<sup>72</sup> This sentiment is reflected in 'Landscapes of my mind: sense of place', a large marble sculpture situated beside Cornmeal Creek in central Maroochydoore. The sculpture represents the amalgamation of Maroochy Shire, Noosa Shire and Caloundra City into the Sunshine Coast Region in March 2008. During the 1960s Cecil Elliott, an American architect and academic, coined the term 'monumental non-monument' for an 'object which will, through its permanence, its dignity and its form, evoke feelings that are in sympathy with its purpose', and it is within this definition that this sculpture is included in this study.<sup>73</sup>

'Sense of Place' was sculpted by Sunshine Coast resident, Hew Chee Fong, at an International Sculpture Symposium held in Maroochydoore for sixteen days in

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<sup>72</sup> Yi-Fu Tuan, 'Place: an experiential perspective', *The Geographical Review*, vol. 65, no. 2, April 1975, pp. 151, 159.

<sup>73</sup> Cecil D. Elliott, 'Monuments and monumentality', *Journal of Architectural Education*, vol. 18, no. 4, March 1964, p. 52.

March 2007.<sup>74</sup> At this time the Queensland Reform Commission was investigating the amalgamation of Queensland Local Government areas, and the sculptor has stated that, 'It was because of the pending amalgamation that I decided to use this concept as my rationale'.<sup>75</sup> The plaque on the 'Sense of Place' sculpture states that 'the three interlocking zones symbolically refer to a symbiotic relationship between the three shires'.



*Figure 6.8: The 'Landscapes of my mind: sense of place' sculpture symbolically represents the geography, history, and regional unification of the Sunshine Coast.<sup>76</sup>*

The plaque also reminds viewers of the commercial aspect of the sculpture. Maroochy Shire had a policy of developers donating funds for public artworks, following a trend which was very strong in Britain, and in European and North American cities in the 1980s and 1990s.<sup>77</sup> The 2007 Sculpture Symposium in

<sup>74</sup> Amy Remeikis, 'What a difference a week makes', *Sunshine Coast Daily*, 31 March 2007, p. 3.

<sup>75</sup> Hew Chee Fong, sculptor, pers. comm., 4 July 2010.

<sup>76</sup> 'Maroochy Shire Sense of Place sculpture', photograph by Frances Windolf, 19 April 2010, in 'Sunshine Coast memorials' collection.

<sup>77</sup> Tim Hall and Iain Robertson, 'Public art and urban regeneration: advocacy, claims and critical debates', *Landscape Research*, vol. 26, no. 1, pp. 6-7.

Maroochydhore was largely sponsored by two local families who, with the Reed Property Group, were involved in the development of three major high-rise buildings of luxury multi-million dollar apartments in the street leading to Cornmeal Creek between 2003 and 2008.<sup>78</sup> In addition, Maroochy Shire Council contributed \$100,000 towards the cost of the finished sculpture, positioned on site.<sup>79</sup>

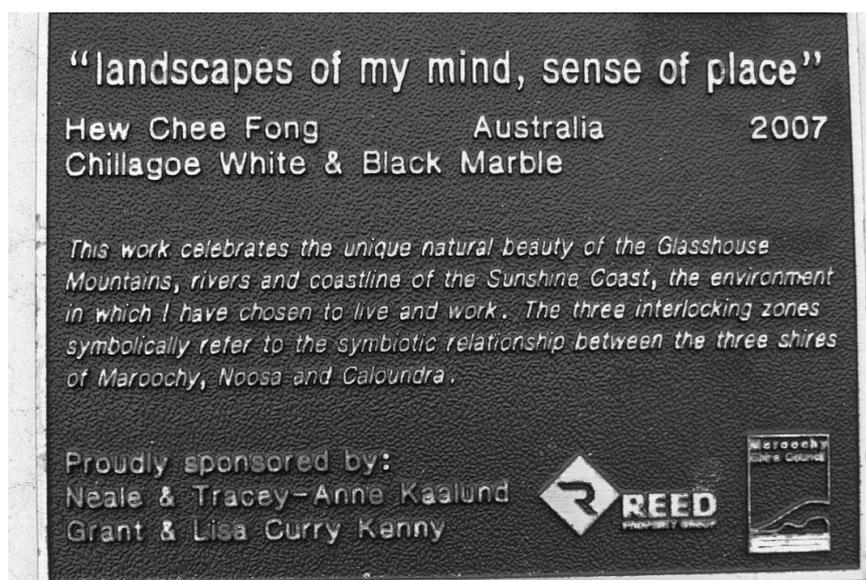


Figure 6.9: The 'Sense of Place' plaque explains the sculptor's concepts.<sup>80</sup>

The 'Sense of Place' sculpture consists of two separate sections. The front section, sculpted from white Chillagoe marble, represents both the coastal plain of the Sunshine Coast region and the ocean. The taller section, hewn from a 'floater' of black Chillagoe marble with a skin formed by a remnant of prehistoric coral reef, represents the mountains.<sup>81</sup> The work is divided into three interlocking zones similar to jigsaw pieces, representing the relationship

<sup>78</sup> Tracey-Anne Kaalund, property developer at Maroochydhore, pers. comm., 26 July 2011; Alan Lander, 'Viva la Riva', *Sunshine Coast Daily*, 12 June 2008, <<http://www.sunshinecoastdaily.com.au/story/2008/06/12/viva-la-riva>>, accessed 22 July 2011.

<sup>79</sup> Natoli, pers. comm., 9 May 2011.

<sup>80</sup> 'Sense of Place plaque 2', photograph by Frances Windolf, 11 July 2010, in 'Sunshine Coast memorials' collection.

<sup>81</sup> Arts Grants Finder, 'Maroochydhore Sculpture Symposium', <http://www.artgrantsfinder.com>, accessed 23 June 2010.

between the three local government areas of the Sunshine Coast Region.<sup>82</sup> These, the sculptor explained, make a statement that each individual shire 'is part of a bigger whole and not complete if one is missing', although he personally 'would have liked to have seen each shire keep their own unique identity'.<sup>83</sup> He described the white and black, yin and yang, of the sculpture as an example of balance although 'in any grouping there is always a dominant one'.<sup>84</sup> The black marble piece is dominant, but it is 'not dominant if the other two are not around'.<sup>85</sup>



*Figure 6.10: Mountains, sea, and local government areas are represented as jigsaw pieces.*<sup>86</sup>

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<sup>82</sup> Hew Chee Fong, 'Landscapes of my mind, sense of place', plaque on the 'Sense of Place' sculpture.

<sup>83</sup> Hew Chee Fong, pers. comm., 4 July 2010.

<sup>84</sup> *Ibid.*

<sup>85</sup> *Ibid.*

<sup>86</sup> 'Sense of Place frontal view', photograph by Frances Windolf, 11 July 2010, in 'Sunshine Coast memorials' collection.

I asked the sculptor if this work could be considered a monument, or a memorial to the uniting of the history of the three shires? He replied, 'Memorial might be too grand a word, it's merely a statement that each individual is part of a bigger whole and not complete if one is missing'.<sup>87</sup> In this comment he unwittingly echoed the prominent American sculptor, Maya Lin who is said to have referred to her impressive Women's Table monument at Yale 'modestly as a sculpture'.<sup>88</sup> Hew Chee Fong has suggested that his sculpture 'may remind future generations that the Sunshine Coast was once made up of three individual identities', while Joe Natoli has described the work as having a broad, regional view, as the work spans all three shires.<sup>89</sup>

The 'Sense of Place' sculpture graphically represents the three separate Sunshine Coast local government areas, symbolically able to be joined to form the amalgamated Sunshine Coast Region. This symbolism and the timeliness of the sculpture, erected only a few months before the amalgamation, suggests that 'Sense of Place' should be considered as an informal monument commemorating the coming together of the three areas, a worthy addition to the three other monuments investigated in this chapter.

The sophistication of the first decade of the twenty-first century Sunshine Coast is reflected in the sophistication of the monuments erected during this period. This chapter has investigated the commemoration of a sunken ship, a local celebrity who died young, fishermen lost at sea, and the Sunshine Coast of a previous time. Each of these monuments is bold, sophisticated, attention-grabbing, expensive and fashioned with a great deal of skill. Each provides evidence of the commercial background which has made it possible. The history of the pre-amalgamation Sunshine Coast region has continued to be successfully reflected through memorialisation in this period but this reflection is no longer that of a wilderness where mariners were stranded after shipwrecks or other

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<sup>87</sup> Hew Chee Fong, pers. comm., 4 July 2010.

<sup>88</sup> Daniel Abramson, 'Maya Lin and the 1960s: monuments, time lines and minimalism', *Critical Inquiry*, vol. 22, no. 4, 1996, p. 693.

<sup>89</sup> Hew Chee Fong, pers. comm., 4 July 2010; Natoli, pers. comm., 9 May 2011 .

incidents, or of a quiet farming area, or a laid-back seaside strip attracting interstate pensioners. Instead, the twenty-first century version of Sunshine Coast history has been shown to be a very worldly one, reflecting a commercially-oriented area that is the 'equal of any in Australia and to some of the best tourist areas in the world'.<sup>90</sup> All of these memorials and those which were erected in the decades before them, have been brought together into one official regional area by the amalgamation of the Maroochy and Noosa Shires and Caloundra City, strikingly reflected in Hew Chee Fong's sculpture 'A Sense of Place' which would seem to indicate that there is hope of a united future for the Sunshine Coast region.

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<sup>90</sup> Natoli, pers. comm., 9 May 2011.

## Conclusion

From Indigenous beginnings to the first non-Indigenous incursions and a growing awareness of the importance of Indigenous/non-Indigenous history; from early maritime disasters and incidents to the intentional scuttling of a guided missile destroyer; from timber-felling and cane farming to world class tourism; from a collection of small country townships honouring those who served in World War I to a twenty-first century conurbation that is recognised world-wide – the history of the Sunshine Coast region is told by its memorials. Each of the twenty memorials investigated in this thesis plays a part in documenting and providing evidence of the history of the region, but this is not a static history for each memorial presents its own version of the continuing history of the Sunshine Coast through reflections of the changing conditions and sentiments which form its on-going story. In some cases a memorial may have been physically altered by intent so as to add to its historical evidence, in some cases lack of interest or physical violation may have altered the reflection of a memorial until it presents a very different story to the original, but those changes are part of the history it relates.

When I first began to investigate the history reflected by Sunshine Coast memorials I thought of each one as an individual, with its own individual story to tell. When I began researching these memorials I soon found that there were similarities in the stories of some of the memorials I visited and investigated, and that these memorials naturally tended to form clusters with others. Originally I had no intention of recording the memorials included in my study chronologically but I found that groups of similar memorials occurred within certain time frames. I further discovered that memorials from certain periods shared similar influences, which were not only local but also, in some cases, world-wide. The growth of the population of the Sunshine Coast, from a mere handful of adventurous pastoralists and an unknown number of Indigenous residents in the mid-1850s to around three hundred thousand residents at the time of the amalgamation of Maroochy Shire, Noosa Shire and Caloundra City

into the Sunshine Coast Region in 2008, presented other influences. These not only impacted upon the erection of memorials but also affected the ways in which the stories presented by those memorials were received by their growing audiences.

This study of memorials is a regional history, but with a different text, documenting life in the three shires of the Sunshine Coast region through topics which the residents of the region considered worthy of commemoration. It is not the history of a mighty city, commemorating princes and politicians. It is a history of ordinary people in a coastal region of Australia during the nineteenth, twentieth and early twenty-first centuries. It is the history of those who sailed on the ships which were the first transport to, or past, this maritime region; those who left Australian shores, along with thousands of other Australians, to fight for their country; those who worked in the timber industry and in agriculture. It is a history which includes a wide range of attitudes towards the Indigenous people of the region, and changes in those attitudes. It is a history expressed by waves of immigrants to the region in the latter half of the twentieth century — from other areas of Queensland, from southern states and from further afield — who demonstrated their attachment to their new home by commemorating earlier residents and earlier incidents with low-cost memorials erected through community involvement. It is a history which extends into the more prosperous twenty-first century, with expensive monuments designed to show that the Sunshine Coast region has achieved commercial success and a degree of sophistication.

The memorials of the Sunshine Coast region show that, although the region has an individual character, it is not isolated historically from other areas. The pattern of development within the region may have differed in many ways from that of other regions — development may have been later, population growth may have been faster — but the pattern of histories within the region are comparable with those elsewhere. World War I commemoration within the

Sunshine Coast region was comparable with that elsewhere in Queensland and across Australia. The worldwide movement towards heritage and nostalgia which was noted by historians such as Pierre Nora, David Lowenthal and Michael Kammen in the 1980s and 1990s was experienced and expressed in the Sunshine Coast region as well. The pattern of historical awareness within the Sunshine Coast region has reflected patterns of historical awareness in other parts of Australia and other parts of the world.

On a local level, however, there are questions about the ways in which the formal and informal memorials of the modern Sunshine Coast Region reflect, document and provide evidence of the history of the region in the twenty-first century. It seems that many of the region's memorials now fail to deliver the messages which they were originally intended to deliver. The timber memorial erected near Beerburrum in 1963 to commemorate the first European incursion into the Sunshine Coast region — by Matthew Finders and three others in 1799 — now stands forlornly, lacking its information plaque and unable to reflect the proud history of exploration it initially presented. The 1988 figure of the Tree Feller at Eumundi, which once stood on a high springboard like the brave workers it commemorated, now stands — minus its arms and axe — in a ground-level wooden box with a small view-hole, seemingly documenting vandalism and lack of community concern rather than admiration for hard work and dangerous exploits. The marooning of thirteen men from the migrant ship *Queen of the Colonies* was informally commemorated by carving on a pandanus tree in early years, and later by a memorial bearing a replica pandanus tree. However, this representation has been mistakenly interpreted to reflect the 'die-back' of pandanus trees in the area by at least one recent viewer whose visual awareness overcame the message presented by the many-worded plaque on the monument.

Other memorials reflect change in different ways. The World War One memorial gate at Montville — which not only honoured those men who served

in that conflict and those who died, but also honoured those who had tried to enlist but had been refused – now attracts tourists who laugh derisively at those ‘Rejects’ because the word bears a different connotation in the twenty-first century. This reaction differs greatly from the quiet respect and pride in the memorial exhibited by local residents who wish the memorial to remain unchanged in form, even if this means excluding mention of conflicts after World War One. At the Woombye and Tewantin memorials, which now commemorate later conflicts as well as World War One, increased population growth in the region is reflected in increased crowds at ceremonies. Anzac Day attendance at war memorials across the Sunshine Coast region has increased immensely since the 1960s, partially because of an Australia-wide phenomenon, but also because of the burgeoning population of the region. These memorials now reflect a more universal message than their initial commemoration of the service of local men, as they provide a focus for both loyal and personal sentiments of attendees, remembering service by men and women from other areas, other states, even other countries. The message reflected by the memorial to Australian Hospital Ship *Centaur*, torpedoed during World War II, changed in a different way when the vessel was found in 2009. Instead of providing a place of mourning to those who knew not where their loved ones lay, the memorial now points to the site of the tragedy, and in doing so perpetuates the story of the sinking while also providing the point of focus that we now recognise as essential for a healthy grieving process. The provision of a focal grieving point is also an important feature of the ‘Fisherman’ memorial which commemorates local fishermen who have lost their lives at sea.

There is sub-text of the development of the Sunshine Coast region in its formal and informal memorials. The strictures of harsh conditions and problematic financial situations in the early days of white settlement in the region can be linked to an absence of memorials in the area. As tourism developed around Caloundra in the south and Noosa/Tewantin in the north in the late nineteenth century, visitors sought out places of interest where they

commemorated incidents which had occurred within those localities, thus marking areas with informal memorials. The development of scattered townships and districts following the building of the North Coast railway in 1892 can be mapped by formal memorials erected after World War One, but these remained as the only memorials in the region for several decades, while the Sunshine Coast, as with other areas of Australia, experienced the strictures of a worldwide financial depression and another world war. Poor access along the coastal strip during the first century of non-Indigenous residence within the Sunshine Coast region is reflected by the paucity of memorials in the area, but rapid development in the 1960s and 1970s following the building of the coastal road is reflected by new memorials with a maritime theme erected along the coastal strip during those decades. These new memorials were initially funded from outside the region, but as the coastal strip developed funding came from local sources. In the 1980s and 1990s, community awareness of Sunshine Coast heritage grew, in line with a strong heritage movement internationally, and this is reflected in the types of memorials erected and the part which the community played in their erection. During this period other memorials reflected growing awareness of the Indigenous history of the region, in line with growing awareness in other parts of Australia. By the start of the twenty-first century, the Sunshine Coast region had developed into a well-populated, flourishing area, which attracted business and tourists from across Australia and overseas, and its memorials had also developed in size and quality, commemorating aspects of Sunshine Coast life through striking memorials which also had a commercial purpose. The 2008 amalgamation of the Noosa and Maroochy Shires and Caloundra City into the formal Sunshine Coast Region, another aspect of the development of the region, was also marked by an informal memorial, a sculpture which depicted the unifying of the region and its 'sense of place'.

I have found no other regional history like this study, and wonder if the history of other areas could be reflected in this way. This may be a history 'written in stone' — and timber, metal, and other materials — but it is not a static

history. The reflections cast by the memorials of the Sunshine Coast Region not only depict the lives and opinions of Sunshine Coast residents and visitors in the eras in which they were erected, but also the lives and opinions of those who have followed them to the region. While physical changes may have occurred to some memorials, and reflected messages may be interpreted differently by people from other eras, the overall messages reflected by the memorials of the region are of patterns of the histories which have built the area from a sparsely-occupied, impoverished agricultural and pastoral area into a conurbation recognised world-wide in less than 160 years. Even more importantly, the reflections are of the patterns of histories of people – of the Indigenous residents whose histories go back before European incursion; of those who joined other Australians in overseas battles, and the loved ones who welcomed them home, or mourned them; of retirees who flocked to the sunshine when coastal land was made available; of communities who successfully worked together to mark the history of their region, or were less successful; and of the people of the twenty-first century who view more sophisticated reflections through the eyes of residents or tourists. As with any reflections, the reflections of the memorials of the Sunshine Coast vary with time and by viewpoint, but for each person the reflection of a moment can leave a permanent memory. In this way the memorials of the region continue to provide a permanent, though constantly changing, reflection of the histories of the Sunshine Coast Region, and will continue to do so into the future.

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## **Appendix : Sunshine Coast Memorials Database**

My initial interest in Sunshine Coast memorials did not come from written references, but from the actual memorials which I had viewed at various places within the Sunshine Coast region. This interest was then shaped by readings in the historiography of memorials world-wide, and then studies in wider fields, in addition to research concerning the recorded history of the Sunshine Coast and of individual Sunshine Coast memorials. However, as I searched for suitable memorials to use as case studies for this thesis and then visited and revisited a wide range of memorials across the region, I spoke casually to several hundred people about Sunshine Coast memorials in general, and individual memorials in particular. Sometimes these conversations began when people saw me at a memorial with a notebook, and requested information about that memorial. Sometimes people volunteered information about that particular memorial, or other memorials, frequently asking me: 'Do you know about ...?'. Very often I found that people were familiar with one or two memorials within their close local area, and possibly another well-known memorial in a different part of the Sunshine Coast region, but expressed surprise that there were enough memorials within the region to form the basis of a study. Many people asked me: 'But how do you find these memorials?'

It is for this reason that I include with my thesis a database of 150 memorials within the Sunshine Coast Region. This database includes memorials which have been researched for my thesis as well as other memorials from forty-five centres across the Sunshine Coast Region. It provides the locational address of the memorial as well as its GPS location; a photograph which is designed to help the viewer identify the memorial when they arrive at that location; dates of unveiling and of the occurrence memorialized, where possible; a physical description of the memorial; and the wording which appears on the memorial. In every case I have visited each memorial and gathered the information on site. I have recorded the

addresses and GPS locations myself, and have copied the wording from each memorial. Each photograph in the database is my own work. The database is included with this thesis – either electronically or, in the print version, on a CD-ROM.

The database appears in Excel format, as it is intended to be included for online use on the Sunshine Coast Libraries website in the future.<sup>1</sup> As the entry for each monument or memorial provides information in up to twenty-two columns, it is difficult to reproduce these in print. However an example of one entry – for the HMAS *Brisbane* memorial at Alexandra Headland – may be found at the end of this appendix, following a list of all memorials listed on the database.

Information on the database will also be shared with the Monument Australia website, which, in September 2012, listed 19079 Australian monuments.<sup>2</sup> I hope that in this way the memorials within the Sunshine Coast Region will become more accessible to residents and visitors, and that the body of knowledge about the history of the region which is reflected by these memorials may form a basis for future studies at a range of different levels.

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<sup>1</sup> 'Sunshine Coast Libraries', <<http://library.sunshinecoast.qld.gov.au>>.

<sup>2</sup> 'Monument Australia', <<http://monumentaustralia.org.au>>, accessed 6 September 2012.

**Sunshine Coast memorials on the database, listed by locality and name.**

Alexandra Headland	Captain Cook memorial
Alexandra Headland	HMAS Brisbane memorial
Alexandra Headland	Korean War memorial
Alexandra Headland	Maroochy Bicentennial Beacon plaque and tree
Alexandra Headland	Q150 GPS mark
Alexandra Headland	War Dog memorial
Beerburrum	ANZAC memorial avenue of trees
Beerburrum	Matthew Flinders memorial (Tibrogargan Creek)
Beerburrum	Matthew Flinders memorial (outside school)
Beerburrum	Matthew Flinders memorial (Mt Beerburrum)
Beerwah	Beerwah war memorial
Bli Bli	M.U.I.O.O.F. cairn
Boreen Point	Eliza Fraser memorial
Buddina	Battle for Australia memorial
Buddina	Kawana Waters war memorial
Buddina	<i>La Balsa</i> sign and footprints
Buddina	Lone Pine tree and plaque
Buderim	Buderim war memorial gate
Buderim	Eric Joseph Foote War Memorial Sanctuary arch
Buderim	Foote Sanctuary
Buderim	South Sea Islander memorial
Caloundra	2/27 Battalion AIF plaque
Caloundra	61 <sup>st</sup> Battalion Queensland Cameron Highlanders plaque
Caloundra	7 <sup>th</sup> Australian Destroyer Flotilla plaque
Caloundra	9 <sup>th</sup> Australian Division plaque
Caloundra	Aboriginal heritage plaque
Caloundra	AHS <i>Centaur</i> location plaque
Caloundra	AHS <i>Centaur</i> memorial
Caloundra	American and Australian personnel memorial
Caloundra	American radar training school plaque
Caloundra	Arctic Convoy Veterans association plaque
Caloundra	Australian Army Service Corps plaque
Caloundra	Brisbane Line plaque
Caloundra	Caloundra memorial walkway
Caloundra	Caloundra war memorial
Caloundra	Caloundra Wishing Tree
Caloundra	Caloundra Combined Ex-Service Women's Association plaque
Caloundra	Captain Wickham plaque

**Sunshine Coast memorials on the database, listed by locality and name (cont.)**

Caloundra	<i>Centaur</i> Memorial Fund for Nurses in Queensland plaque
Caloundra	Corvettes Association plaque
Caloundra	Ex-Service Women's Association plaque
Caloundra	HMA ships in South East Asia plaque
Caloundra	Kings Beach defences plaque
Caloundra	Netherlands Military Hospital Ship <i>Oranje</i> plaque
Caloundra	Q150 GPS mark
Caloundra	Rats of Tobruk plaque
Caloundra	Returned Sisters <i>Centaur</i> plaque
Caloundra	Royal Australian Survey Corps plaque
Caloundra	Sunshine Coast Incapacitated Servicemen & Women plaque
Caloundra	Undambi territory plaque
Conondale	Conondale war memorial
Coolum Beach	Coolum war memorial
Coolum Beach	Low's Lookout
Cooran	Cooran CWA Diamond Jubilee flagpole & plaque
Cooran	Cooran Lagoon plaque
Cooroy	Cooroy Lone Pine plaque
Cooroy	Cooroy war memorial
Cooroy	Cooroy war memorial garden
Cooroy	Unknown Australian Warrior memorial
Dicky Beach	Dicky Beach Avenue of trees
Dicky Beach	SS <i>Dicky</i> memorial
Dulong	Dulong settlers' memorial
Dulong	Q150 GPS mark
Dulong	Rotary International centenary plaque and locational map
Elanda Point	Mill Point memorial stone
Eudlo	Eudlo war memorial
Eumundi	Eumundi memorial avenue of trees
Eumundi	Eumundi war memorial gate
Eumundi	Tree Feller statue
Federal	Federal war memorial
Gheerulla	Kenilworth district pioneer memorial
Gheerulla	Kenilworth district pioneer women memorial
Glass House Mountains	Glass House Mountains war memorial
Glass House Mountains	Glasshouse Country RSL war memorial
Golden Beach	Bribie Island defence memorial

**Sunshine Coast memorials on the database, listed by locality and name (cont.)**

Golden Beach	William Landsborough tree and cairn
Golden Beach	William Landsborough memorial
Kenilworth	Kenilworth Town Park archway
Kenilworth	Kenilworth war memorial
Kin Kin	Kin Kin arboretum
Kin Kin	Kin Kin war memorial
Kin Kin	Timber Getters memorial
Landsborough	Arthur Leeding plaque
Landsborough	George D. Traill plaque
Landsborough	Henry Dyer plaque
Landsborough	Isaac Burgess plaque
Landsborough	James Campbell plaque
Landsborough	James Orrell and Isabella Landels Orrell plaque
Landsborough	John Tytherleigh memorial (near railway crossing)
Landsborough	John Tytherleigh memorial plaque (Pioneer Park)
Landsborough	John Tytherleigh plaque (Pioneer Park)
Landsborough	Landsborough Peace Memorial Park gates
Landsborough	Landsborough Pioneer Park
Landsborough	Landsborough war memorial
Landsborough	Vietnam memorial garden
Landsborough	William Landsborough plaque
Maleny	Maleny Lone Pine
Maleny	Maleny Pioneer memorial
Maleny	Maleny war memorial
Maleny	Mary Cairncross memorial
Mapleton	Mapleton foundation memorial
Mapleton	Mapleton war memorial
Marcoola	Finnish memorial
Marcus Beach	Tasman Trespasser memorial
Maroochy River	2/14 <sup>th</sup> Australian Infantry Battalion memorial
Maroochydore	Centenary of Federation plaque
Maroochydore	Legalised Euthanasia tree and plaque
Maroochydore	Maroochydore Air Crash memorial
Maroochydore	Maroochydore war memorial
Maroochydore	One Earth One Spirit mural
Maroochydore	Pettigrew house site memorial
Maroochydore	Royal Australian Navy memorial
Moffat Beach	<i>Queen of the Colonies</i> memorial
Montville	Montville flagpole
Montville	Montville memorial gate

**Sunshine Coast memorials on the database, listed by locality and name (cont.)**

Montville	Montville memorial trees
Montville	Razorback – Montville 100 years of settlement memorial
Mooloolaba	Fishermen’s memorial
Mooloolaba	Steve Irwin memorial
Mudjimba	Mudjimba war memorial
Nambour	Australia Remembers time capsule plaque
Nambour	Goong gal’ba Garden
Nambour	Kabi Kabi/ Gubbi Gubbi Country plaque
Nambour	Maroochy Shire War Dead memorial
Nambour	Mathew Carroll pavilion and amphitheatre
Nambour	Nambour Remembers pillar
Nambour	Nambour Remembers memorial
Nambour	Nambour war memorial cenotaph
Nambour	Original Nambour war memorial
Nambour	Sugar Industry mural
Noosa Heads	Hack family memorial
Noosa Heads	Halse Lodge sign
Noosaville	Nancy Cato Park sign
Pacific Paradise	Pacific Paradise Settler’s Park
Palmwoods	Nicklin clock
Palmwoods	Palmwoods war memorial
Pomona	Gubbi Gubbi & Noosa Shire reconciliation memorial
Sippy Downs	Q150 GPS mark
Tewantin	H. F. Walker drinking fountain
Tewantin	Hematite cairn
Tewantin	Tewantin fig tree and plaque
Tewantin	Tewantin war memorial
Tewantin	Tewantin-Noosa memorial park arch
Tewantin	World War One mine
Tewantin	World War Two mine
Woombye	Daniel Morcombe memorial
Woombye	Woombye war memorial
Yandina	Yandina war memorial
Yaroomba	<i>Kirkdale</i> memorial

**Sample database entry**

<b>A Sequential number</b>	2
<b>B Name of memorial</b>	HMAS <i>Brisbane</i> memorial
<b>C Locality</b>	Alexandra Headland 4572
<b>D Address 1</b>	Alexandra Parade
<b>E Address 2</b>	Alexandra Headland Park
<b>F State</b>	QLD
<b>G Area</b>	AUS
<b>H Latitude</b>	26° 40.533'
<b>I Longitude</b>	15° 06.899'
<b>J Monument type</b>	Other
<b>K Theme</b>	Culture
<b>L Sub-theme</b>	Social
<b>M Description</b>	Large concrete replica of the bow section of HMAS <i>Brisbane</i> , which was sunk off Mooloolaba in July 2005 to form a dive site. The replica bears the foremast of the ship and commemorates those who served in her while providing information about the dive site. It is a popular site for weddings.
<b>N Actual date</b>	31 July 2005
<b>O Approximate date</b>	—
<b>P Date opened</b>	26 August 2006
<b>Q Front inscription</b>	The former-HMAS BRISBANE / Artificial reef and dive site / The former-HMAS BRISBANE was sunk by the Premier of Queensland, / Peter Beattie MP, 2.8 nautical miles east of Mudjimba Island on 31 July 2005 /

**Sample database entry (continued)**

The Charles F. Adams class DVG Guided Missile Destroyer was in / commission by the Royal Australian Navy from 1967 until October 2001. / The ship served in the Vietnam War (1969 and 1971) and the Gulf War (1990-1991). / Former-HMAS BRISBANE now rests on the ocean floor as an artificial reef and dive / attraction, managed by the Queensland Parks and Wildlife Service. / The mast of this memorial directly aligns with the ship's final resting place. /

This monument was designed as a lasting tribute to the former-HMAS BRISBANE and crews for service to our country. / It was dedicated by Maroochy Shire Mayor / Cr. Joe Natoli on 26 August 2006. /

**R LHS inscription**

(left side of panel) [Interpretive panel with the following headings:]

The former-HMAS BRISBANE / Conservation Park

A diver's Paradise

From ship to artificial reef

(right side of panel) [Diagram of the memorial and the direction of the dive site]

The mast of this memorial directly aligns with the ship's resting place.

**S Rear inscription**

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**Sample database entry (continued)****T RHS inscription**

[Interpretive panel with the following headings:]

HMAS BRISBANE / Battle Honours:

Vietnam 1969 & 1971, Kuwait 1991

The Steel Cat ...

Distinguished service (1967 – 2001) ...

Fitting finale ...

**U Source**

FEW [i.e. information gathered by Frances E.

Windolf and photograph by Frances E. Windolf]

**V Images**