

Significance Assessment
Buderim Historical Society Collection
Pioneer Cottage, Buderim



Final Report

2017

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Executive Summary

Overview

The purpose of this document is to provide the Buderim Historical Society with a significance assessment of the historical collection stored and displayed at the Buderim Pioneer Cottage site. This report also provides some strategic recommendations for its future management, access, storage, display and interpretation. The assessment and report was undertaken in 2017 by Josh Tarrant, Museum Development Officer for South East Queensland (Queensland Museum) in consultation with the volunteers of the Buderim Pioneer Cottage.

Statement of Significance

The Buderim Historical Society collection largely focuses on a diverse range of topics that relate to the social history of the Sunshine Coast Region and the Buderim locality in particular. The broad scope of the collection illustrates multiple layers of meaning, with the majority relating to significant local and regional themes.

The Buderim Historical Society collection aligns most strongly with the primary criteria (as outlined in the Collection Council of Australia's publication *Significance 2.0*) of **Historic** significance.

The Buderim Historical Society collection is both **locally** and **regionally** significant at an historical level for its ability to materially demonstrate domestic life, regional industries, and civic life in the Buderim and Sunshine Coast district, particularly during the late nineteenth and into the mid-twentieth century. With its focus on the Buderim region, the collection subsections of domestic and rural technology clearly demonstrate patterns of settlement, ways of living and working, and the importance of home and family life. The development of the region is further demonstrated through sub collections of timber getting, farming and food processing items that reflect the development of diverse local industries that operated to support the local community.

Key Recommendations:

Activity:	Priority:
Review and refine Collection policy and procedures, particularly in relation to the acquisition process	High
Engage conservator to undertake preservation needs assessment for collection and museum spaces	High
Consider upgrading to proprietary collection management system	Medium
Consult paper conservator regarding preservation of Buderim Progress Association archive, particularly in relation to storage and housing	Medium
Undertake transcription and/or digitisation of oral history and lecture series	Medium
Undertake further research into provenance of 1886 Colonial and Indian Exhibition medal	Long
Consult SSI community to establish provenance and/or meaning of stone carving	Long
Consider opportunities for temporary exhibitions outside of the museum precinct	Long

Introduction and Methodology

Introduction

The purpose of this document is to provide the Buderim Historical Society with a significance assessment of the historical collection stored and displayed at the Buderim Pioneer Cottage, and to provide strategic recommendation for its future management, interpretation, preservation, storage and display.

The assessment and report was undertaken during 2017 by Josh Tarrant, Museum Development Officer for South East Queensland (Queensland Museum) in conjunction with the volunteers of the Buderim Historical Society. This report also revises and elaborates on the previous significance assessment by Crozier Schutt Associates and Fiona Mohr of 2011. However, both reports offer valid perspectives and serve to enhance an understanding of the collection.

Statements of significance are considered part of museum management best practice and provide:

- An understanding of a collection's social and historic value.
- A better understanding of the stories collection can tell: through the overarching theme of a collection, or through thematic subsets or types within a collection.
- A framework and rationale around which collecting organisations can manage interpret and preserve collections according to best practice guidelines.
- Strategic direction and information that organisations can use in, and to support, future grant applications.

Methodology

The methodology for conducting a significance assessment for material culture heritage collections is outlined in the Russell and Winkworth's 2009 publication *Significance 2.0: a guide to assessing the significance of collections*.

Significance 2.0 outlines ten key steps to assessing the significance of a material culture collection:

1. Collate records and information about the history and development of the collection;
2. Research the history of the collection; Review the scope and themes of the collection;
3. Consult knowledgeable people;



Mirror & frame crafted by Lionel Burnett



Mooloolaba ladies lifesaving team, 1931



"Knight of Malta" ships lamp

4. Explore the contents of the collection;
5. Analyse and describe the condition of the collection;
6. Compare the collection with similar collections;
7. Identify related places and collections;
8. Assess significance against the criteria;
9. Write a statement of significance;
10. List recommendations and actions.ⁱ

An additional methodology is outlined on the National Library of Australia's Community Heritage Grants webpage. Detailed statements of significance can also include an overview of a regional history (if applicable), and of the influential events and people that have shaped its development.

As with all significance assessment projects, there is insufficient time to undertake detailed research into all areas of the collection, or to focus in detail on every individual item. Items with limited provenance information are often difficult to research in detail and require more lengthy investigations. In order to prioritise significance, the author undertook consultation with museum staff to shortlist specific items or collections with known provenance and potential significance. Any documentation relating to these items or collections was examined, and further research undertaken as necessary. With future research and documentation it is likely that the significance (or lack thereof) of other items will become better understood. As would be expected, during this study items with a known provenance have taken precedence over those of unknown origin.

A number of field visits to other community museums and collections in the South East Queensland region were also undertaken to assess comparative holdings.

Acknowledgements

The author would like to acknowledge the support and input of Prue Cawley, Jess Harris, Wilma Hiddens, and David Wood.



Sideboard



William Iscak "Hassan Singh" photograph



Burnett Cottage kitchen

The Organisation and Collection

History of the Organisation and Collection

The Buderim Pioneer Cottage is currently operated and managed by the extremely dedicated and hardworking group of 27 Buderim Historical Society volunteers. The operations of the group and collection care are financed through admission fees, sale of publications, philanthropic gifts and dedicated fundraising activities. The Historical Society collects detailed visitor statistics, and currently sees over 2800 visitors per annum.

The museum and collection is housed in what could be described as a small heritage precinct at 5 Ballinger Crescent, Buderim. The buildings on site include the Pioneer Cottage, a slab hut from the Ilkely area, and a more contemporary brick building known as Vise house. The Pioneer Cottage, also known as the Burnett family residence, is locally listed as a heritage place on the Sunshine Coast Planning Scheme (2014)ⁱⁱ, as well as at a State level on the Queensland Heritage register (600688)ⁱⁱⁱ. The building is also listed on the register of the National Estate (8718)^{iv v}. As a heritage site or place, it is not to purpose of this document to analyse the significance of the building in depth. However, the Queensland Heritage register criterion provides a concise summary for this context:

Criterion A The place is important in demonstrating the evolution or pattern of Queensland's history.

Pioneer Cottage, the former JK Burnett home erected c1882-83, is important in demonstrating the early development of Buderim Mountain as an agricultural settlement, in particular the early success of sugar growing and sugar milling in the district.

Criterion B The place demonstrates rare, uncommon or endangered aspects of Queensland's cultural heritage.

It is one of the oldest surviving residences on the plateau, remains substantially intact, and demonstrates the principal characteristics of an early 1880s farmhouse built of local timbers no longer generally available.



Etta Burnett Belt Buckle



John Kerle Burnett



Mooloolaba souvenir crockery

Criterion D *The place is important in demonstrating the principal characteristics of a particular class of cultural places.*

It is one of the oldest surviving residences on the plateau, remains substantially intact, and demonstrates the principal characteristics of an early 1880s farmhouse built of local timbers no longer generally available.

Criterion E *The place is important because of its aesthetic significance.*

The rustic materials and simple form and plan have an aesthetic quality valued by the community.

Criterion G *The place has a strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.*

The place has a special association for the Buderim community, as evidenced by their acquisition of the property for museum purposes in the mid-1960s.

Criterion H

The place has a special association with the life or work of a particular person, group or organisation of importance in Queensland's history.

Pioneer Cottage is significant for its close association with one of the early families of Buderim Mountain, the JK Burnetts, and for its close association with the work of the Buderim Historical Society.^{vi}

A brief history of the building, including its association with the Burnett family, is included later in the historical context section.

The formation of the Historical Society was initiated by the transfer of the Burnett house, then owned by Sybil Vise, to Buderim War Memorial Community Centre (BWMCC) in 1966. The intention of the transfer was to ensure that the Burnett house would be held in trust for the Buderim community as a tribute to the early pioneers and the values that shaped the Buderim Community. Soon after the transfer of the building and land, the historical society was formed under the auspices of the BWMCC. The aim at the time was to effectively manage the cottage and develop a museum. This arrangement continued until the 1980s, when the BWMCC became an incorporated organisation named the Buderim War Memorial Community



Original cottage light fitting



Lionel Burnett's leatherworking tools



Timber, farming, and mining tools

Association (BWMCA). In order to ensure appropriate liability coverage, the Buderim Historical Society became separately incorporated in 1989.

At the handover period, the building was in quite a state of disrepair. A series of fundraising initiatives and activities were undertaken in order to repair, conserve, preserve or restore the building to a satisfactory state. The collection grew with a range of period artefacts being donated, including some owned by the Burnett family. The displays were progressively built in a house museum style. The Museum building and displays were opened a year later in 1967. For a comprehensive history of the organisation, *Pioneer cottage: the house that Buderim saved* by Joan Hogarth provides an invaluable insight up until 2004.

Over the following years, the Historical Society has worked consistently to develop and refine the operations of both the museum and collection. The group has been extremely proactive in seeking specialist advice and assistance from conservators, heritage architects or museum professionals with a view towards caring for their collection and presenting the museum in a professional manner.

The scope of collecting, outlined in the Collection Policy Guidelines, can be interpreted at the broadest level as being focused on artefacts related to Buderim, its residents, the Burnett family and the history of the Pioneer cottage. The policy specifies a range of themes and object focuses, including:

1. *Items of significant historic value owned and used by a resident of Buderim*
2. *Everyday items of the period which show the technological development which enhanced living and working conditions especially in the home*
3. *Lace, linen, embroidered items and handmade clothing, especially children's*
4. *Household items which record the ingenuity of people during hard times*
5. *Memorabilia of the war time*
6. *Photographs, post cards, newspaper cuttings, articles and letters which describe Buderim, its citizens and activities*

The time period particularly focused on is c.1876 to c.1950, although there is a concession for the



Annie Saunders' dressmakers shears



"Make-do" stick table



Childrens toys

contemporary collecting of paper-based items, ephemera and photographic works beyond this period.

Management of the collection

Over the years the museum and its volunteers have made concerted efforts to improve the standard of collection care and documentation through a range of activities and practices. In recognition of the difficulties and risks that may be posed by a lack of documentation, basic collection management practices have been put in place to record and manage collection information.

The museum has adopted a collection policy to define the scope of objects and themes it collects to, as well as a framework of practices necessary for the documentation of the collection. In spite of being quite simplistic, the policy appears to have functioned well for the organisation. Collecting is largely opportunistic, based mainly on offerings bought forth from the general public. There is a strong understanding of constraints on collecting posed by the space (or lack thereof) available onsite.

While some organisations have a tendency to collect beyond both their collection policy and/or capacity to care for a collection, the Buderim Historical Society have shown commendable restraint and discipline when it comes to their collecting. However, to ensure this pattern continues it may be beneficial to review and revise the current collection policy. This process will ensure its currency, as well as ensuring that procedures for the acquisition process are formally documented. An acquisition process by which the committee reviews and approves/rejects proposed donations before they are acquired can be useful for ensuring consistent and sustainable collecting.

Technology has been well used for collection management purposes within the museum, with some information management systems initiated in the early 1990s. To aid in finding and retrieving collection items or information, the museum has opted to make use of 2 main digital collection management systems. The object, textile, book and archival collections are entered into a self-developed Microsoft Access database. Photographs are recorded in a series of spreadsheets and Microsoft word documents.

While not as comprehensive as some of the proprietary collection management systems, both of these approaches provide an avenue to address most of the basic needs of collection documentation: including provision to record registration number, object name, description, history, location, donor details and photograph. The Database also makes use of what appears to be a Summerfield or QMARK classification system for search refinement. However, the system is not entirely intuitive and can be quite cumbersome to search. There has been some conversation surrounding further refinement of the collection management system by external IT contractors, particularly in regards to constraining the database size in



Buderim Perpetual Cricket trophy



Bedroom



Buderim Falls (image #2001)

order to make backups via the cloud possible or more manageable. Dependant on the cost of the work needed for the current database, it would be worth considering upgrading to a more standardised proprietary collection management system. This will assist in ensuring that there is ongoing support for the software from both an information technology and museological perspective. It will also provide a degree of protection from any potential future collection management succession issues (such as new volunteer's abilities to use the current software) and improve the ability to search the collection overall.

Although there is not a dedicated loans policy and/or procedure, this activity is covered in the collection policy. Similarly, the criteria and processes for deaccessioning of items are outlined in the collection management policy. Both appear quite ethical and sound.

Donations are handled largely by the curator or other members of the management committee. Although transfer of ownership was not always obtained through formal agreement during the early years of the museum, objects acquired around the late 1980s have utilised a donation form. These are often supported by digital photographs in both hard copy and digital format.

Description of the Collection

The collection contains a wide range of objects, costumes, textiles, books, photographs, and paper based items relating to domestic life in Australia generally with a number items with specific provenance to the Buderim region, the Burnett family and the cottage itself.

The collection management systems document a total of over 5400 items. Conceptually, the collection can be categorised into six distinct sub collections:

- Object
- Textiles and Costume
- Library
- Oral History and lecture series
- Paper based and archival
- Photographic



Timberworking tools



Burnett cottage bedroom



Anne Burnett

Object collection

The object collection is a key focus of the museum, containing a diverse range of three dimensional objects that relate to household or domestic life, farming, local industry and civic life. As mentioned previously, some items specifically relate to the history of the Pioneer Cottage, Burnett family and Buderim region. Other unprovenanced items are simply representative of implements and lifestyles of the late 1900s to the mid-20th century.

It is estimated that this collection is comprised of over 1300 items. The majority are used in the cottage and outbuildings to create an evocative depiction of what the household or living conditions were like during the late 19th century.

Textiles and Costume collection

This collection is largely made up of domestic clothing, costume, haberdashery, manchester, lacework and other textile based objects. This size of this collection is estimated at in excess of 1100 items. By numbers alone this collection comprises almost half of the total of all the 3 dimensional collection items. The bulk of this subset is composed of a large number of lacework pieces, as well as ladies undergarments and children's clothing.

Generally speaking, textile based collections are more susceptible to accelerated degradation or pest infestation and require special care for display and storage. Due to these requirements, this collection occupies a proportionally large footprint in terms of space and collection care resources.

Library collection

This collection is comprised of published works including books, periodicals and audio-visual materials. This sub collection can be further demarcated into general reference works, and those with a historic or collectable nature in themselves. Subject matter relates to the history of Buderim and Sunshine Coast regions, as well as Australian and general world history.

This collection holds in excess of 750 items. While this collection contains a number of items which may be uncommon, rare, or hold a high valuation on the collectors market, in the context of this significance assessment they are generally not considered to be unique, and have not been prioritised in this report.



Nursery



Dining room

Oral histories and lecture series

The Historical Society has been quite active in documenting and presenting regional stories through their oral history and lecture program. These programs, run since the mid-1990s, have produced in excess of 30 audio or audiovisual recordings that have been added to the collection. The resources are recorded in a range of formats, including magnetic (cassette) tape, CD and DVD. While some of these have already been digitised and transcribed, it will be beneficial for the entire oral history and lecture collection to be available in other formats for access and preservation purposes.

Paper based and archival collection

The archival collection is estimated at approximately 2.5 running metres^{vii}, and is housed in two 4-drawer filing cabinets. It includes press clippings, local ephemera, letters, unpublished recollections and memoirs, and records pertaining to local organisations and clubs. Of particular note are files pertaining to the Buderim Progress Association and the Buderim Ginger Festival committee.

Photographic collection

The photographic collection is composed of over 2000 images, including colour, black and white and sepia prints. It contains both original prints and surrogates, in both hard copy and digital formats. The majority of the photographs are stored in archival quality albums. Over 70% of the images have been digitised for both preservation and reproduction purposes. The collection policy excludes the acquisition of negatives due to concerns about the organisation's ability to appropriately care for such items.

Condition of the Collection

Generally speaking, the majority of the collection is in good to excellent condition. However, due to the challenging environmental conditions that the heritage building environment imposes on the collection, it is recommended that a qualified conservator is engaged to provide preservation needs assessment. This document will provide the information needed to better understand the unique needs of the collection and provide recommendation for its future care.



Red Ensign flag



Buderim Mtn. Tennis Club, 1908 (image#446)



George John Butt

Comparative Collections

With a large component of the Museums displays being centred in a “house museum” style of presentation, there are number collections of comparable scope, scale, content and quality throughout South East Queensland. These include:

Priscilla Cottage (Maleny Historical Society)

Laidley Historical Society

Bankfoot House (Glasshouse Mountains)

Logan Village Museum

Fairview House (Maleny)

Beenleigh Historical Village

Yandina Historic House

Miegunyah House (Bowen Hills)

Wolston House (Wacol)

Templin Historical Village

Cooneana House (Ipswich)

Newstead House

Bellevue Homestead (Coominya)

Das Neumann Haus Museum (Laidley)

The rationale behind collecting and presentation are somewhat similar in style for the majority of museums listed, that being period homes using original items associated with the building and/or other items representative of a particular identified period. Despite their similarity in presentation style or composition of collections, it is their ability to communicate their unique local provenance and connections to community that defines their differences in a regional context.

Historical Context and Historical Themes

Historical Context

It is not the purpose of this document to research and write an in depth history of the Pioneer Cottage or the Buderim region. However, it is important to acknowledge some of the key historical themes of the region as they relate to the aspirations of the museum, as outlined in their mission statement and collection policy. In the context of the Buderim Historical Society Collection, two interconnected themes are prominent. The first is that of the history of the Pioneer Cottage and inhabitants, the Burnett family. The second is the history of Buderim and its immediate localities.



Banana packing (image # 191)



Buderim tramway (image #89)

Pioneer Cottage and the Burnett Family

John Kerle Burnett (JK), as the first owner of house, is a key figure in the history of the Pioneer Cottage. John emigrated from England in May 1866 with his Father, Mother, Brothers and Sisters. The relocation of the family was thought to be motivated by opportunities in developing markets due to American civil war, and an active migration program of the Queensland Government at the time for British and Northern European migrants. The family arrived at Brisbane in September 1866.

The family operated a series of farming enterprises around the greater Brisbane region, including Tingalpa and Burpengary. John Kerle married Anne North in 1867. Around this period John undertook work in a number of sugar mills in Burpengary and Belmont.

John Fielding, a mill owner from the Buderim region, encountered John and his brother Henry at Burpengary while they were working in the sugar mills. Fielding offered JK and Henry work in his Buderim mill in 1876. JK and his family relocated, arriving in Buderim 25 November 1876.

JK purchased the land for his house site on the 14 March 1879 and the house was thought to have been built soon after. John continued to work in the mill up until its closure in 1889, before establishing a store on his property. He later became the postmaster for Buderim in 1891, and was also an insurance agent.

Up until the 1950's, the house was mainly occupied or owned by a succession of family members, including Edward Lionel and his wife Isabelle Doretta (Etta), and their daughter Dorothea. All of these family members were engaged in the Buderim community through a variety of occupations and activities. Dorothea was the final Burnett family member to own the house when it was sold to Sybil Vise in 1952. As mentioned earlier in the organisational history section of this report, the house was later transferred to the Buderim War Memorial Community Association in 1966.

For a more detailed account of the history of the cottage and the Burnett family, the book *Pioneer Cottage: The House that Buderim saved* provides an excellent reference.

Buderim History

Prior to colonisation the region now defined by the Sunshine Coast local government boundaries was inhabited by Aboriginal people. In recent times the Kabi Kabi/Gubbi Gubbi people have been acknowledged as the traditional owners.



Merrybud Jam tin



Lacework



Buderim State School Bananas (image#116)

Early settlers, including Andrew Petrie, moved through the region during the 1820 to 1840s, seeking suitable areas for grazing or farming, as well as harvesting timbers. Timber getting was instrumental in opening up the region, with William Pettigrew taking up a timber lease on the Buderim plateau in 1864. Timber was hauled to Maroochydore for milling and transport to Brisbane.

In 1869 Buderim was surveyed as township, with settlers taking up holdings for small farming ventures such as cropping and grazing. Sugar became an important industry in the region. Joseph Dixon established one of the first plantations in 1870, with other farmers soon following suit. Dixon and his business partner John Fielding established a mill at Buderim in 1876. With an increase in the production of sugar the Buderim Mountain Sugar Company also set up another mill in 1872. The input of South Sea Islander labour became an important factor in the success of the industry. By 1885, around 500 acres were under cane.

The region also produced crops other than sugar. The difficult terrain and lack of transport routes heavily influenced the types of crops grown in the region during the early years. Produce needed to be robust and long lived to arrive at the Brisbane Markets in reasonable shape. Coffee was one such crop, with farmers such as Dixon and Gustav Reive establishing plantings in the 1870s. By 1909, more than a third of all Queensland coffee was produced in Buderim. However, by the 1930s coffee was in decline due to pressure from the international market. Crop diversification became a necessity for farming survival, with other crops such as banana, citrus fruits, ginger, maize oats, potatoes and pineapples becoming popular.

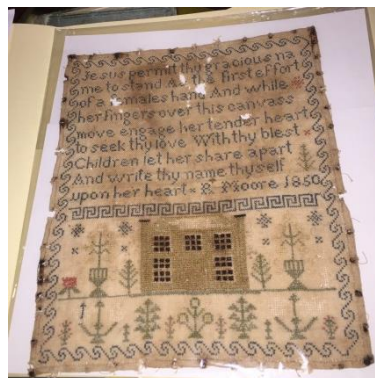
Ginger was another important crop for the region, with the first plantings established in 1916. In 1942 the ginger factory and processing plant was established at Buderim. Much like coffee, ginger experienced a downturn in the 1950s. The factory later moved to Yandina in the 1970s.

The opening of the North Coast railway to Gympie in 1891 made the region more accessible for both the transport of produce and visitors to the region. The Buderim-Palmwoods tramway was established in 1914 to connect Buderim with the North Coast Rail line, further improving access to and from the region. By the 1920s the Buderim region had become well known as a tourist attraction, with a number of Guest Houses and health resorts operating. The scenic mountain aspects were becoming valued as holiday spots, and an alternative to the coastal attractions.

Coastal development at nearby Mooloolaba and Maroochydore in the 1960s spurred a population growth on the Mountain. Many of the farms became subdivided to make way for residential homes.



Vase turned from cottage stump



1850s sampler



Queen Victoria 1887 Jubilee medal

Overview of Key Historic Themes Methodology

Key historic themes have been devised as tools to help interpret and understand the significance of collections. Themes also help identify what is distinctive about a collection or area, and to increase awareness and appreciation of the region's history. The purposes of using historic themes to help analyse museum and heritage places is to trace patterns of development, such as events, phases, movement, processes, or a way of life, in societies, communities and environments.

Historical themes ... are the major processes, activities or subjects that have shaped the history of the industry, subject or region. The themes provide a framework for analysing the collections and moveable heritage, and understanding its significance. They are useful for identifying the strengths and weaknesses for current collections, pinpointing omissions in collecting patterns and highlighting new collecting opportunities. Themes also have a role in interpretation, helping to ensure the story is presented in ways that make connections between the collections and the wider history, environment and character of the region.^{viii}

In order to be able to compare significant collections across regions, the following historic themes are based on the primary social and cultural processes of Queensland society both past and present. The themes were developed by Thom Blake in a paper called *Queensland's Cultural heritage – a thematic perspective for the Queensland Museum* in 2000. They also form the basis of *Historic Themes in Queensland- understanding Queensland's Cultural Heritage* (2001) which was published by Queensland Heritage Trails Network to help assess the significance of local places within a broad thematic context. Museum Development Officers from the Queensland Museum have also used this framework to map community collections across Queensland and to link them back into the local place themes.

Proportionally, the majority of the collection maps most strongly to the themes of:

Creating settlements and dwellings- living in communities: Family and private lives, life cycles; Urban services – water supply, gas & electricity, sanitation & waste disposal, fire protection.

Utilising and exploiting the land and sea: Exploiting natural resources – fishing and maritime resources, mining, coal and natural gas, quarrying, timber, pastoral activities (wool, wheat), agriculture (dairying, sugar, cotton, viniculture, tropical and citrus fruits)

Developing Secondary and tertiary industries: Food production –meat, butter and cheese production, sugar production, drinks

To a lesser degree, other themes represented within the collection include:

Peopling places: Two Indigenous cultures – Aboriginal and Torres Strait Islander; Experience and Perspective, past, contact and contemporary (social justice issues, self-determination, land rights, reparation and reconciliation); Qld migration and cross cultural stories; Queensland characters

Developing civic, social and cultural institutions or activities: Sporting and leisure activities including crafts, Festivals and Events; Local government

Queensland and the world: British Empire, Asia-Pacific neighbours

Theme	Description & Examples	Collection Items
Peopling places	<ul style="list-style-type: none"> Two Indigenous cultures – Aboriginal and Torres Strait Islander Experience and Perspective, past, contact and contemporary (social justice issues, self-determination, land rights, reparation and reconciliation) Qld migration and cross cultural stories – from the convict era to current refugees and ‘illegal aliens’; 19th Century, pre WW2, post WW2, recent (end 20th and early 21st Centuries) Queensland characters 	<p>Two Indigenous cultures – Aboriginal and Torres Strait Islander</p> <ul style="list-style-type: none"> Bingeeye Yaroon Gorget <p>Qld migration and cross cultural stories – from the convict era to current refugees and ‘illegal aliens’; 19th Century, pre WW2, post WW2, recent (end 20th and early 21st Centuries)</p> <ul style="list-style-type: none"> Burnett family items (particularly those bought from England) South Sea Islander photographs Burnett vases Hassan Singh wrestling image Anne Burnett’s photo album Oral history and lecture series
Utilising and exploiting the land and sea	<ul style="list-style-type: none"> Exploring and surveying the land Exploiting natural resources – fishing and maritime resources, mining, coal and natural gas, quarrying, timber, pastoral activities (wool, wheat), agriculture (dairying, sugar, cotton, viniculture, tropical and citrus fruits) Water management Managing flora and fauna Conserving vegetation Experimenting, developing technologies and innovations 	<p>Exploiting natural resources – fishing and maritime resources, mining, coal and natural gas, quarrying, timber, pastoral activities (wool, wheat), agriculture (dairying, sugar, cotton, viniculture, tropical and citrus fruits)</p> <ul style="list-style-type: none"> Timber getting tools Buderim timber branding roller Harvesting tools (reaping hook, cane knives, sickles, scythes, scuffler) 1886 Colonial and Indian Exhibition, 1888 Centennial International Exhibition & 1889 Greater Britain awards Oral history and lecture series
Developing Secondary and	<ul style="list-style-type: none"> Food production –meat, butter and cheese production, sugar production, drinks 	<p>Food production –meat, butter and cheese production, sugar production, drinks</p>

tertiary industries	<ul style="list-style-type: none"> ▪ Wool processing ▪ Building materials ▪ Engineering works and foundries ▪ Other secondary industries ▪ Hospitality services ▪ Tourism ▪ Information services ▪ Science and technology 	<ul style="list-style-type: none"> ▪ Merrybud ginger and jam items ▪ Coffee processing equipment, Buderim Coffee box, Buderim Coffee tin ▪ Dixons sugar mill evaporation pan <p>Other secondary industries</p> <ul style="list-style-type: none"> ▪ Lionel Burnett's leatherworking tools ▪ Annie Saunders Dressmakers shears <p>Tourism</p> <ul style="list-style-type: none"> ▪ Ginger festival archive ▪ Photographic Collection <ul style="list-style-type: none"> ▪ Oral history and lecture series
Transport and communication- moving goods, people and information	<ul style="list-style-type: none"> ▪ Draught animals and vehicles ▪ Heritage trades ▪ Railways ▪ Shipping ▪ Motor vehicles ▪ Air transport ▪ Telecommunications – telegraph, telephone, radio, television ▪ Postal Services ▪ Computer and internet 	<p>Postal Services</p> <ul style="list-style-type: none"> ▪ JK Burnett's writing box <p>Heritage trades</p> <ul style="list-style-type: none"> ▪ Lionel Burnett's leatherworking tools <ul style="list-style-type: none"> ▪ Oral history and lecture series ▪ Progress Association archive
Creating settlements and dwellings- living in communities	<ul style="list-style-type: none"> ▪ Land ownership – soldier settler, ¼ acre block ▪ Towns – why and where places developed ▪ Urban services – water supply, gas & electricity, sanitation & waste disposal, fire protection ▪ Dwellings – materials, form, Queensland home ▪ Family and private lives, life cycles ▪ Alternative lifestyles ▪ Adaptations to environment- living in the tropics, outback 	<p>Urban services – water supply, gas & electricity, sanitation & waste disposal, fire protection</p> <ul style="list-style-type: none"> ▪ Progress Association archive <p>Family and private lives, life cycles</p> <ul style="list-style-type: none"> ▪ Burnett family items <ul style="list-style-type: none"> ▪ Oral history and lecture series

Developing civic, social and cultural institutions or activities	<ul style="list-style-type: none"> ▪ Maintaining order –police and prisons ▪ Government and public administration ▪ Customs services ▪ State enterprises and industries ▪ Local government ▪ Defending the Country ▪ Religious Organizations, beliefs and customs ▪ Cultural Activities – music and performing arts, visual arts, cinema ▪ Organization’s & societies – lodges & friendly societies, RSL, men’s & women’s clubs, sporting clubs ▪ Sporting and leisure activities including crafts ▪ Festivals and Events ▪ Education – State and Private schools, kindergartens and pre-schools, universities and TAFE ▪ Colleges, Schools of Arts, Distance Education ▪ Health Services – health and hygiene, pests & diseases, ambulances, doctors, hospitals, sickness & diseases, cemeteries ▪ Welfare Services ▪ Financial services ▪ Retail services 	<p>Government and public administration</p> <ul style="list-style-type: none"> ▪ Progress Association archive <p>Health Services – health and hygiene, pests & diseases, ambulances, doctors, hospitals, sickness & diseases, cemeteries</p> <ul style="list-style-type: none"> ▪ Lucy Burnett Nursing items <p>Sporting and leisure activities including crafts</p> <ul style="list-style-type: none"> ▪ Mooloobah Ladies lifesaving team photograph ▪ Burnett family bibles, hymn books and Sunday school prizes ▪ Buderim Perpetual Cricket trophy ▪ Buderim Rugby League photograph ▪ William Iscak “Hassan Singh” photograph ▪ Lacework and handicrafts ▪ Croquet equipment ▪ Dances <p>Defending the Country</p> <ul style="list-style-type: none"> ▪ Red ensign flag ▪ Dorothea Burnett items <p>Festivals and Events</p> <ul style="list-style-type: none"> ▪ Ginger festival archives ▪ Oral history and lecture series
Queensland and the world	<ul style="list-style-type: none"> ▪ Queensland Identity – images, icons ▪ Export industries including tourism ▪ British Empire, Asia-Pacific neighbours 	<p>British Empire, Asia-Pacific neighbours</p> <ul style="list-style-type: none"> ▪ 1886 Colonial and Indian Exhibition, 1888 Centennial International Exhibition & 1889 Greater Britain awards

Significance Assessment

Significance Methodology

This collection was assessed against the primary criteria and comparative criteria outlined in *Significance 2.0*. Please note that *Significance 2.0* is the current methodology for identifying the importance of collections and may change over time. History does not stand still nor should the collections that document it. As such, the significance of the collection will also evolve or change over time.

Assessment Criteria

Significance 2.0 outlines four primary criteria and four comparative criteria, tools that are used to evaluate the degree of significance.

Primary criteria

The primary criteria used to assess significance are outlined in publication *Significance 2.0*. The following descriptions are used for consistency of meaning

Primary criteria	Description
Historic significance	An object or collection may be historically significant for its association with people, events, places and themes ... Historically significant objects range from those associated with famous people and important events, to objects of daily life used by ordinary people. They include objects that are typical of particular activities, industries or ways of living.
Artistic or aesthetic significance	Collections may be aesthetically significant for its craftsmanship, style, technical excellence, beauty, demonstration of skill and quality of design and execution. It might include innovative or traditional objects from Indigenous or folk cultures or high art. Aesthetically significant objects may be unique or mass produced.
Scientific or research significance	Collections may have research significance if it has major potential for further scientific study. An object may be of scientific value if it demonstrates the documented distribution, range, variation or habitat of a taxon or taxonomic category. Archaeological collections may have research significance if they are provenanced, and were recovered from a documented context, and if they represent aspects of history that are not well reflected in other sources. This criterion applies chiefly to biological, geological and archaeological material.
Social or spiritual significance	Objects have social significance if they are held in community esteem. This may be demonstrated by social, spiritual, or cultural expressions that provide evidence of a community's strong affection for an object or collection, and of how it contributes to that community's identity and social cohesion. This evidence can usually be found by consulting people and communities, or when the object is threatened ... Indigenous collections in museums and keeping places often contain secret/sacred objects, which must only be accessed by appropriate people. "Social significance is only for living, contemporary value; if the value has ceased to exist, it becomes historical significance."

Comparative Criteria

The comparative criteria are designed to evaluate the degree of significance:

Comparative criteria	Key questions	Comments
Provenance	<ul style="list-style-type: none"> Is it well documented or recorded for its class or type? Who created, made, owned or used the item or collection? Is its place of origin well documented? Is there a chain of ownership? Is the provenance reliable? How does the provenance shape the significance of the item or collection? 	<i>Provenance is part of the research in the assessment process as well as a comparative criterion.</i>
Rarity or representativeness	<ul style="list-style-type: none"> Does it have unusual qualities that distinguish it from other items in the class or category? Is it unusual or a particularly fine example of its type? Is it singular, unique or endangered? Is it a good example of its type or class? Is it typical or characteristic? Is it well documented for its class or group? 	<p><i>In some cases items may be both rare and representative, such as examples of nineteenth-century working dress.</i></p> <p><i>An item that is merely representative is unlikely to be significant. It has to be significant under one of the primary criteria.</i></p>
Condition or completeness	<ul style="list-style-type: none"> Is it in good condition for its type? Is it intact or complete? Does it show repairs, alterations or evidence of the way it was used? Is it still working? Is it in original, unrestored condition? 	<i>In general, an item in original condition is more significant than one that has been restored.</i>
Interpretive capacity	<ul style="list-style-type: none"> How is it relevant to the organisation's mission, purpose, collection policy and programs? Does it have a special place in the collection in relation to other items or a collection theme? Does it help to interpret aspects of its context? 	

Degrees of significance – local, regional, national and international

Items and collections are also considered for how they contribute our understanding of broader historic and developmental stories, such as at a national or international level. Although the value of local, regional, national and international significance appears hierarchical, its application helps contextualise a collection's relevance within a broader understanding of Australian history.

In undertaking an assessment of a collection or an item's significance in relation to its place within the broader Australian story, it is important to understand the following:

Degree of significance	Description
Local significance	The ability of a collection or item to demonstrate the key developmental trends at a local level. For example: Buderim, Maroochydore etc.
Regional Significance	The ability of a collection or item to demonstrate the key developmental trends at a regional level. For example: Sunshine Coast, Noosa region etc.
State Significance	The ability of a collection or item to demonstrate the key developmental trends of Queensland's history and development.
National Significance	The ability of a collection or item to demonstrate the key developmental trends of Australian history and development.
International Significance	The ability of a collection or item to demonstrate the key developmental phases of world history and development.

Statement of Significance

The Buderim Historical Society collection largely focuses on a diverse range of topics that relate to the social history of the Sunshine Coast Region and the Buderim locality in particular. The broad scope of the collection illustrates multiple layers of meaning, with the majority relating to significant local and regional themes.

The Buderim Historical Society collection aligns most strongly with the primary criteria set out in the Collection Council of Australia's publication, *Significance 2.0* of **Historic significance**.

The Buderim Historical Society collection is both locally and regionally significant at an historical level for its ability to materially demonstrate regional industries, domestic life and civic life in the Buderim and Sunshine Coast district, particularly during the late nineteenth and into the mid-twentieth century. With its focus on the Buderim region, the collection subsections of domestic and rural technology clearly demonstrate patterns of settlement, ways of living and working, and the importance of home and family life. The development of the region is further demonstrated through sub collections of timber getting, farming and food processing items that reflect the development of diverse local industries that were operating to support the local community.

Primary Criteria:

Historic

As mentioned previously, the themes of the collection revolve around lifestyles, industry, and special events of the Buderim region. The object collection represents and reflects the material culture associated with these aspects of history, and individuals who participated in them. The collection has a predominant representation of items that relate to patterns of lifestyle, particularly domestic equipment, personal effects and trade or industry equipment.

Arguably another of the most significant components of the Buderim museum holdings is the archival collection, for its ability to support research relating to historical aspects of the region. While this collection is comparably small, many of these items are primary sources that will be useful to researchers in the future. Given the ephemeral nature of many of these documents, some are likely to be quite unique or rare. Of particular note are the Buderim Progress Association minute books (1924-39). Another particularly strong subset of the collection that demonstrates a high historic research value is the photographic collection. It depicts a range of activities, people, buildings, structures and landscapes relating specifically to the Sunshine Coast region. It contains a wide range of information on any number of topics that can be studied and interpreted by historians and researchers. The photographic collection is likely to be a key resource for any future exhibition development.

Artistic or Aesthetic

Although the collection does not represent particularly strongly in this criteria, it does contain a number of items that could be considered of artistic or aesthetic merit. In particular, the collection contains a number of portraits of members of the Burnett family and other local identities, such as George Egmolesse, William Guy and George John Butt. Also of note is "Buderim Born", a painting derived from a historic photograph depicting Dorothea and Joyce Burnett, by Tewanin artist Bill Mackay. The work was commissioned for the publication "Buderim Born", by HESSIE LINDSELL.

The textile collection also contains a number of handmade samplers and lacework pieces that exhibit degrees of artistic skill or craftsmanship.

Scientific or Research

In the context defined by Significance 2.0, the collection is of little scientific significance. The research significance of this collection has been defined earlier in the context of Historic significance.

Secondary Criteria

Provenance

Provenance of the collection is varied across its entirety. The histories of many individual items, particularly ones that relate specifically to the Burnett family, are well understood and documented in the collection management system.

Conversely, there are a number of collection items that are acknowledged to have limited or no local provenance. However, these have been specifically to support the intention of displaying the cottage in a period style. In this particular context this can be considered appropriate.

For a number of other items, detailed information is not as well known. Whilst the broad context of the items are often understood (such as being representative of local industry, lifestyle, organisations or people), the specific history of an overwhelming proportion of individual collection items remains undocumented. In these instances, while collection records often contain some mention of basic provenance such as donor information, quite often more detailed information was not collected at the time of acquisition. Further detailed research of institutional records and secondary resources may assist to fill these gaps in the understanding of the collection.

Rarity or Representativeness

The collection exhibits comparable degrees of rarity and representativeness. The greatest proportion of the collection is representative of 19th and early 20th century domestic and working lives in the region.

However, some facets of the collection can be considered rare. Items related to the Burnett family and the cottage itself, by their very nature, is completely unique and irreplaceable. Similarly, objects such as the Dixons mill evaporating pan, coffee processing equipment, Buderim Progress Association minute books and Bingeys gorget can be considered rare items with specific connections to the Buderim community.

Condition or Completeness

Within the context of a whole of collection significance assessment, it is not appropriate or even possible to assign an overall level of condition or completeness. Individual objects are generally in fair to good condition. An overview of the collection can be found in earlier in this report. For a more in-depth analysis of the condition of the collection, it is recommended a preservation needs assessment be conducted by a qualified conservator.

Interpretative capacity

With the Pioneer Cottage building and integral part of the museum environment for the Buderim Historical Society, the current use of the collection to support the interpretation of the building is appropriate. Although many items lack specific regional provenance, the items are being used in a manner to create an evocative experience of the Burnett House during the late 19th to early 20th century. This experience and the interpretation are further enhanced by the inclusion of items related to the Burnett family. Providing unobtrusive interpretation can pose a challenge for House-style museums. The use of the Museum room as the main space to interpret the history of the cottage and the Burnett family, while providing minimal interpretation in the rest of the house is fairly effective.

As a community museum with a local focus, one of the main objectives is to use the collection in displays to further a public understanding of the unique history of the Buderim area. The diverse range and unique provenance of objects represented in the collection certainly shows a strong potential to support this purpose through special or temporary exhibitions on locally significant themes. While the cottage and house-style presentation is certainly a vital asset for the Museum, the space also creates challenges for the provision of temporary exhibitions. However, dependant on suitable venues and available resources, this circumstance may provide an opportunity to create exhibitions or displays that are situated outside the museum in public facilities (such as external galleries, libraries, community centres or schools). Such a strategy shows the potential to capitalise on the collection, engage new audiences, promote the organisation, and attract new visitors to the cottage itself.

Notable items and sub-collections



Burnett family collection

This section of the collection contains a number of items owned and used by multiple generations of the Burnett family who lived in the Pioneer cottage. This includes the possessions of John Kerle (JK), Etta, Walter, Ernest Lucy, Ann, Lionel, and Dorothea.

The Burnett story and many objects in the collection connect strongly to themes of early migration to Australia. A number of household items, family portraits and personal effects are documented in the collection management system as being brought by the Burnett family from overseas. Anne Burnett's personal photo collection documents and compares life in South Molton (her place of birth) and in Australia. The links between their place of origin, and the importance of family lineage, are particularly well represented in the 1812 Kerle family Bible (ancestors of the Burnett family) and family portraits of other overseas descendants.

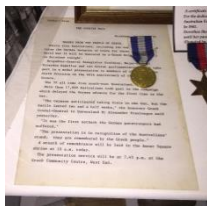
Many items are of a domestic or personal nature, such as jewellery, writing sets, sewing implements tableware, and recipe or household hint books. These reflect resources used for everyday life of those living in the house, and of the period generally. Lucy Burnett's 1939 diary documenting daily life supports or expands on aspects of this theme.

The collection contains a number of hymn books, Bibles, Sunday School prizes and other religious artefacts that illustrate the personal convictions of the individual family members, as well as the role of Religious organisations in the social structure of the time.

Recreational pursuits are reflected in a number of sheet music pieces, handcraft equipment, croquet set (also depicted in a photograph being used in a game at Emma Burnett's wedding reception), and a glass painting by Ellen Burnett.

Some items are trade or business related, including JK timber working planes, tools, JK Burnett's address stamp, EL Burnett's indenture papers and leatherworking tools.

A number of items of furniture and fittings that were known to have been displayed or used in the cottage also feature. This includes such items as the grindstone, laundry mangle, grindstone; John Low's clock, lamp fittings, chair, and firescreen. Of such items, there are three pieces of furniture that were known to be hand made by JK Burnett: a red cedar wardrobe, squatter's chair, and a dining room sideboard. Such items illustrate the technical capabilities of JK Burnett, and are representative of the self-sufficiency of the early settlers.

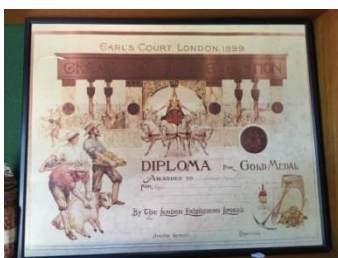


Dorothea Burnett service items

Dorothea Burnett, daughter of Lionel and Etta, spent much of her childhood years living in the cottage at Buderim. She later became a qualified nurse, and enlisted for service with the 2/5 Australian General Hospital unit in 1940. She saw service both in Australia and overseas in the Middle East, Mediterranean, Africa, and the Pacific.

Dorothea's experiences with the military are documented in period diaries, a photo album, and a series of correspondence with her family at home. These give an insight into both the conditions she was working under and that of the conflict at hand. Her diary and letters document the urgent evacuation of her unit from Greece under fire.

This small archive is supported by a number of three dimensional objects that also relate to Dorothea's service. This includes her 2/AGH badges, colour patches, service identification tags, service medals and souvenirs collected overseas. Of particular significance are a certificate and medal awarded to her by the Greek Government in 1980 for service during the Greek campaign.



Coffee industry items

Although only a comparatively small component of the overall collection, items relating to the coffee industry represent a significant element of Buderim history. The collection contains a number of processing equipment including coffee pulper, coffee huller, hand roaster, and grinder. These objects were commonly used during the heyday of the coffee in the region, particularly during the late 19th and early 20th century. Few implements of this vintage from the region are known to have survived.

Ernest Jones Burnett was a grower of coffee in Buderim during the period, and entered his produce in the Greater Britain exhibition in 1899. The coffee was awarded a gold medal and a corresponding certificate^{ix}. The certificate and a facsimile of the letter announcing the award are held within the collection.

Also of note are some ephemeral items that relate specifically to Buderim including a coffee box, coffee tree tag, and coffee jar.

The collection holds a medal from the 1886 Colonial and Indian Exhibition in London. With limited information available at the time of donation, it was thought that the medal may have been for sugar growing. However, some preliminary research into exhibitors at the exposition suggests that Joseph C Dixon entered coffee. The possibility that this medal may have been awarded to Dixon for coffee should be investigated further.



Photographic collection

The subject matter of this highly significant collection is quite diverse and includes depictions of local personalities, businesses, industries and trade, farming, sporting teams/events, special community occasions, transport, buildings (both public and private), and historic landscapes. Overall, the photographic collection is representative of life and working in Buderim history post European settlement through to the present day.

A noteworthy subsection of this collection is a number of images of documenting the development, past activities, displays, and members of the Historical Society.



Sugar evaporating pan

As mentioned earlier in the report, sugar was an important industry for Buderim in the early period. The first sugar mill on the mountain was established by John Fielding and Joseph Dixon in October 1876. The mill was operational at Burpengary when it was purchased from WP Fountain in 1876. It was dismantled and transported via river steamer to Mooloolah, then by bullock team to the eastern edge of the mountain.

The initial configuration of the mill was a basic West Indian style using a horse driven conveyor, a vertical roller crusher and a 5 ton boiler. It used four cast iron evaporating pans of varying volumes to crystalize the sugar. This pan appears to be the largest of the four that was said to hold 3182 litres. The mill was later upgraded with new machinery, including the evaporating pans in 1880.

The mill was a significant component of Buderim farming and industry, with many local farmers processing their crops there. The initial local monopoly the mill held on sugar manufacturing spurred on the establishment of the second mill on the mountain, the Buderim Mountain Sugar Company Mill.

This artefact is a tangible remnant of a significant local industry, and of the first sugar manufacturing operation. It illustrates a one of the simplest or rudimentary processes of the sugar manufacturing, and provides a strong contrast to the technological sophistication of the process today.



South Sea Islander Objects

The story of South Sea Islander people in the Sunshine Coast and Buderim region is intertwined with (but not limited to) that of local farming and industry, particularly sugar. The collection contains a number of items that relate to South Sea Islander people in Buderim, their contributions and relationships with other sections of the



community.

The South Sea Islander community feature prominently in both the photographic and oral history collections.

Although not technically owned by the Historical Society, the portrait of George Egmolesse illustrates a significant community figure. George Egmolesse was born in Nambour in 1906 to George (snr) and Lena Egmolesse. George is reputed to be the first man of South Sea Islander ancestry to purchase land on Buderim Mountain. He worked as a manager on the Foote family farm, and was a heavily involved in a range of community activities, including rugby league and coaching sports. He had a strong association with the Eric Foote Memorial Park (now known as Foote Sanctuary) and was credited with clearing many of its first paths, planting trees and establishing the necessary infrastructure. He donated a significant portion of his own land adjoining the park to expand the sanctuary for the community. The portrait was commissioned in 1978 by the Foote sanctuary committee and funded by donations from 18 of the committee members. George, who was 72 years old at the time, sat for the painting at the studio of Buderim artist Patricia Lane.

Anne Burnett's vases are another items representing the relationships between the South Sea Islander and broader Buderim community. Anne (wife of JK Burnett) worked tirelessly for the Buderim community in a variety of contexts. During the Spanish Influenza epidemic post WW1 Ann was said to have acted as a nurse, caring for afflicted South Sea Islanders on adjoining properties. The collection features a pair of vases believed to have been gifted to Ann by the South Sea Islander community in appreciation for her assistance.

Also amongst this collection is a stone artefact bearing an inscription of what appears to be a face. The object is believed to have been created by South Sea Islander people who worked at the first Buderim sugar mill on Mill Road. It is recommended that the SSI community be consulted to confirm the origins and use of this object.

While there are a number of other SSI artefacts in the collection, their specific provenance has not yet been confirmed. For this reason direct connections with any particular Buderim themes cannot be made at this point in time.

Ginger Archive and objects

Ginger had been grown at Buderim as early as 1885, although it had not initially made a great impact on the local economy. Arthur Burnett was known to have grown successful crops from seed in 1916, with a number of other farmers following suit. Initially, much of the produce was used in chutneys and preserves manufactured in Brisbane. However, in 1941 local processing plants were established



in Buderim by farmers cooperatives that later traded under the “Merrybud” name. The introduction and renouncement of a series of import restrictions or tariffs, coupled with interruptions to supply chains caused by that outbreak of WW2, created a fluctuating market through until the late 1970s. Marketing was one strategy employed by the locals in an attempt to revitalise the industry and offset these fluctuations and the flow on effects they had on the community. This included a number of Ginger festivals held at Buderim.

This small archive contains a range of Ginger related ephemera from the mid-1960s and 70s. It includes festival programs, recipe booklets, and cooperative rulebooks. It also contains minutes of the minutes relating to the organisation of a number of the Ginger festivals.



Oral history collection

As mentioned earlier in this report, the collection contains a number of oral histories and recorded presentations relating to Buderim personalities, families or historical events. These include the perspectives of members or descendants of the Vise, Nelson, Mitchell, Chadwik, Richards, Fielding, Paroz, Foote, Mcluskie-Higggs, McMahon, Lavarak, Atkinson, Cuffe, Wise, Worthy, Guy, Muckham, Davis, Price, Jones, Grigor, Burnett, Ferris, Jones, Byquar, Eggmolesse, Blackman, Davis and Mucham families.

Themes and topics include Churches, entertainment, sport, homes, boarding houses, agriculture (including sugar, coffee, and ginger specifically), timber getting, transport, international conflicts, and health services. There are also a number of recordings that relate specifically to South Sea Islanders.

This significant collection would benefit from transcription and/or digitisation to for preservation purposes and ease of access.



Bingeye Gorget

This brass gorget (also commonly known in this context as “King”, “Queen”, or breast plates) is inscribed “Bingeye Yaroon Buderum. Presented by Donald Coghill 1869”. This plate is understood to have been the property of a Gubbi Gubbi/Kabi Kabi man referred to as Bingeye.

It is thought that this particular plate (and a corresponding “Queen” plate) was commissioned by William Pettigrew. Pettigrew and others had been harvesting timber in the region since the early 1860s employing Gubbi Gubbi/Kabi Kabi people as labourers. As the supply of timber diminished, so did the income and resources available to

the Aboriginal workers. Thefts from the settlers' stores became common as the Aboriginal people sought other means of survival. The presentation of the plates to Bingeye, who was considered to have influence within his community, and his wife Sarah was intended to curb the thefts. While this was a successful strategy for the settlers, he was also able to use the "appointment" to influence Pettigrew. Bingeye was able to negotiate the Kabi Kabi's reemployment cutting more timber on a neighbouring property.

The item represents a local example of a complex history of engagement and relationships between Aboriginal people and western culture which is shared throughout many regions in Australia. Plates such as these were bestowed on particular Aboriginal people by western authorities in an attempt to identify a single point of contact within the Aboriginal community. However, this western style authority structure did not align well with the decision making process of Aboriginal people, who often made decisions based on a group consensus of community elders. Many people today view the practice as tokenistic or offensive. What the particular parties presenting-or being presented with-the plates felt about the matter could be the subject of further research.

When supported by photographs and other research materials, such as those in the state Library of Queensland, oral histories this object is also significant for its ability to connect contemporary individuals or communities to their past.

Recommendations

The purpose of this section is to provide guidance regarding priority activities that will support considered and sustainable collection management and that will ultimately:

- Improve the care of the collection
- Enhance the documentation of the collection
- Develop an understanding of more significant items within the collection

Below is a summary of recommendations identified throughout this assessment:

Activity:	Priority:
Review and refine Collection policy and procedures, particularly in relation to the acquisition process	High
Engage conservator to undertake preservation needs assessment for collection and museum spaces	High
Consider upgrading to proprietary collection management system	Medium
Consult paper conservator regarding preservation of Buderim Progress Association archive, particularly in relation to storage and housing	Medium
Undertake transcription and/or digitisation of oral history and lecture series	Medium
Undertake further research into provenance of 1886 Colonial and Indian Exhibition medal	Long
Consult SSI community to establish provenance and/or meaning of stone carving	Long
Consider opportunities for temporary exhibitions outside of the museum precinct	Long

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ⁱ *Significance 2.0*, page 26

ⁱⁱ Sunshine Coast Planning scheme 2014, pg. SC6-79

ⁱⁱⁱ <https://environment.ehp.qld.gov.au/heritage-register/detail/?id=600688>

^{iv} Australian Heritage Place database entry

^v This register is no longer active, and is archived. Nevertheless, in some instances it is still referenced and may influence decisions regarding the places listed in it.

^{vi} Queensland Heritage Register

^{vii} Due to the large amount of items within paper based collections, archive volumes are commonly described in lineal metres.

^{viii} *Significance* (first edition) web summary by K Winkworth, 2001.

^{ix} Brisbane Courier Saturday 7 October 1899, accessed at <http://trove.nla.gov.au/newspaper/article/3703072/122532>