THE AUSTRALIAN REGISTER
UNESCO MEMORY OF THE WORLD PROGRAM

THE AUSTRALIAN REGISTER

UNESCO MEMORY OF THE WORLD PROGRAM

UNESCO

National Committee of Australia
Memory of the World

The ideas and opinions expressed in this publication are those of the authors and
are not necessarily those of UNESCO and do not commit the Organization.

The UNESCO Australian Memory of the World Committee operates under the auspices
of the Australian National Commission for UNESCO.

Front cover images:

(top row, left to right) Munggurrawuy Yunupingu, Port of Macassar, 1947, crayon on brown paper, 114 x 74 cm,
Berndt Museum, The University of Western Australia © Estate of the artist. Acc. No. 6970; For the benefit
of J. Butler and W. Bryant … [Sydney Playbill] nla.aus–vn4200235-s1, National Library of Australia; Torres Strait
pigeon eating the fruit of the wild plum, watercolour by Segar Passi, Margaret Lawrie Torres Strait Island Collection,
State Library of Queensland.

(Bottom row, left to right) Letter by William Light to George Jones, 22 November 1836, State Library
of South Australia; Petition for reprieve of Ned Kelly, Public Record Office Victoria; Coffer fish from
William Buelow Gould's Sketchbook of Fishes, Allport Library and Museum of Fine Arts, Hobart; Migrant
Selection Documents for Antoni Poboka, Series A12522, R50–R53, National Archives of Australia; Driver Jack,
Norman Tindale, Charles P. Mountford, Stocker, 'man of all works', Ernie Guthrie, at Warburton Ranges,
South Australian Museum; Drawing from 'The Life and Adventures of Edward Snell', State Library of Victoria.

THE AUSTRALIAN REGISTER
UNESCO MEMORY OF THE WORLD PROGRAM

PREFACE

We need history because personal memory – left to its own devices – is notoriously unreliable. To write an informed history we need to preserve the records of the past – written, visual, material and oral – so that vital historical evidence is not lost or depleted. We need institutional support in the form of archives and libraries and the dedicated professional staff who work in them to maintain these records and make them accessible to the public. In this way our documentary heritage becomes the basis of our collective historic memory.

The UNESCO Memory of the World Australian Register lists and celebrates our rich documentary heritage, but it remains a work in progress. All who have an interest in the past and its representation – in books, film, radio documentaries, museums and monuments – are invited to recommend additions to this list. Individuals as well as institutions may nominate collections for inclusion on the basis of their national, regional or international significance. The distinction drawn between these levels of significance may stimulate further reflection on the ways in which we conceptualise the past and Australia's place in the world.

National and state repositories – archives, libraries and museums – are the storehouses of the material remains of the past and we go to them to find out who we are and where we've come from, to rediscover our dreams and aspirations, to revisit our tragedies and heartbreak. I am struck by the wonderful diversity of the records listed here, documenting aspects of our history across the continent, from the southern island colony of Tasmania to the northern islands of the Torres Strait, a list of fifty items that includes iconic documents such as James Cook's Endeavour Journal as well as surprising and relatively unknown collections, such as those relating to the establishment of the University of Adelaide from the late nineteenth century.

The Australian Register includes some of our most significant, confronting and fascinating archival collections. To read the inscriptions is to be reminded of the diverse and complex experience of the peoples of this land, including the Indigenous and colonised, explorers and settlers, convicts transported across vast oceans and Pacific Islanders trafficked across the seas to labour in Queensland. We also learn about different groups of workers, who mobilised to win recognition of their rights to better wages and working conditions and of women of different backgrounds, who campaigned to win basic political rights, to vote and stand for election to the national parliament. Arguably the 1891 and 1894 petitions for women's suffrage, listed here, should be on the international as well as

national Register, in recognition of the world-historic victory achieved by Australian women when they won the right to stand for the national parliament in 1902.

A number of the collections listed in the Register document what was lost in the process of colonisation: Indigenous peoples lost their lands, lives, culture and languages. But knowledge of past generations' lives, their understandings and experience has not been lost to posterity. The Australian Register includes a good representation of the varied Indigenous documentary collections held in our institutions, ranging from the papers of anthropologists such as Donald Thomson and Norman Tindale, whose records remain a valuable source to Indigenous people wishing to trace family histories and make claims to native title; the Yirrkala drawings in crayon on brown paper; the Mabo papers and the extraordinary Australian Indigenous Languages Collection that contains 3700 published items written in 102 of over 250 Australian Indigenous languages.

Those wishing to research the foundations of European settlement in Australia will find that the convict records preserved in New South Wales, Tasmania, Queensland and Western Australia offer rich and detailed information on the lives of individual convicts, who served their sentences and mostly remained to form families, farm the land and build communities. There are also official records relating to the founding of Port Phillip and South Australia, the Commonwealth of Australia and the design of Canberra. There are business records, documents on the film industry – *The Story of the Kelly Gang*, the world's first full-length feature film – and papers relating to aspects of our political history. There are folklore collections, the James Gleeson Oral History Collection, a comprehensive collection of interviews with Australian artists, and war records, including Ellis Ashmead-Bartlett's film of Gallipoli and Keith Murdoch's damning assessment of the campaign in September 1915 as 'undoubtedly one of the most terrible chapters in our history'.

Reading the inscriptions for these records fired my imagination. There is so much to write about. But I was also struck by the omissions. For a 'Memory of the World' project, there is too little recognition of Australia's world-historic role in building an advanced democracy – with the introduction for example of the Secret Ballot (known internationally as the 'Australian ballot') in the 1850s, the 8-hour day in Victoria in 1856, payment of members of parliament, the introduction of the first legal minimum wage in the world (in Victoria in 1896) and its definition as a 'living wage' by HB Higgins in the 1907 Harvester judgment, that brought him recognition around the world as a pioneering theorist of social democracy. Perhaps HB Higgins' papers in the National Library of Australia should also be listed in this framework. And I wonder about the representation of women. Germaine Greer's papers are now in the University of Melbourne Archives; it is well recognised that *The Female Eunuch* had a global impact as a key text of the Women's Liberation movement and has been translated into many languages.

A major objective of this volume is to encourage nominations to the Australian and other Memory of the World registers. It is to be hoped that it will inspire the custodians of the relevant documentary heritage and individual researchers to come forward with nominations.

Professor Marilyn Lake FAHA, FASSA, ARC Professorial Research Fellow and Professor in History, School of Historical and Philosophical Studies, The University of Melbourne is Patron of the UNESCO Australian Memory of the World Committee.

CONTENTS

ACKNOWLEDGEMENTS

This book could not have been brought to completion without the assistance of many people and institutions, and we wish to convey our gratitude to them all.

Professor Marilyn Lake, Patron of the UNESCO Australian Memory of the World Program, wrote the thoughtful – and thought-provoking – preface, and launched the book at the National Library of Australia.

Members of the UNESCO Australian Memory of the World Committee and its Assessment Sub-Committee – Margaret Anderson, Adrian Cunningham, Ray Edmondson, Jennifer Jerome, Sigrid McCausland and Maggie Shapley – contributed introductions to the book's thematic sections. AIATSIS Principal Russell Taylor provided the introduction to the Indigenous thematic section.

We thank Donna Merwick Dening for her kind permission to reprint the speech given by the late Professor Greg Dening at the National Library of Australia in December 2001 at the first inscription ceremony for the Australian Register. We also thank Jennifer Coombes for permission to reproduce a portion of an article on the James Gleeson Oral History Collection first published in *Museums Australia Magazine*.

The following institutions, agencies and individuals have supplied the wonderful images that contribute so much to this book: Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS); Australian War Memorial; Berndt Museum of Anthropology, University of Western Australia; Fairfax Media; Sabine Friedrich; History SA; Land and Property Information, NSW; Deborah Milsom; Museum of Applied Arts and Sciences (Powerhouse Museum); Museum Victoria; National Archives of Australia; National Film and Sound Archive; National Library of Australia; Noel Butlin Archives Centre, Australian National University; Northern Territory Library; PARADISEC; Public Record Office Victoria; Queensland State Archives; South Australian Museum; State Library of New South Wales; State Library of Queensland; State Library of South Australia; State Library of Victoria; State Records NSW; State Records Office of Western Australia; Tasmanian Archive and Heritage Office; and the University of Adelaide.

Racheal Bruhn, the book's designer, has produced a lively and attractive design, and has demonstrated enormous patience with the episodic delivery of the book's thematic sections.

The Australian Register, and this book, would not exist without the commitment and energy of Jan Lyall, the foundation Chair of the UNESCO Australian Memory of the World Committee from 2000 to 2013, and its members past and present. The Program has enjoyed the support of all the national collecting institutions in Canberra in terms of providing meeting facilities and other assistance, and we thank them for this. Special thanks go to National Library of Australia's former and current Directors-General, Jan Fullerton and Anne-Marie Schwirtlich and Assistant Director-General Margy Burn, for provision of meeting rooms, certificate design and printing, hosting the UNESCO Memory of the World Third International Conference in 2008, and for the launch of this book.

We thank the Australian National Commission for UNESCO for providing grant money to the UNESCO Australian Memory of the World Program since its inception, some of which has been used to publish this book. The Council of Australasian Archives and Records Authorities (CAARA) has also provided a generous grant to the Program, and we thank them for their assistance.

Finally, we thank everyone associated with the nominations of the 50 inscriptions now on the Australian Register – we appreciate the time and effort you have taken to raise the profile of documentary heritage, and to ensure its preservation into the future.

Roslyn Russell, Chair, and Anne-Marie Condé, Deputy Chair, UNESCO Australian Memory of the World Committee

Canberra, May 2015

LIST OF CONTRIBUTORS

Margaret Anderson, Chief Executive Officer of History SA, and member of the Assessment Sub-Committee of the UNESCO Australian Memory of the World Committee.

Anne-Marie Condé, Acting Assistant Director, Project & Content Development, Access and Communication, National Archives of Australia; Deputy Chair, UNESCO Australian Memory of the World Committee and member of the Assessment Sub-Committee.

Jennifer Coombes, Acting Senior Curator, Film, Documents, and Artefacts, National Film and Sound Archive of Australia.

Adrian Cunningham, Director, Digital Archives, Queensland State Archives; and a member of the UNESCO Australian Memory of the World Committee.

Professor Greg Dening was Emeritus Professor of History in The University of Melbourne, and a renowned historian of the Pacific.

Dr Ray Edmondson, Curator Emeritus, National Film and Sound Archive of Australia, and a member of the UNESCO Australian Memory of the World Committee.

Jennifer Jerome, Tasmanian Archive and Heritage Office; Tasmanian State Liaison Officer, UNESCO Australian Memory of the World Committee.

Professor Marilyn Lake FAHA, FASSA, ARC Professorial Research Fellow and Professor in History, School of Historical and Philosophical Studies, The University of Melbourne; and Patron of the UNESCO Australian Memory of the World Program.

Dr Sigrid McCausland, Senior Lecturer and Specialisation Coordinator, Records and Archives Management, School of Information Studies at Charles Sturt University; and member of the UNESCO Australian Memory of the World Committee.

Dr Roslyn Russell, Canberra historian, editor and writer; and Chair of the UNESCO Australian Memory of the World Committee.

Maggie Shapley, University Archivist, The Australian National University; and member of the UNESCO Australian Memory of the World Committee and the Assessment Sub-Committee.

Russell Taylor, Director of the Australian Institute for Aboriginal and Torres Strait Islander Studies (AIATSIS), Acton, ACT.

Professor Sandy Toussaint, Associate Director, Berndt Museum, The University of Western Australia.

THE AUSTRALIAN REGISTER
UNESCO MEMORY OF THE WORLD PROGRAM

INTRODUCTION

The UNESCO Memory of the World Australian Register

Arts writer Yolande Norris, in a *Canberra Times* article, 'Our past is so easily buried', reflected on the ephemerality of memory – even of the recent past – and her need to gain access to archives in order to uncover the history of the modern city in which she lives.

She had found a poster at Megalo Arts for the Toucan Lane coffee house, which in 1984 was located in a laneway in Canberra city's Melbourne building, and 'boasted bands, poetry and stayed open until 1am on a school night'. Norris realised that 'the city didn't materialise when I was old enough to start participating in it' – its cultural life had existed before then, and she wanted to discover more about it. Her attempts to chronicle Canberra's arts scene were frustrated by lack of access to documents that would unlock the vibrant past of the city's cultural life. Norris wrote:

> I wanted a history tracked, mapped, timelined and Googled, but the resources I sought were stuffed in mouldy shoeboxes and plastic bags under the beds and in the top of cupboards of the people who had lived the times. I know because I have my own collection – bundles of flyers, programs, crumpled posters, set lists and VHS cassettes chronicling places and people that have mostly disappeared.

Norris attributed the lack of historical memory in Canberra to 'a mad rush to align with the new and the now', as the city 'boasts of a "cultural renaissance" while seemingly suffering from a collective amnesia'.

How acute this condition had become was borne in on Norris when she visited the Loading Zone café located in the laneway where the Toucan Lane coffee house had operated thirty years before. When she mentioned this previous occupation to the waiter, he replied, 'There hasn't been a café here before. We're the first time anything like this has been done in the laneway.' Norris was left to ponder how the history of the building's usage had been excised from public memory and 'instead lodged in minds and shoeboxes of a handful of residents'.[1]

What is the UNESCO Memory of the World Programme?

The situation Norris describes exists the world over, as the documents that record the past are destroyed by neglect, climatic conditions and natural and man-made disasters; or by the deliberate actions of those who are either ignorant of their significance or who have decided to obliterate the

memories of individuals or cultural groups for political or religious reasons. In 1992 UNESCO took the initiative to prevent the world from sinking into 'collective amnesia' by establishing a 'Memory of the World' programme. The Programme attempts to raise the awareness of the importance of documentary heritage to world memory by inscribing significant documents and collections on registers, and advocating for its preservation and accessibility to all. Its overall aim is to help preserve and make accessible the documents that convey the world's memory to future generations.

An Australian Committee to carry out the work of the Programme was established in late 2000 by Dr Jan Lyall, former Director of the National Preservation Office in the National Library of Australia. The Australian Program[2] operates under the auspices of the Australian National Commission for UNESCO. Its slogan is 'Imagine a world without memories', a potent reminder of what would happen if our documentary heritage were to be lost. The Committee has two patrons: internationally acclaimed novelist Geraldine Brooks; and distinguished Australian historian, Professor Marilyn Lake.

What is the UNESCO Memory of the World Australian Register?

The UNESCO Memory of the World Australian Register is part of the worldwide system of registers of documentary heritage of world significance that operate under the auspices of the UNESCO Memory of the World Programme. The Programme maintains registers at three levels – international, regional and national – and items of documentary heritage from Australia are inscribed on all three registers when they fulfil the selection criteria that govern each register.

 'World significance' is determined according to the impact and influence of the documentary heritage: all items and collections on the Australian Register have been influential within Australia, and some have also been assessed as of significance for the Asia–Pacific region (Landmark Constitutional Documents of the Commonwealth of Australia, the FE Williams Photographic Collection, inscribed in conjunction with Papua New Guinea, and Queensland's South Sea Islander Indentured Labourer Records). Five items on the Australian Register are also inscribed on the Memory of the World International Register – the Endeavour Journal of Captain James Cook, the Mabo Case Papers, the Convict Records of Australia, *The Story of the Kelly Gang* film, and the Manifesto of the Queensland Labour Party 1892 that resulted in the first labour government to be elected in the world.

The Australian Register has been operating since the UNESCO Australian Memory of the World Committee was established. Following the practice of the International Advisory Committee of the UNESCO Memory of the World Programme, the Committee created an Assessment Sub-Committee of historians, archivists, librarians, museum experts and experts in Indigenous heritage to assess documentary heritage nominated for inscription on the Australian Register.

Committee members, when assessing nominations, use criteria developed for use with movable heritage collections across Australia, first by the Heritage Collections Council (2001) and then by the Collections Council of Australia (2009)[3], and make recommendations based on whether or not the nominations meet the criteria for inscription.

The Assessment Sub-Committee submits its recommendations to the full Australian Committee. Once the Committee has approved, the inscriptions are added to the Australian Register. Inscriptions are added to the Australian Register every two years, and there are currently 50 inscriptions. Each round of inscriptions is announced in a ceremony hosted by one of the institutions around Australia that support the Program. These have included, to date, the National Library of Australia, State Records NSW, State Library of Victoria, National Archives of Australia, Queensland State Library, Tasmanian Archive and Heritage Office, Hobart, the State Library of South Australia, and the State Library of New South Wales.

Where do the inscriptions on the Australian Register come from?

The inscriptions on the Australian Register come from libraries, archives, museums and universities, and from other organisations that have custody of documentary heritage collections. Individuals may also nominate documentary heritage to the register.

Libraries represented in the Australian Register include the National Library of Australia, State Library of New South Wales, Northern Territory Library, State Library of Queensland, State Library of South Australia, State Library of Victoria, State Library of Western Australia, and Broken Hill City Library. University libraries – the Baillieu Library, University of Melbourne, and the Fryer Library, University of Queensland – also have documentary heritage inscribed in the Register.

Archives – including audiovisual and university archives – have initiated many Australian Register inscriptions. These archives include the National Archives of Australia, National Film and Sound Archive, Noel Butlin Archives Centre in The Australian National University, Public Record Office Victoria, Queensland State Archives, State Records New South Wales, State Records of South Australia, State Records Office of Western Australia, Tasmanian Archive and Heritage Office, and the University of Melbourne Archives.

Indigenous scholar and author Dr Jared Thomas (left) presents a certificate of inscription for the John Meredith Folklore Collection to Kevin Bradley of the National Library of Australia at a ceremony in the Mortlock Chamber, State Library of South Australia, in May 2013.

Photo: Jenny Scott, State Library of South Australia

Museums are institutions that collect, display and interpret objects, and they also hold significant documentary heritage collections. Museums have a considerable presence in the Australian Register, particularly but not exclusively in relation to Indigenous Australian documentary heritage. Museums and museum organisations with documentary heritage collections on the Register include the Australian War Memorial, the Berndt Museum of Anthropology in the University of Western Australia, History South Australia, Museum of Applied Arts and Sciences (Powerhouse Museum), Museum Victoria, National Gallery of Australia, and the South Australian Museum. The Allport Library and Museum of Fine Arts in Hobart is also included in this grouping.

Universities, as well as university libraries mentioned above, are also well represented in the Australian Register, with inscribed documentary heritage from The University of Adelaide, The Australian National University, James Cook University, Townsville, The University of Melbourne, The University of Newcastle, The University of Sydney and The University of Wollongong. A research institute for Indigenous Australian matters with strong links to the university sector, the Australian Institute for Aboriginal and Torres Strait Islander Studies (AIATSIS), falls naturally into this group.

There are a number of organisations and governmental entities who do not fit into any of the above groups, but who do maintain significant documentary heritage collections as part of their mission. These include the Parliament of Australia, the Office of the Governor-General, the Office of Parliamentary Counsel, the High Court of Australia, the City of Adelaide Civic Collection, and Land and Property Information (LPI) of the New South Wales Government.

Are there gaps in the Australian Register?

The Australian Register inscriptions in this book have been grouped into themes, with the documents included under each theme contextualised by a short essay by a member of the UNESCO Australian Memory of the World Committee, or an expert in the field. While the thematic areas covered range from Indigenous culture and history to digital heritage, the Australian Register does not claim to be comprehensive in its current form.

The Australian Register reflects the nominations that have been received from custodians of the nation's documentary heritage. There are many areas of Australia's history and memory that are either

Left to right: Nat Williams, National Library of Australia; Professor The Honourable Dame Marie Bashir AD CVO; Dr Roslyn Russell, Chair of the UNESCO Australian Memory of the World Committee; Dr Alex Byrne, Chief Executive and State Librarian, State Library of NSW; and Susan Coppin, University of Adelaide, at the inscription ceremony on 5 March 2015 at the State Library of NSW.
Photo: Merinda Campbell, State Library of NSW

lightly represented, or not represented at all on the UNESCO Memory of the World Australian Register. There is only one example of a journey of maritime exploration – the Endeavour journal – and records of land exploration are missing entirely.

The Australian Register contains the records of only one scientific inventor – aviation pioneer Lawrence Hargrave – and still awaits the documentary heritage of pioneers in other scientific and medical disciplines. Australia's literary culture is not represented at all, and our musical culture boasts only one inscription – the John Meredith Folklore Collection in the National Library of Australia.

While the Register does contain some records relating to post-war migration (the Displaced Persons Migrant Selection Documents 1947-1953, held in the National Archives of Australia), and other nominations are being developed, many more collections capturing these important memories are still to be inscribed. Records relating to the economic development of Australia, and the business sector, are represented by only one inscription, that of the Australian Agricultural Company. The non-Indigenous spiritual and religious life of Australia is entirely missing from the Register. There are many other areas of Australian history and memory that could be identified as under-represented or not represented in the Australian Register.

Where to from here?

The UNESCO Australian Memory of the World Committee relies upon the custodians of documentary heritage to nominate their records to the Australian Register to make it a true representation of the story of our nation's past. We urge institutions and individuals holding significant documentary heritage to consider nominating it for inscription on the Australian Register. It is only by the active support of the documentary heritage community that the UNESCO Memory of the World Australian Register can truly reflect the full richness of this nation's memory, which has been conveyed from the past to the present – and on to the future – through documents.

1 Yolande Norris, 'Our past is so easily buried', Panorama, *Canberra Times,* 13 December 2014, p. 5.

2 The Australian Committee decided at the outset to adopt the 'Program' spelling, as distinct from the form used by the UNESCO Memory of the World Programme.

3 Roslyn Russell and Kylie Winkworth, *(significance): a guide to assessing the significance of cultural heritage objects and collections,* Heritage Collections Council, Canberra, 2001; and *Significance 2.0: a guide to assessing the significance of collections*, Collections Council of Australia, South Australia, 2009.

RUSSELL TAYLOR

INDIGENOUS COLLECTIONS

In 1966 Professor W.E.H. Stanner from the Australian National University and one of the founders of the Australian Institute of Aboriginal Studies (the forerunner of the Australian Institute of Aboriginal and Torres Strait Islander Studies [AIATSIS]), wrote:

> Everyone loves a good story, and one of the world's best stories could be told about Australia ... It is the story of the discovery, mastery and enrichment of the continent by the Australian Aborigines [and Torres Strait Islanders], and it makes one of the most splendid tales of its kind that any country in the world can offer.[1]

More recently, in 2014, Professor Mick Dodson AM, former Australian of the Year and current Chairperson of the AIATSIS, in referring to the AIATSIS collections, stated:

> These are the stories that have shaped and continue to shape the very soul of the Australian nation. They speak to its past, to the survival of Indigenous cultures against all odds, and that in so doing, have rescued our nation from what would have been certain ignominy for all time.[2]

As a nation we must now gather and cherish these materials, before it is too late.

The UNESCO Memory of the World Australian Register contains nine items that tell significant stories of the Indigenous peoples of Australia. A variety of voices can be heard through the collections, such as: Indigenous groups and individuals as they impart and share their cultural knowledge to others through art, song, and stories; academics as they record aspects of Indigenous culture through photography, film, sound recordings and field notes; and the general Australian public as they express their deep sorrow at the wrongs done to Indigenous people through the years.

Each entry contributes towards an understanding of Australian identity through providing primary source material for understanding the Indigenous culture and history of Australia. Several of the collections, compiled through long periods of time, give examples of how Indigenous people have faced and adapted to changes in their political and natural environments. Also revealed in the collections are the constraints and ideals of the society of the scholars and others who created them, especially in how they portray themselves in photographs, the technology that they use to record the information, and the ways that they refer to the Indigenous peoples with whom they worked and formed relationships.

1. W. Stanner, 'Gallery of Southern Man for Canberra', *Australian Institute of Aboriginal Studies Newsletter* 2 4 October 1966, p.42.

2. Professor Mick Dodson, Address to the National Press Club, 12 November 2014.

The collections are held in different types of institutions, such as museums, libraries, universities, and one internationally unique institution, the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS).

The following three items are direct expressions of culture, mostly by Indigenous people.

The **Australian Indigenous Languages Collection** (#31, held at AIATSIS), is the largest corpus of published items in Australian Indigenous languages. Children's readers, Bible translations, dictionaries, traditional legends, language learning kits, and many other works have been used for teaching over 100 Indigenous languages from all over Australia. Many of the items are no longer in print, making the collection extremely valuable, especially from the Indigenous community perspective where languages are being revived. Several noted artists, such as Alick Tipoti (Torres Strait) and Mawalan Marika (Arnhem Land), illustrated several of the booklets, making them important artistic works as well.

Inscription #18, the **Ronald M. Berndt Collection of Crayon Drawings on Brown Paper from Yirrkala, Northern Territory,** shows a new style of artistic practice amongst people who had formerly painted on stringybark. In the 1940s and '50s, the anthropologist Berndt feared that his collection of bark paintings could not be safely transported to Darwin, so he asked various artists to transfer their imagery to paper. Yolngu artists depicted their beliefs and the structure of their society through their art. These works give a view of Indigenous society and cosmology before the great changes brought about by developments such as mining and land rights in the 1960s and '70s. The drawings are held at the University of Western Australia.

The **Margaret Lawrie Torres Strait Islander Collection** (#29) contains information on the languages, songs, stories, art and culture of the Torres Strait region. It is the most comprehensive collection of material from the Torres Strait since the exhaustive ethnographic study made by the Cambridge Expedition to the Torres Strait in the 1890s. Lawrie's books on Torres Strait myths, legends, and stories helped to educate the general public, both in Australia and overseas, about the richness of Torres Strait Islander culture. Lawrie's collection was also used to advise the Australian government as it examined how best to provide services to Indigenous communities. The State Library of Queensland holds this collection.

The story of Indigenous Australia continues with four collections that were gathered during anthropological investigations, either as team efforts or as personal records of research.

These are the **Donald Thomson Ethnohistory Collection** (#25), the **Mountford-Sheard Collection** (#210), the **Norman Barnett Tindale Collection** (#45), and the **Board for Anthropological Research Collections, 1923-1974**, (#50). These multidisciplinary collections cover large geographical areas, ranging from Cape York in North Queensland through Arnhem Land and the Tiwi Islands to Central Australia and the Flinders Ranges in South Australia. They contain a variety of media, such as film, photography, recorded sound and written documents. All of these collections document Indigenous culture and society as it was from the 1920s to the 1970s. As well, they illustrate the methods used by anthropologists and ethnographers to describe Indigenous culture within those time periods and the ways that researchers related to their Indigenous colleagues.

Much of the information in all four collections has been used for Indigenous land claims as they document cultural practices, laws and customs, and geographical locations of Indigenous groups.

Norman Tindale produced extensive genealogies and a map of tribal groups. The Thomson and the Mountford-Sheard collections portrayed their subjects with great respect and sensitivity. Also, Donald Thomson's ethnographic collection includes some of the earliest colour films of ritual. Some of these from Arnhem Land were popularised by the filmmaker Rolf de Heer as historical footage in his acclaimed film, *Ten Canoes.*

Information in these collections has been used by individual Indigenous communities to revitalise their languages and cultural practices. The audiovisual elements of the collections give viewers and listeners an immediate experience of how Indigenous people lived prior to Government and missions' administration. These four collections are held in the State Library of South Australia, the South Australian Museum and Museum Victoria.

The final part of the story of Indigenous history comes with two collections, the **Mabo Case Manuscripts** (#2) and the **Sorry Books** (#13) that demonstrate actions towards righting some of the wrongs done to the Indigenous people of Australia. The Mabo Case Manuscripts document one of the most momentous changes in the legal landscape of Australia through the recognition by the High Court of Australia that pre-existing rights to land under customary law survive and are protected by the laws of the invading British culture. These papers have been inscribed on both the International and the Australian Registers of Memory of the World. Eddie Mabo, whose name has become a household word throughout Australia, was a Torres Strait Islander who initiated the struggle for recognition of his rights to land on the island of Mer (Murray Island).

The series of hearings and the legal documents involved in the Mabo Case resulted in overturning the concept of the former legal doctrine of 'terra nullius', according to which Australia was conceived as an empty land when it was claimed for the British crown in 1788. Although Eddie Mabo was fighting for his rights to particular land in the Torres Strait, the findings by the High Court of Australia recognised that there were certain kinds of rights that existed for all Indigenous Australians on the mainland as well as the offshore islands.

The Mabo papers also include the thoughts and struggles of Eddie Mabo as he followed the tortuous legal processes to establish his rights to his land. Although he did not live to see the fruits of his labour, his name lives on in Australian history. These papers are held in the National Library of Australia.

Finally, the Sorry Books provide an expression of sorrow over the practice by the Australian Government of removing Indigenous children from their parents. Hundreds of thousands of signatures and comments express grief at the actions that produced the Stolen Generations. These books were assembled in 1998 before the formal apology declared by Prime Minister Kevin Rudd in 2008. They are held at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS).

In conclusion, all of the inscribed component collections mentioned make priceless individual and collective contributions to both the spirit and purpose of the UNESCO Memory of the World Australian Register. These collections tell significant Australian stories in ways which truly do justice to Stanner's concept of representing very 'splendid tales' and are much deserving of Dodson's call to 'be cherished' by all Australians and by the world at large.

Attribution: I wish to acknowledge the work, wisdom and support of Dr Grace Koch of AIATSIS in the research and preparation of this document.

AUSTRALIAN INDIGENOUS LANGUAGES COLLECTION

The Australian Indigenous Languages Collection (AILC) was established in 1981 and is held in the Library of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). The collection brings together over 3700 published items written in 102 of the over 250 Australian Indigenous languages, and is the only one of its kind housed in one location and catalogued as one collection.

Before the European colonisation of Australia there were over 250 languages and 500 dialects spoken by Indigenous people. Of these languages, only 145 are still spoken, and over 100 will cease to be used over the next three decades. Australian Indigenous languages are unique and spoken nowhere else in the world, so their loss is not only a loss for Australia, but for the world. The AILC plays a vital role in preserving these languages, and assisting Indigenous groups to revive them, and thus is of considerable community significance for Australia's Indigenous people.

The collection covers languages from all parts of Australia: from Tasmania to the Torres Strait and from the Kimberley to the southern parts of Australia, and is a storehouse of cultural knowledge and tradition for Indigenous Australians. The collection provides examples of the types of materials produced in Indigenous languages, including early works such as children's readers and Bible translations, dictionaries, grammars, vocabularies and language learning kits produced by Indigenous Language Centres, and works of the imagination. It provides an historical overview of languages that have been recorded for teaching and learning purposes. Some of the items in the collection are of aesthetic significance, particularly children's readers illustrated by celebrated Indigenous artists such as Mawalan Marika, Djoki Yunupingu, both from Arnhem Land; and Dennis Nona and Alick Tikopi from the Torres Strait.

Inscription Number: #31

Year of Inscription: 2009

Physical Location: Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Library

Holly Rankin-Smith (left) and Lenie Nungarrayi Namatjira (right) looking through AILC collection material at the AIATSIS Library.
Photo: *Andrew Babington/AIATSIS*

Portrait of Mervyn Japanangka Rubuntja
holding a copy of 'PMERE Country
in Mind: Arrernte Landscape Painters'
in the AIATSIS Library. (L A561.075/1)

This publication from the Australian
Indigenous Languages Collection was
compiled for an exhibition titled *Pmere,
country in mind,* held at the Birukmarri
Gallery in Fremantle in July, 1988.
It contains parallel text in English
and Arrernte. In this text, Arrernte
watercolour artists describe their work
and the influence of traditional culture
in their depictions of country; each artist
provides some historical and biographical
information; Jillian Namatjira, Gabriella
Wallace, Clem Abbott, Wenten Rubuntja,
Doug Abbott, Basil Rantji, Desmond
Ebataringa, Ivan Panka, Therese Ryder,
Kathleen Wallace; includes map with
Arrernte names, significant sites and
locations of the paintings.
Photo: *Andrew Babington/AIATSIS*

RONALD M. BERNDT COLLECTION OF CRAYON DRAWINGS ON BROWN PAPER FROM YIRRKALA, NORTHERN TERRITORY

From the Yirrkala Community in the heart of northern Australia's north-east Arnhem Land via the intricate drawing expertise of Yolngu artists, the Yirrkala Drawings Collection was successfully nominated in 2009 for inclusion on UNESCO's Memory of the World Australian Register. Such recognition honours the original Yolngu artists, contemporary Yolngu families, and the wondrous artwork they produced; it also adds a dimension to the rich artistic heritage of Australia more broadly.

Yolngu from several clan groups were involved in creating the coloured crayon on brown paper drawings, many of which were inspired by land-based and interrelated designs evident on traditional bark paintings. The drawings produced by significant artists such as Mawalan and Wandjuk Marika, Munggurrawuy Yunupingu, Narritjin Maymuru and Wonggu Mununggurr are among the 365 works currently held in the Berndt Museum's Collection.

A key dimension to the Yirrkala Drawings story is that the drawings were first collected and documented by renowned anthropologists, Catherine and Ronald Berndt, whose ethnographic work facilitated establishment of the Berndt Museum at The University of Western Australia. Catherine and Ron worked with the Yolngu Community in 1946 and 1947 and, when it was believed that bark paintings with original designs would not survive local conditions and travel from a remote wetland setting to an urban one, rolls of brown paper and packets of crayons were called on to execute the designs in another medium.

Yirrkala Drawings creatively articulates Yolngu intellectual and cultural life, aesthetics, daily living, and relationships to land, family, and religion. Visual story-telling shines through the aesthetic range and diversity of the artwork, including by depicting the contact between coastal-living Yolgnu and Macassans from Macassar (now known as Sulawesi) before European colonisation. The artists in vital imagery drawings such as *Port of Macassar* and *Macassan Swords and Knives* richly display visual evidence of contact and the importance of trade. Evident also is Yolngu social and economic reliance on the cultural environment in which they lived, and continue to live, through figurative and spatial works depicting fishing for trepang and sharks, and superbly designed fish traps.

The sublime and complex aesthetic significance of the distinctive Yirrkala Drawings collection encompasses insights into the depth and breadth of Yolngu cultural and spiritual life that remain within the domain of contemporary Yolngu people for future generations. Accompanied by rigorous explanatory detail recorded by the artists, their families and interpreters over time, Yirrkala Drawings as a whole and as a collection of 365 interconnected parts represents a unique assemblage from the past which is embedded with qualities that continue to live in the present.

Professor Sandy Toussaint, Associate Director, Berndt Museum, The University of Western Australia

Inscription Number: #18

Year of Inscription: 2006

Physical Location: Berndt Museum of Anthropology, University of Western Australia

Munggurrawuy Yunupingu, *Port of Macassar*, 1947, crayon on brown paper, 114 x 74 cm.
Berndt Museum, The University of Western Australia.
© Estate of the artist. Acc. No. 6970

Mawalan Marika & Wandjuk Marika, *Untitled*, 1947, crayon on brown paper, 61 x 43 cm.
Berndt Museum, The University of Western Australia.
© Estate of the artist. Acc. No. 7096

MARGARET LAWRIE
TORRES STRAIT ISLAND COLLECTION

The Margaret Lawrie Collection of Torres Strait Islands Material is the culmination of the life's work of Margaret Lawrie, a contemporary of noted Aboriginal poet Kath Walker (Oodgeroo Noonuccal), who travelled widely with her throughout the 1950s and 1960s. During this time they were both important influences on the development of services to Aboriginal and Torres Strait Island peoples, documenting their history, languages and cultures.

Margaret Lawrie later became interested in the history and cultures of the Torres Strait Islander peoples and spent significant periods in various Torres Strait Islands communities. She gathered first hand information and material about the myths, legends, languages, history, art and culture of the region.

Also in the collection are the manuscripts of her two published works, *Myths and legends of the Torres Strait* and *Tales from Torres Strait*. The former work was published in both Australia and the United States. Although out of print, it is still widely considered an iconic work.

The collection is the most significant relating to the Torres Strait since the one brought back to the UK by the Cambridge University-sponsored Haddon Expedition of the 1890s.

Inscription Number: #29

Year of Inscription: 2008

Physical Location: State Library of Queensland

Torres Strait pigeon eating the fruit of the wild plum. Watercolour by Segar Passi.

Images of Torres Strait Island life from the Margaret Lawrie Collection.
Images courtesy of State Library of Queensland

DONALD THOMSON ETHNOHISTORY COLLECTION

This collection records the life's work of Professor Donald Thomson (1901-1970), who undertook extensive fieldwork in Arnhem Land, Cape York Peninsula, Central Australia, the Solomon Islands and West Papua between 1928 and 1963.

The material, of enormous breadth, covers anthropology, linguistics, botany, zoology, ornithology and ecology. Thomson lived in Aboriginal communities and meticulously recorded the cultural practices he observed.

The collection includes film; high-quality photographs; sound recordings and transcripts; original maps detailing the landscape and Indigenous occupation, including drawings of ceremonial grounds; notebooks recording genealogy, kinship and language; correspondence; illustrations and equipment. The audiovisual material contains some of the earliest extant moving and still colour film of Central Australia.

A tireless campaigner for Aboriginal rights, Thomson used his material to write over forty scholarly publications and a large number of articles, lectures and reports.

The collection is important to researchers, academics and film-makers as it provides rare insights into Aboriginal people's lives and lands prior to government mission administration.

The acclaimed film, *Ten Canoes,* drew upon Donald Thomson's work, as represented in this collection. The material is also highly valuable to, and continually visited by, Indigenous communities; for some, it is the only record of their heritage.

It has also been used in successful Native Title land and sea claims.

Inscription Number: #25

Year of Inscription: 2008

Physical Location: Museum Victoria

File cards in Indigenous languages with English translations, Donald Thomson Ethnohistory Collection.

Above: Photographs and field notes, Donald Thomson Ethnohistory Collection.

Right: Curator Rosemary Wrench with manuscripts in the Donald Thomson Ethnohistory Collection.
All images courtesy of Museum Victoria

MOUNTFORD-SHEARD COLLECTION

The Mountford-Sheard Collection holds the wealth of material gathered by self-taught South Australian ethnographer, C. P. Mountford (1890-1976), during a career spanning the 1930s to the 1960s. Included are field notebooks and journals, photographic images, motion pictures, sound recordings, artworks, correspondence and published works, along with his extensive personal library.

The collection holds items of great cultural significance to many Aboriginal communities in Australia, most particularly those in Central Australia, the Flinders Ranges, Arnhem Land and the Tiwi Islands. A prolific note-taker, Mountford's journals also provided a valuable insight into the practices of twentieth-century anthropology and ethnography.

The material produced by Mountford, particularly his photography, is significant because it is both respectful and empathetic to the Aboriginal people it depicts. Indeed, Mountford endeavoured to create an awareness of, and respect for, Aboriginal culture which was absent from mainstream Australia at that time. The details with which he recorded artistic, religious and ceremonial life is of ongoing importance to the spiritual life of these communities.

Inscription Number: #21

Year of Inscription: 2008

Physical Location: State Library of South Australia

Charles P. Mountford, Post Office building, Marree, 1935.
Photo courtesy of the State Library of South Australia

Above, Left to Right: Driver Jack, Norman Tindale, Charles P. Mountford, Stocker, 'man of all works', Ernie Guthrie, Warburton Ranges.

Photo: South Australian Museum

NORMAN BARNETT TINDALE COLLECTION

Norman Tindale began working at the South Australian Museum in 1918 as an entomologist's assistant, became its full-time ethnologist in 1928 and retired in 1965 after forty-five years at the Museum. His significant contribution to documenting Aboriginal Australia arose from his association with Maroadunei, a Ngandi songmaker from Arnhem Land, who Tindale met on his first expedition to Groote Eylandt from 1921–22. Maroadunei introduced Tindale to the concept of 'tribal boundaries', establishing that Australian Aboriginal people were not 'free wanderers' but were linked by culture, kinship and language and were bound to the land geographically and ecologically. Tindale set out to collect and collate empirical data from numerous expeditions, culminating in his 1974 map of tribal boundaries and its accompanying catalogue, 'Aboriginal tribes of Australia, their terrain, environmental controls, distribution, limits and proper names'.

Tindale recorded observations and data into journals over five decades. His collection in the South Australian Museum Archives comprises expedition journals and supplementary papers, sound and film recordings, drawings, maps, photographs, genealogies, vocabularies and correspondence. Copies of Tindale's genealogies are consulted by Indigenous people across Australia, with records on some families dating back to 1860, and sometimes include language groups and people's traditional names. The genealogies, charted in hand-written field notes, include 50,000 Indigenous people, as well as thousands of named photographic portraits. The Tindale Collection has provided evidence for Native Title claims, and has helped thousands of Aboriginal people to trace their family connections, particularly in areas where traditional knowledge has been lost.

Inscription Number: #45

Year of Inscription: 2013

Physical Location: South Australian Museum

Right: Wireless at Macdonald Downs, August 1930. H.J. Wilkinson at work, Norman Tindale watching.

Above: Items from the Norman Barnett Tindale Collection.

Norman Tindale July 1933
after Mann Range Expedition.

Pindiini Tribe child drawing Wati Mamu (man devil) on sandhill, Ooldea, November 1934.
Photos courtesy of the South Australian Museum

BOARD FOR ANTHROPOLOGICAL RESEARCH COLLECTIONS, 1923-1974

The Board for Anthropological Research Collections document approximately 5500 Australian Indigenous people. Multidisciplinary teams of scientists from the University of Adelaide and the South Australian Museum travelled to Central Australia – as well as to missions and ration stations across the country — recording empirical evidence of anthropological, sociological and cultural data that included linguistics, kinship relationship to the land and spirituality. The use of unique alpha numerical identifiers enabled critical references to be made, linking data and individuals universally across all media in the collection, which includes personal data cards; genealogies; numeracy and literacy tests; psychological tests; maps; vocabularies; journal entries and film and sound.

These linked records include highly significant crayon drawings, a technique pioneered by Norman Tindale. The collections document both the history of Australian Indigenous people and the history of technology, instruments and methodology used in anthropological field survey research. Since the 1980s Australian Indigenous people have accessed the collections regularly to confirm identity for Native Title and language and culture revival. The collections also remain critically important for multi-disciplinary research at the international level.

The University of Adelaide holds the records relating to the establishment of the Board for Anthropological Research and associated committee minutes and papers and records relating to the Board for Anthropological Research Longitudinal Study at Yuendumu, Northern Territory. The South Australian Museum has the records relating to data collection on the Board for Anthropological Research expeditions. The records date from 1923 until 1974 when the Board for Anthropological Research changed its name to the Board of Aboriginal Studies.

Inscription Number: #50

Year of Inscription: 2015

Physical Location: South Australian Museum, University of Adelaide

Milling yam roots, Tjapukai Tribe, Mona Mona, Queensland, N.B.T. Journal, September 1938.

Top right hand page: Camp at Ross Waterhole, Macumba.

Bottom right hand page: Rainy season hut, Ernabella, South Australia, June 1933. *Photo by Norman Tindale.*

Photos courtesy of South Australian Museum

Expedition party, Cockatoo Creek, 1931.

THE MABO CASE MANUSCRIPTS

In June 1992 the High Court of Australia, in its judgement in the Mabo Case, overturned the doctrine of 'terra nullius', that Australia was an empty land owned by no one at the time of European colonisation. The judgment unleashed profound change in Australia's legal landscape, and influenced the status and land rights of its indigenous peoples and race relations in Australia generally. It is an extremely rare instance in world history of pre-existing customary law being recognised as superior to the law of the invading culture, regardless of the economic and political implications. The Mabo papers, dating from 1959-1992, are significant for their documentation of a crucial period in the history of race relations in Australia, featuring a series of battles and legal cases over the ownership and use of land, growing awareness of racial discrimination, and the social and health problems of indigenous peoples. The issues discussed in the papers have a bearing on the rights of both Indigenous peoples and the descendants of European settlers throughout Australia. The papers are also significant as documenting much of the life, experiences and thoughts of Edward Koiki Mabo, a man who was not widely known in his lifetime but whose name is now a household word around Australia. The Mabo Case Manuscripts were inscribed on the UNESCO Memory of the World International Register in 2001.

Inscription Number: #2

Year of Inscription: 2001

Physical Location: National Library of Australia
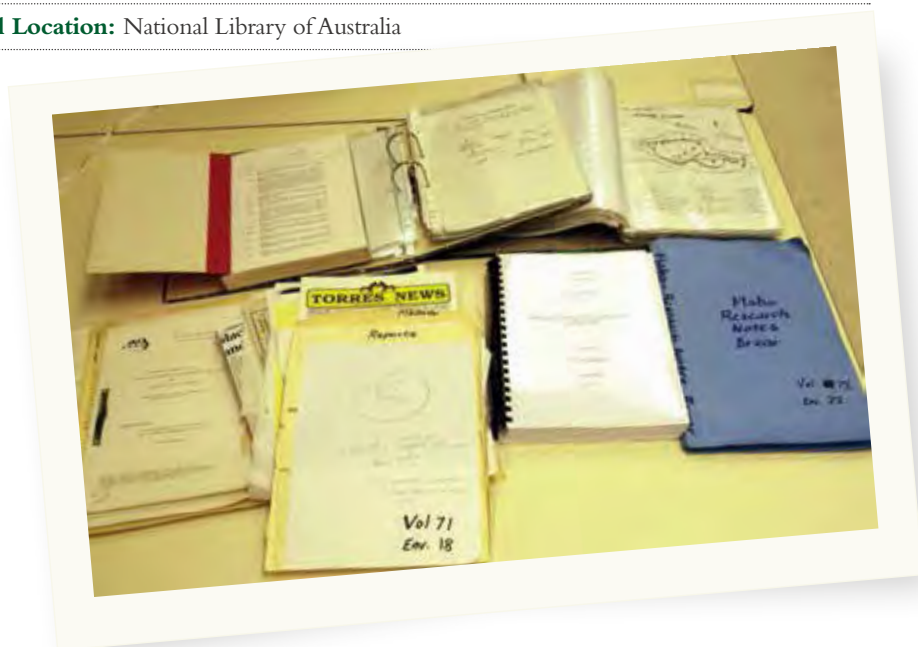
Loui Seselja, Mabo documents 24/4/2001
nla.int–nl38815-ls1–v
Photo reproduced by permission of the National Library of Australia

SORRY BOOKS

The collection of 461 Sorry Books has powerful historical and social significance as the personal responses of hundreds of thousands of Australians to the unfolding history of the Stolen Generations. Many more Sorry Books dating from the 1998 campaign are yet to be located, but it is estimated that the entire movement generated perhaps half a million signatures. This represents a "people's apology" for past wrongs to Indigenous Australians, and a vast public expression of opposition to Government refusal to make a formal apology. This was addressed ten years later, when Prime Minister Kevin Rudd delivered a formal apology to the Stolen Generations in February 2008.
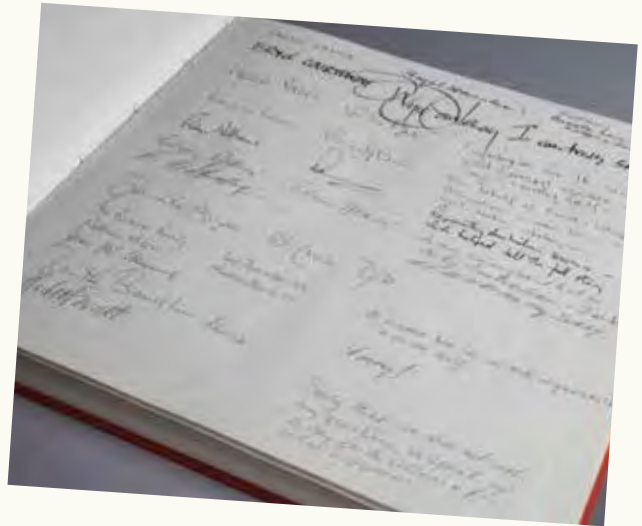
Inscription Number: #13

Year of Inscription: 2004

Physical Location: Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS)

Hazel Hawke and Bryce Courtenay signing Sorry Book, 26 January 1998.
Photo courtesy of Fairfax Media, supplied by AIATSIS

Sorry Book signatures by prominent Australians including Hazel Hawke, Bryce Courtenay, Helen Razer, Robyn Williams, Quentin Bryce and Faith Bandler.
AIATSIS Sorry Book Collection

On 13 February 2008, at a sitting of the Parliament of the Commonwealth of Australia, Kevin Rudd, Prime Minister of Australia, moved a motion of apology to the Stolen Generations:

I move:

That today we honour the Indigenous peoples of this land, the oldest continuing cultures in human history.

We reflect on their past mistreatment.

We reflect in particular on the mistreatment of those who were Stolen Generations— this blemished chapter in our nation's history.

The time has now come for the nation to turn a new page in Australia's history by righting the wrongs of the past and so moving forward with confidence to the future.

We apologise for the laws and policies of successive Parliaments and governments that have inflicted profound grief, suffering and loss on these our fellow Australians.

We apologise especially for the removal of Aboriginal and Torres Strait Islander children from their families, their communities and their country.

For the pain, suffering, and hurt of these Stolen Generations, their descendants and for their families left behind, we say sorry.

To the mothers and the fathers, the brothers and the sisters, for the breaking up of families and communities, we say sorry.

And for the indignity and degradation thus inflicted on a proud people and a proud culture, we say sorry.

We the Parliament of Australia respectfully request that this apology be received in the spirit in which it is offered as part of the healing of the nation.

For the future we take heart; resolving that this new page in the history of our great continent can now be written.

We today take this first step by acknowledging the past and laying claim to a future that embraces all Australians.

A future where this Parliament resolves that the injustices of the past must never, never happen again.

A future where we harness the determination of all Australians, Indigenous and non-Indigenous, to close the gap that lies between us in life expectancy, educational achievement, and economic opportunity.

A future where we embrace the possibility of new solutions to enduring problems where old approaches have failed.

A future based on mutual respect, mutual resolve and mutual responsibility.

A future where all Australians, whatever their origins, are truly equal partners, with equal opportunities and with an equal stake in shaping the next chapter in the history of this great country, Australia.

GREG DENING

FIRST ENCOUNTER

MS1, the Endeavour Journal of James Cook, is regarded as the foundation document of the National Library of Australia.[1] It also became one of the two foundation documents of the UNESCO Memory of the World Australian Register, along with the Mabo Case Manuscripts, once they had been inscribed on the UNESCO Memory of the World International Register in 2001.

Distinguished Australian historian, the late Professor Greg Dening, was guest speaker at an event at the National Library of Australia on 13 December 2001 to celebrate these two inscriptions and the inauguration of the Australian Register. The event was also attended by members of the Mabo family. His speech was not only significant in the history of the UNESCO Australian Memory of the World Program; it was also a powerful evocation of the significance of the inscribed documents and of documentary heritage in general. We reproduce Professor Dening's speech on that occasion as the most appropriate introduction to the **Endeavour Journal** inscription, and as a scholarly and impassioned reflection on it and the **Mabo Case Manuscripts** described in the previous section.

> I give honour to the First People of this place – Ngunnawal.
>
> I give honour to the First Peoples of distant places – Meriam Mir, Muralag, Kalaw Kawaw, Kala Lagaw. They are now of this place in the Library. They honour us with their presence on this occasion. They now have a place in the Memory of the World.
>
> I have always counted it a great privilege in my life that being an historian has meant that I must make pilgrimages to the past that I want to write about. The past doesn't come to me. I must go to it where it is kept and treasured in the great libraries and archives of the world – London, Paris, Rome, New York, Boston, Washington, Honolulu, Wellington, Sydney, Canberra. The past I visit is on paper – millions of pieces of paper. The past I visit is in pencil and ink, blotted, stained with tears and sometimes blood, curled at its edges, fragile, marked by the transience of the moment in which it was made. Touched always by memory, by an experience that has just happened.
>
> Let me take you to a moment of such memory. It is Wednesday 22 August 1770. James Cook is inscribing his memory of what happened that day in the Journal which today we proclaim as World Memory. Cook is in his cramped quarters just off the Great Cabin of the *Endeavour*. That Great Cabin is a clutter of artefacts and specimens, of paintings and maps. They will grace dozens of world libraries and museums in the years to come.

August 22nd had been a remarkable day. It marked the end point of Cook's voyage of discovery. He had done all that he had set out to do, and much more. Cook in his cabin was just back from climbing the hill – thrice the height of the ship's mast, he writes – of Possession Island. He spells 'Posession' with one 's'. 'I now once more hoisted English Coulers and in the Name of His Majesty King George the Third took posession of the whole of the Eastern Coast from the above Latitude [38 South] down to this place by the name of New Whales (he crosses that out: he has spelled Wales, Whales) New Wales (he writes correctly but crosses it out again) New South Wales, together with all the Bays, Harbours Rivers and Islands situate upon the said coast.'

High on the hill of Possession Island he could see no land in the azure sea before him to the west. He had found his passage home. His men on the hill fire three volleys and give three cheers. The *Endeavour* below them replies in the same manner.

There is no sense of dispossession in his act of possession. He does not think he is taking land from anybody. Forestalling the Dutch perhaps. It is more like a miner's claim. In fact he is standing on a gold seam on the hill of Possession Island. It would be mined out before the centenary of his act of possession would be celebrated.

He has no sense of dispossession. But there is something. From Point Hicks to Possession Island, Cook knows that the native peoples who had been there before him – he does not know how long – opposed or powerlessly tolerated their landings.

It was the same here on this very Possession Island. After we anchored, he writes, 'we saw a number of People arm'd in the same manner as all the others we have seen, except one man who had a bow and a bundle of arrows, the first we have seen on this coast.' Yes, these are a different people. These are Torres Strait Islanders. These are Muralag, Kalaw Kawaw, Kala Lagaw, Meriam Mir. These are a sea-people. For forty thousand, maybe sixty, maybe a hundred thousand years these people and their forebears have been in this voyaging corridor that leads from New Guinea to the Solomons, to New Caledonia into the Near and Remote Oceania, into the open Pacific. These are an independent people – in-between the islands to the north and the continent to the south, trading with both, fighting off both.

Here on Possession Island they show with their gestures that the land is already possessed. They are past and future spirits in those gestures, aren't they? Eddie Mabo is the future spirit in the Endeavour Journal. It is right that the Endeavour Journal and the Mabo Personal and Litigation Papers come together in this House of Memory, the National Library of Australia and in this register of World Memory.

In the deep time of the millennia past and of the millennia future, the 222 years that separate August 22, 1770 and June 3, 1992 are just a few seconds, but the issues they confront and the ideals they proclaim are forever.

Memory. It is a much more engaging word than History, isn't it? Memory joins us to the past. History sometimes keeps us distant from the past. There are tears in memory, laughter, love, pride, anger. There are paradoxes and contradictions in memory, like life itself. There is certainty and uncertainty in memory, like life itself. There is respect in memory. We all know its tricks. Memory is something we can share. It reaches deep into our persons.

The World through this Register of the World Memory asks us to make our Australian Memory part of the World's Memory. Our memories of pride as we identify with the achievements of James Cook and celebrate the altruism of his science and the humanitarian ideals that led to his voyages of discovery. The best of him is the best of us. But the World asks for our living 230 years' memories too, as we confront the paradoxical and contradictory consequences of those achievements and ideals of Cook. Do we identify ourselves with an act of possession that was an act of dispossession? Do we identify with naked violence? Which is us? The blindness that cannot see an island continent invested with the human spirit for forty thousand years? Which is us? The justice that infuses every living moment of our lives and has come to us from a thousand years of social and political struggle and step by step resolution of human conflict in a common law?

The World Register tells us that there are two special things in the Australian memory that belong to the World's Memory, too. The one is the triumph of the human spirit in any gift of knowledge to the world. The other is the triumph of the human spirit not just in the struggle for justice, but the resolution of intransigent human problems by justice.

It is one of the graces of the human spirit that the most universal of human truths are symbolised in the most particular of artefacts. It should not surprise us that so much should be celebrated in one small explorer's journal, or in the boxes of papers of ordinary citizens, lawyers and judges. A library is precisely the place where generations will come and see themselves in the mirror of these papers.

It was an honour to me to have been invited to speak on the occasion of the inscription of the Endeavour Journal and the Mabo Papers in the Register of World Memory. It was an even greater honour to have been able to do so in the presence of members of the Mabo family and members of the legal team who took the Mabo case through the High Court. It enables me to register not only my admiration for their courage and generosity but my thanks for what they have done on behalf of all of us.

Endnotes

1 Greg Dening, 'MS1 Cook, J. Holograph Journal', in Peter Cochrane (ed.), *Remarkable Occurrences: The National Library of Australia's first 100 years 1901-2001,* National Library of Australia, Canberra, 2001, p. 1.

THE ENDEAVOUR JOURNAL OF JAMES COOK

The Endeavour Journal is significant as the key document foreshadowing British colonisation of Australia. It has been cited in countless works on Pacific exploration and on first contacts between Europeans and the indigenous peoples of Australia, New Zealand and the Pacific. The journal, written between 1768 and 1771, records one of the first English voyages to the Pacific and one of the first in which exploration and scientific discovery, rather than military conquest and plunder, was the expedition's primary purpose. It is significant for its recording of the exploration of Tahiti and the Society Islands, the first circumnavigation and detailed charting of New Zealand, and the first charting of the eastern coast of Australia.

The Journal is also significant as one of the few substantial manuscripts in the hand of one of the world's greatest navigators and maritime explorers, James Cook. It is of high significance in the history of British colonisation of Australia and as one of the earliest written records of the indigenous peoples of Polynesia, New Zealand and eastern Australia. It is unique and irreplaceable, as no other journal of this voyage is in Cook's handwriting. The Endeavour Journal was inscribed on the UNESCO Memory of the World International Register in 2001.

Inscription Number: #1
....
Year of Inscription: 2001
....
Physical Location: National Library of Australia
....

Loui Seselja, Cook's journal in Exhibition gallery, May 2001, nla.int–nl38832–ls4–t
Reproduced by permission of the National Library of Australia

JENNIFER JEROME

CRIME AND PUNISHMENT

The changing nature of crime and punishment in the nineteenth century profoundly shaped the establishment and development of Australia. Britain's urban environment was changing in the eighteenth and nineteenth centuries. As urban centres grew and industrialisation increased, changes in wealth distribution and social structures required new policing and legal institutions. Wars and political unrest had also left Britain with a military force and infrastructure unsure of its place in a time of peace. Britain's justice system became increasingly punitive, with large number of convicts, often convicted of minor crimes, requiring confinement. The *Transportation Act* (1717) had formalised transportation as a form of punishment, and by 1800 it was an integral part of British systems of punishment. When the American colonies repudiated British rule in 1776, other British colonies became places of convict transportation.

Around 162,000 convicted men and women were punished by transportation to Australia. As a collection of penal colonies, the Australian continent was a ground for experimentation in the treatment of convicted criminals and the development and implementation of new systems of law.

Published accounts of Australia's convict history vary greatly in their conclusions about the nature of the convicts sent to Australia and the effect of the criminal justice system on the development of individuals and community. Which version of the convict story is told depends on the emphasis authors have placed on primary or secondary sources, quantitative or qualitative data.

Australia's convict records are inscribed in the UNESCO Memory of the World Australian Register as four entries: **Convict Records: Archives of Transportation and the Convict System, 1788–1842** (New South Wales); **Records of the Tasmanian Convict Department 1803–189**3; **The Convict Records of Queensland 1825–1842**; and the **Convict Records of Western Australia 1838–1910**. The inscription of **The Convict Records of Australia** in the UNESCO Memory of the World Register in 2007 underscored the importance of the original convict records in telling the story of Australia.

Port Jackson (Sydney) in New South Wales (NSW) was the first convict site, with 775 arriving on the First Fleet in January 1788. These convicts, with their variety of skills, trades, and as a source of free labour, were essential in building the new colony. Officially a penal colony until 1823,

transportation to NSW continued until 1842 by which time about 80,000 English, Scottish, Welsh and Irish convicts had been transported there. A small number of convict exiles, granted conditional pardons on arrival in Australia, continued to arrive in NSW in the 1840s, with the last convict ship arriving in Moreton Bay (at that time still part of NSW) in April 1850.

Convicts were administered in NSW centrally by the Colonial Secretary with the support of a Principal Superintendent of Convicts. Local superintendents and commandants in convict establishments and settlements maintained records on convicts within their jurisdictions, reporting back to central government. Records were also created by the Benches of Magistrates. The Convict Branch of the Police took over management of the remaining 'imperial convicts' when the NSW convict establishment was disbanded in 1855.

The earliest Australian convict records include documentation of supplies of basics from the public store (victuals), registration of assignment to a free settler or a public department, records of police patrols and military musters, records of passes for permitted convict movement, and court records; and recorded the basic details of transportees along with the assigned place where they served out their sentences. The type of records kept on convicts changed over time as administrators discovered the benefits of detailed information on their appearance, skill sets, conduct, and movements.

Convict indents are a core element of the New South Wales (NSW) convict record collection. Indents are indenture documents, legal agreements for a group of convicts to be transported. They were created per ship and list the particulars of the convicts being transported. Initially indents were quite basic, recording name, date and place of trial and sentence. As the system developed, further details were added, including a physical description, native place, age and crime. As the primary record for each convict, additional information about a convict's time in the colony (numbers of tickets of leave, pardons or certificates of freedom as well as details of any further crimes committed) can also be seen on many indents.

Unfortunately, in the belief that they no longer were of value to the government, many of NSW's convict records were destroyed in 1863 and 1870. While this destruction leads to gaps in information, there is a wealth of other records preserved in State Records NSW's custody. The convict records that comprise the collection inscribed in the UNESCO Memory of the World Australian Register include indents, a small number of assignment records, ticket of leave records, certificate of freedom and pardon holders' records, convict marriage and death registers, and correspondence relating to convicts as part of the Colonial Secretary's papers. In addition there are muster, census and convict bank account records.

Not long after settlements were established in NSW, the colony was expanded south to the island of Van Diemen's Land. Van Diemen's Land received its first shipment of 279 convicts in 1804 by the *Calcutta*. As Van Diemen's Land developed as the second primary site for transportation, convicts made up the bulk of its European population. The number of serving convicts in Van Diemen's Land rose from just over 400 in 1816, to a peak of over 30,000 in 1847. Transportation ceased in 1852 and, by 1862, six years after the island became officially known as 'Tasmania', only just over a thousand serving convicts remained. Around 76,000 convicts arrived in Tasmania between 1804 and 1853.

Right: Exemption certificate for Alexander Kaye in State Records NSW.

EXEMPTION FROM GOVERNMENT LABOR.

No. 27/10

Date, 7 August 1827

Prisoner's No.

Name, — Alexander Loo Kaye, alias son Edwards.

Ship, — Atlas (4)

Master, — Short

Year, — 1819

Religion, — Roman Catholic

Native Place, — Plentations

Trade or Calling — Barrister at Law

Offence, —

Place of Trial, Gloucester Assizes

Date of Trial, 31 March 1819

Sentence, — Life

Year of Birth, 1784

Height, — 5 feet 6

Complexion, — Ruddy

Hair, — Brown inclined to bald

Eyes, — Hazel

Remarks, — Stout made inclining to Corpulency

Wife, Elizabeth Loo Kaye, alias Edwards (free p Minerva 5th)

District, Bathurst

The above description was taken
from the back of the Ticket on
its receipt from the Bathurst Bench
who returned it to be cancelled

After initially adopting the same style of recordkeeping as NSW, in the 1820s Van Diemen's Land commenced an extensive system of recordkeeping, including lists of the skills and professions of convicts, detailed physical description lists, registrations of the settlers that convicts were assigned to, as well as registers of permissions to marry. Chief among these records are the conduct registers, detailed volumes created from 1825 when Van Diemen's Land became a colony in its own right with greater control of its own administration. Backdated to include the earliest convict arrivals, these conduct registers are the cornerstone of Tasmania's convict records.

Moreton Bay, on Queensland's Brisbane River, acted as a place of secondary punishment for over 2500 convicts from 1824 until 1842. Repeat offenders were sent to Moreton Bay, a place known for harsh treatment. In 1842 the area was opened for free settlement and is now the site of Queensland's capital, Brisbane. Although covering a period of just 15 years, the convict records of Queensland are a rich historical source, not only of the convict experience but of the establishment of Brisbane and the foundation of what became, in 1859, the colony and later the state of Queensland.

Queensland's convict records include letter books, operational records and plans of the depots that made up the colony, a register of all prisoners, and details of the distribution of convict labour and punishments.

Western Australia was the last colony to receive convicts, beginning its intake in 1849 at a time when transportation to the eastern colonies had ceased. The Convict Records of Western Australia, held in the State Records Office of Western Australia, span an 18-year period, and include plans and operational records for Fremantle Prison and the convict establishment, convict lists and conduct registers, Comptroller-General and Colonial Secretary's correspondence, staff and medical records, and extensive police and court records

Much early research into transportation and the convict experience utilised official reports such as Select Committee reports (Transportation, Secondary Punishments, State of Gaols), and Commissioner Bigge's Reports on Governor Lachlan Macquarie's administration. Though informative, these documents are a step removed from the convict experience as recorded in the convict records created by the administrators of the time – ledgers of indents, physical descriptions, and sentence and conduct registers. As Australia is a young country in terms of its European settlement, records dating from the arrival of the First Fleet in 1788 and covering the first hundred years of colonisation are extremely valuable in documenting how our nation was established. Registration by UNESCO, and a growing interest in genealogy, has brought considerable attention to Australia's convict records, and this interest continues to grow. As the custodians of these records, state records offices and state libraries have embraced digitisation, greatly expanding access to these fragile archival records to a wide variety of researchers.

As a penal colony, Australia was shaped by the consequences of other countries' management of crime. With the The Edward (Ned) Kelly and Related Papers as found in the Public Record Office Victoria we turn to home grown criminals – the bushrangers.

Bushrangers were active from the very start of the colony, and continued to operate into the 1870s. At first, many bushrangers were escaped convicts evading recapture by the authorities. Living off the land was a preferred option to harsh punishment under an assigned master or in a prison gang. Later bushrangers also lived off the land, but supplemented their livelihood through robbing settlers or travellers.

With convicts, and the descendants of convicts, comprising a large percentage of the Australian population, sympathy for bushrangers, and antipathy for authority were not uncommon. Bushrangers became legendary figures, and their exploits were embellished through oral and written accounts. Songs and stories evoked the fearless nature of certain bushrangers; however less is remembered of their violent robberies, such as those during the gold rush period.

Ned Kelly (1855-1880), is one of the best-known of Australia's historical figures. Kelly operated in the time of the outlaw bushranger when, with the passing of the *Felons Apprehension Act 1865* (NSW) police had the authority to shoot bushrangers on sight. The story of his life as a bushranger, pursuit by police, violent confrontation at Glenrowan, and eventual execution, are known in general terms by most Australians. The Ned Kelly papers bring documentary evidence to the Ned Kelly legend, and allow researchers to untangle myth from reality. Records within the papers, dated from the 1850s to 1882, include police reports, court records, prison records, and supplementary letters, photographs, and note books.

References

Australian Government, Ned Kelly,
http://www.australia.gov.au/about-australia/australian-story/ned-kelly

P R Eldershaw, *Guide to the public records of Tasmania*, Section three, Convict Department, Archives Office of Tasmania, Hobart, Tasmania, 1965.

Jennifer Harrison, 2012, Moreton Bay convict settlement
http://www.archives.qld.gov.au/Researchers/History/HistoricalEssays/Pages/moretonbay-convict-settlement.aspx

Christine Shergold, New South Wales Convict Records – 'Lost and Saved',
http://www.records.nsw.gov.au

State Records Authority of New South Wales, *Guide to New South Wales State Archives relating to Convicts and Convict Administration*, 2006

State Records Authority of New South Wales, Ned Kelly Papers,
http://www.records.nsw.gov.au/state-archives/digital-gallery/bushrangers/the-ned-kelly-papers/

State Records Office of Western Australia Convict Records
http://www.sro.wa.gov.au/archive-collection/collection/convict-records

CONVICT RECORDS NSW: ARCHIVES OF TRANSPORTATION AND THE CONVICT SYSTEM, 1788-1842

The convict records of Australia are of outstanding national significance for their comprehensive documentation of the system of mass transportation of male and female felons whose arrival and continued existence on the continent laid the foundations of European Australia. The records contain details of the administration and management of the system, and the officials and individual convicts involved. They also document the human stories of the transportation system, recording the experiences of these transported men and women. The convict records have provided a rich resource for successive generations of historians and writers, whose works have often generated debate about the origin of European Australia and its effect on our national identity. Wider aspects of colonial and British history are also illuminated by the convict records. The operation of the convict system in New South Wales necessitated the creation of the colony's physical and social infrastructure, and this process is amply demonstrated in the records. A study of the convict records of New South Wales also sheds light on the operation of the late eighteenth and early to mid-nineteenth century British penal system, and the ways in which contemporary ideas about crime and punishment led to what Professor Brian Fletcher has called 'an interesting and quite unique experiment in the treatment by Britain of its convict population'.

'Convict Records: Archives of Transportation and the Convict System, 1788-1842' includes records held by State Records NSW as well as records created by the British Government and held by the Public Record Office in the UK.

Inscription Number: #16

Year of Inscription: 2006

Physical Location: State Records NSW

Right: Ticket of leave for John Broderick in State Records NSW.

Conditional Pardon for John Allen in State Records NSW.

Conditional Pardon for Aaron Arrowsmith in State Records NSW.

Images courtesy of State Records NSW
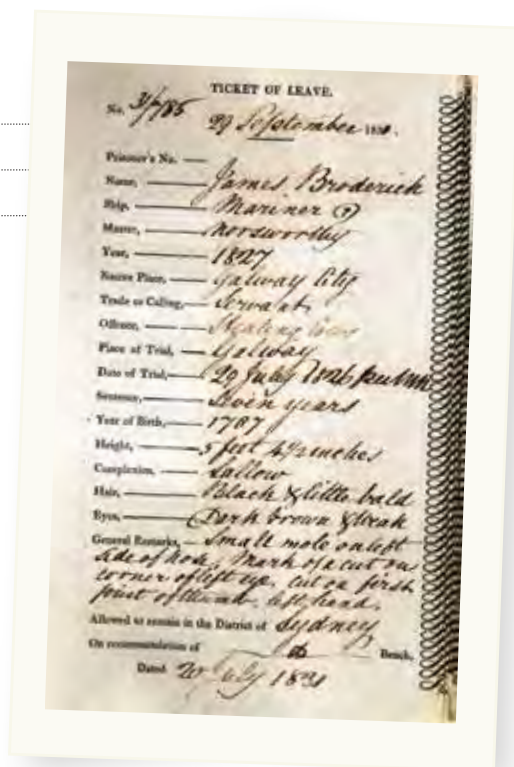
RECORDS OF THE TASMANIAN CONVICT DEPARTMENT 1803-1893

Tasmania was the second primary site for the reception of convicts transported from the British Isles to the Australian continent in the nineteenth century. Convicts formed the first major group of European descent to settle in Tasmania, and formed the bulk of the community throughout the period of transportation. The records held in the Tasmanian Archive and Heritage Office meticulously document every aspect of the life of each convict in the system, and have provided the basis for research into a wide range of historical topics related to the convict period, as well as genealogical research into family origins. Their survival throughout many years when Tasmanians were more inclined to deny the impact of the convict origins of the state is remarkable.

Inscription Number: #17

Year of Inscription: 2006

Physical Location: Tasmanian Archive and Heritage Office

All images courtesy of Tasmanian Archive and Heritage Office

Port Arthur, a notorious convict
settlement and now a historic site.
Photo: Debbie Milsom

THE CONVICT RECORDS OF QUEENSLAND 1825–1842

The penal settlement at Moreton Bay was established in 1824 in response to a recommendation of the Bigge Reports that another place of secondary punishment be provided to deal with a crime wave in Sydney and the sentences imposed on repeat offenders. The first settlement at Redcliffe proved unsuitable, and in 1825 a principal settlement was established on the Brisbane River. The Moreton Bay penal settlement became self-sufficient in 1826 after the arrival of Captain Patrick Logan, a harsh disciplinarian, and became a byword for severity, described in the old song, 'Moreton Bay', as a place where 'excessive tyranny each day prevails'. Between 1826 and 1829 the number of prisoners at Moreton Bay rose from 200 to nearly 1000, but throughout the 1830s increasing agitation to bring about the end of the system of convict transportation led to a decline in prisoners coming to Moreton Bay, and by 1839 only 107 prisoners remained in the settlement. It was closed in 1842, when the Moreton Bay area was opened to free settlement, with Brisbane Town as its centre. The colony of Queensland was separated from New South Wales in 1859.

Records held in Queensland State Archives and the State Library of Queensland document the relatively short period of Moreton Bay's life as a penal settlement before the modern city of Brisbane grew and all but obliterated the physical traces of its existence, with the exception of two buildings which have survived into the 21st century, the Commissariat Store and the Windmill. Prominent in this documentation are the architectural plans of buildings in the penal settlement that accompanied the report compiled by Andrew Petrie, Clerk of Government Works, in 1837 to investigate Brisbane's potential as a future port. These plans are held by the Queensland State Archives, as are records of trials conducted at the penal settlement, and of public labour performed by Crown prisoners, as well as other records relating to the penal settlement period, including a chronological register of convicts at Moreton Bay. The State Library of Queensland also holds records relating to the Moreton Bay penal settlement, including artworks depicting the settlement during the convict period.

The records of the convict period in Queensland complement those already inscribed on the UNESCO Memory of the World Australian Register from New South Wales, Tasmania and Western Australia, and are significant as documentation of this key period in the history of Australia. They are also significant as the earliest documents to describe the settlement of Brisbane, and the foundation of what became the colony, then state, of Queensland. The architectural plans in the Petrie report also have aesthetic significance, and are significant for their capacity to illustrate the broad reach of military architecture across the British Empire.
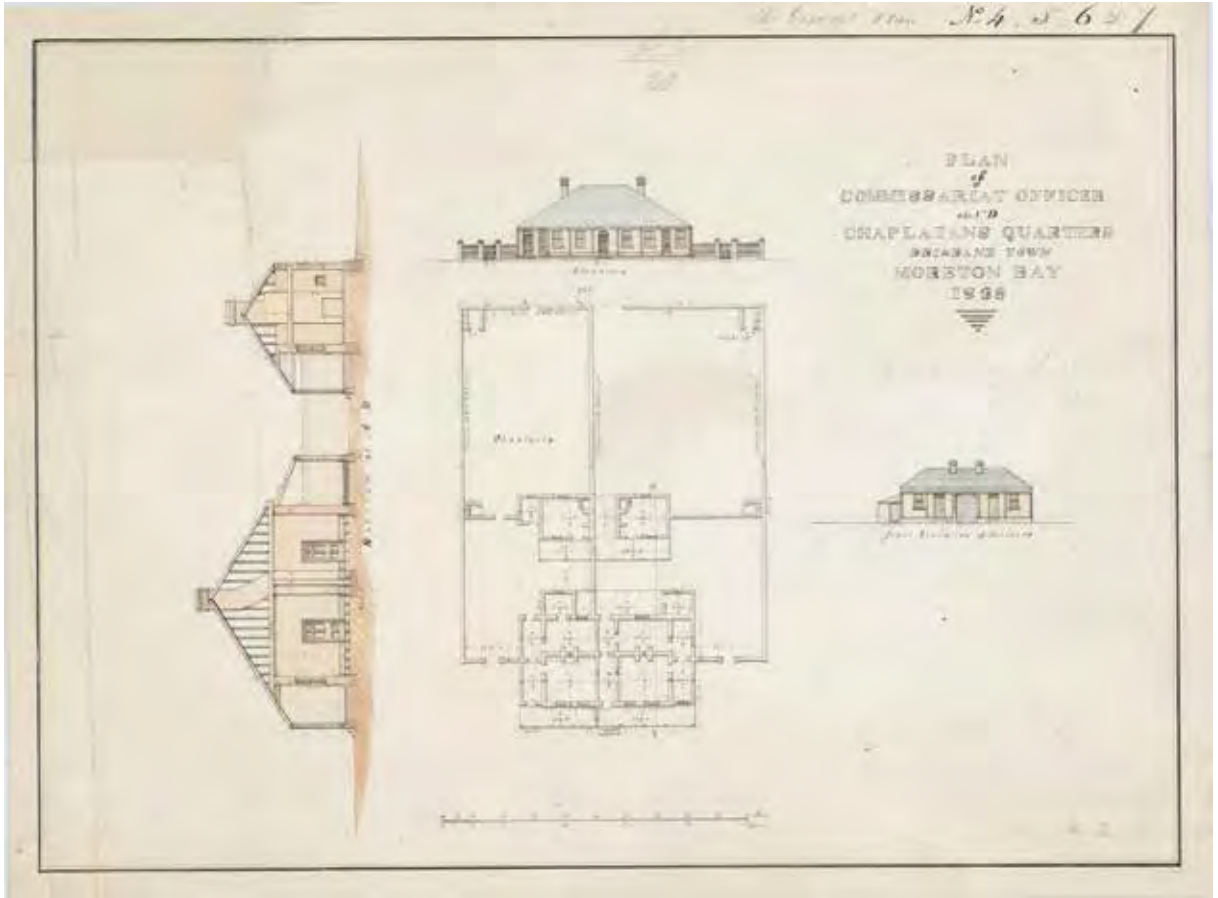
Inscription Number: #34

Year of Inscription: 2009

Physical Location: Queensland State Archives; State Library of Queensland

Plan of Commissariat Officer and Chaplain's Quarters, Brisbane Town, Moreton Bay.
Courtesy of Queensland State Archives

CONVICT RECORDS OF WESTERN AUSTRALIA, 1838-1910

The Swan River Settlement had been in existence for 20 years when it took the unusual step of electing to become a British penal settlement in 1849. The British authorities accepted the offer and quickly dispatched the barque *Scindian*, which arrived in Gage Roads on 1 June 1850 with a cargo of 75 male convicts, the first of 43 shipments of convicts to the colony over an 18-year period. Although a total of 9925 convicts were officially transported to Western Australia, it is estimated that 500 of these were local prisoners intermixed with transported convicts.

Transportation of convicts to Western Australia ceased in 1868 as a result of a reassessment of British home policy, with the last convict ship to Australia, the *Hougoumont*, arriving in the Swan River Colony on 10 January 1868 with 229 convicts aboard. Convict labour continued to be used for some time following the end of transportation, relying on local prisoners and convicts serving the remainder of their sentences. At the time of the *Hougoumont's* arrival 3158 convicts remained under government control in Western Australia.

There are a considerable number of records relating to the convict system held by the State Records Office including those created by the Convict Establishment and the Colonial Secretary's Office, as well as the records of various local courthouses and police stations.

Inscription Number: #47

Year of Inscription: 2013

Physical Location: State Records Office of Western Australia

Tickets of Leave in State Records Office of Western Australia.

Conditional Pardon in State Records Office of Western Australia.
Images courtesy of State Records Office of Western Australia

THE EDWARD (NED) KELLY AND RELATED PAPERS AS FOUND IN THE PUBLIC RECORD OFFICE VICTORIA

The Kelly Papers held by the Public Record Office Victoria (PROV) are the primary documentary evidence of Ned Kelly's story, and provide detailed factual information on Kelly, his gang members, family and supporters. The hundreds of official Kelly papers at PROV are the largest and most intact collection of historic documents on the subject, and range from the earliest Police reports in the Kelly saga, to the court records of Ned's trial. The Papers, dating from the 1850s to 1882, also document the reform of the Victorian Police Force as a result of the 1881 Royal Commission on the Police Force of Victoria, which was reviewed at the time of the Kelly outbreak. The records provide the material evidence of the life and career of Australia's most notorious outlaw, whose story has achieved iconic status in the Australian imagination. Ned Kelly's story, mostly amply told in these documents, has inspired artists and musicians, historians and novelists, film and documentary makers and cultural tourists.

Inscription Number: #19

Year of Inscription: 2006

Physical Location: Public Record Office Victoria

Petition for reprieve of Ned Kelly
in the Public Record Office Victoria
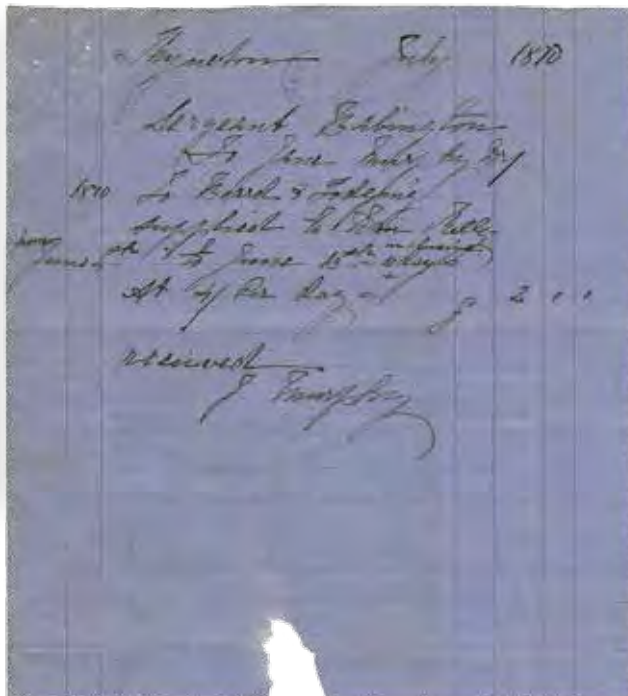
This letter from Ned Kelly to Sergeant James Babington, 28 July 1870 is the only surviving recorded document bearing Ned Kelly's handwriting. The letter to Sergeant James Babington of the Kyneton police was written just a few weeks after Ned's release from Kyneton police station. Its final four lines – 'Every one looks on me like a black snake send me an answer me as soon as possible' – indicate Ned's feeling of isolation upon his return to Greta, as local people perceived him as having betrayed the legendary bushranger Harry Power. Despite the letter's grammatical errors, it indicates that, despite Ned's limited education, he could both read and write.

Images courtesy Public Record Office Victoria

SIGRID MCCAUSLAND AND ROSLYN RUSSELL

ESTABLISHING SETTLEMENTS

On 13 May 1787 a fleet of eleven ships, led by Captain Arthur Phillip, set sail from Portsmouth. The convoy, later known as the First Fleet, transported ships' officers and crew, marines and their families, and convicts from Britain to the land claimed for the British Crown by Captain Cook in 1770, and named by him 'New South Wales'.

The Fleet consisted of two Royal Navy escort ships, HMS *Sirius* and HMS *Supply*, accompanying six convict transports, the *Alexander*, *Charlotte*, *Friendship*, *Lady Penrhyn*, *Prince of Wales* and the *Scarborough*, and three store ships, the *Borrowdale*, *Fishburn* and *Golden Grove*. The First Fleet brought over 1500 men, women and children halfway around the world from England to New South Wales over 252 days, travelling via Tenerife and Rio de Janiero.

The Fleet arrived at its destination, Botany Bay, on 18 January 1788 but, despite the fact that Sir Joseph Banks, gentleman botanist on the *Endeavour* in 1770, had recommended it as a suitable place for a settlement, it was found to be severely lacking, particularly as there was no supply of fresh water. Port Jackson, north of Botany Bay, appeared to be a better proposition as the site for a settlement.

The Fleet anchored at Sydney Cove in Port Jackson on 26 January. The site possessed all the features that the first settlers required; deep water close to shore, shelter and fresh water. Phillip named the site Sydney Cove, after the British Home Secretary, Lord Sydney. The date of its naming, now known as Australia Day, marks the beginning of European settlement in Australia.

The original, private manuscript journals written by individuals who sailed with the expedition occupy a central place among the records of the First Fleet. The State Library of New South Wales holds the world's largest collection of original **First Fleet Journals** and correspondence. Of the eleven known journal manuscripts, nine are held in the Mitchell Library and Dixson Library collections in the State Library.

The manuscript journals held by the State Library are written by John Hunter, Second Captain and Philip Gidley King, Second Lieutenant; William Bradley, First Lieutenant; Jacob Nagle, a seaman; and George Worgan, surgeon, who all served on the *Sirius*; Ralph Clark, Second Lieutenant of Marines on the *Friendship*; James Scott, Sergeant of Marines on the *Prince of Wales*; John Easty, private Marine on the *Scarborough*; and Arthur Bowes Smyth, surgeon on the *Lady Penrhyn*.

All nine journals provide distinctive insights into shipboard life, including descriptions of the convicts, officers and crew, ports of call, discipline, injuries and deaths and daily life in the colony. They document, from nine individual perspectives, the processes by which an isolated colony thousands of kilometres from Britain was incorporated within its vast maritime empire as its newest possession, and the early days of this occupation that inexorably displaced the original inhabitants from their land.

The settlement that began at Sydney Cove on 26 January 1788, though isolated by tremendous distances from Britain, nevertheless brought to these shores the systems of British law and administrative arrangements, including those governing private legal transactions between individuals and businesses. These included land transactions and sealing and whaling agreements, convict and master relationships, and marriages and separations – all were registered and made available on the public record, providing invaluable perspectives on the social record of the colony of New South Wales from January 1794 to May 1824.

The Registers of Assignments and Other Legal Instruments 1794–1824 (the 'Old Registers') document the system of registering private legal transactions in books kept by the Office of the Judge Advocate, until the Supreme Court of New South Wales was established in May 1824, and the functions of the Office of Judge Advocate were transferred to the Court. The Supreme Court retained the Register and the function of land registration until 1844, when the Office of Registrar-General was established. This function is now part of the former Department of Lands (NSW), now Land and Property Information (NSW), which records dealings related to land transactions.

One million acres, one million pounds, a Royal Charter and an Act of Parliament: these were the beginnings of the **Australian Agricultural Company** in London in 1824. The Company's primary purpose was to raise fine wool in New South Wales. It was given additional responsibility for developing agriculture and to do this it brought people, technology and livestock to the colony.

Today the Australian Agricultural Company (or AA Co as it is commonly known) describes itself as 'a world-leading provider of cattle, beef and agricultural products since 1824'. It is Australia's second oldest surviving company, after Westpac Bank. The records of the Company comprise an incomparable resource documenting primary industry, land use, trade, labour relations and the interaction between business and government, and are the most complete body of business records in Australia.

The story of the Company's earliest years is one of twists and turns. The initial tracts of land chosen were north of Newcastle, near Port Stephens, and inland at Warrah and Goonoo Goonoo. The Company's experience at Port Stephens helped confirm that the strip of land between the Great Dividing Range and the sea was too wet for sheep to flourish. Later the Company was affected by the depression of the 1840s and the goldrushes of the 1850s. During this period, the Company operated its own immigration schemes as its need for labour increased at the moment when convict labour was disappearing. It also established churches and schools on its holdings.

From the first, the Company was also engaged in producing or extracting other commodities. Chief among these was coal in the Newcastle area from 1825 to 1910. The Company's presence in Newcastle was initially in mining, but it also became a developer of land for urban settlement in and beyond Newcastle. By the turn of the twentieth century, the Company had begun to expand

into the cattle industry in Queensland, and by 1950 it had acquired pastoral holdings in Western Australia and the Northern Territory.

The archives of the Australian Agricultural Company document its idiosyncratic structure whereby it was governed by a Court of Directors in London until the transfer of the Head Office to Tamworth in 1976. There are the expected minutes and annual reports, but there are many other records valuable for economic, political and social history. They include the despatches from New South Wales covering not only company operations but also colonial life generally, thus complementing the despatches sent by governors to their superiors in London.

An important part of the story of the archives of the Australian Agricultural Company is the enduring partnership between academics and archivists at the Australian National University and the Company that has seen records transferred regularly from Company offices to the custody of the Noel Butlin Archives Centre. From there the records continue to be preserved and made available for research.

An ill-fated initiative in the 1830s to settle the Port Phillip District of south-eastern Australia (later Victoria), but one which nevertheless resulted in large-scale colonisation of the region and dispossession of its original inhabitants, is documented in the **Port Phillip Association Records**.

The first attempt to settle the Port Phillip District was made on 7 October 1803 when Lieutenant-Colonel Collins arrived to found a convict settlement. The expedition landed on the shores of Port Phillip, near Sorrento, and explored the country, but after a few months the attempt at colonisation was abandoned, and for twenty years Port Phillip District was neglected.

In 1824 Hamilton Hume and William Hovell explored as far as the western arm of Port Phillip, and in 1826 another expedition, under Captain Wright, was sent from Sydney to form a settlement at Western Port. It returned after a year's trial, although reports by Hume and Hovell and military officers favoured continuing the settlement. The first permanent settlement was made by Edward Henty in 1834 at Portland Bay.

The idea of the Port Phillip Association was born in November 1834, when John Wedge was visiting John Batman at Kingston, Van Diemen's Land. Batman had previously applied for a grant to depasture cattle in the Port Phillip District but had been refused. In May 1835, Batman arrived at Port Phillip from Launceston, and obtained from the local Aboriginal people land covering an area of 600,000 acres on the shores of Port Phillip and the banks of the Yarra River, which Batman declared was 'the place for a village'. In return the Aboriginal people received an assortment of clothes, trinkets and tools. The Port Phillip Association, initiated in June 1835 as the Geelong and Dutigalla Association after the Aboriginal names for the land, became the Port Phillip Association after April 1836. The enterprise was illegal as it contravened the Colonial Office's 1829 limitation of settlement to Nineteen Counties. Governor Bourke had also invalidated all land deals between Europeans and Aboriginal people in August 1835. Nevertheless, the Association was granted a large indemnity. By 1839 the Association had shrunk to three members, and it became the Derwent Company, which was dissolved in 1842. While the Port Phillip Association was short-lived, it did lead to large-scale colonisation of the area from New South Wales and Van Diemen's Land.

In August 1835 John Pascoe Fawkner, also from Launceston, settled on the site of what is now Melbourne. In 1836 Captain Lonsdale, Resident Magistrate of the District of Port Phillip, and

a party of soldiers and civil servants, was sent from Sydney by Sir Richard Governor Bourke to establish government. In 1837 Bourke came from Sydney, and gave the name 'Melbourne' to the new settlement. Port Phillip was separated from the mother colony on 1 July 1851 and became the independent province of Victoria.

The contemporaneous establishment of the colony of South Australia was a more orderly affair. *The South Australia Act* was passed by the British government in 1834. Before development of the new province could proceed, the Colonization Commissioners required sales of land to the value of 35,000. However, the price of land was fixed at twenty shillings per acre, resulting in limited land sales. The South Australian Company was formed in London on 9 October 1835 to encourage the preliminary purchase of land in South Australia. George Fife Angas, Thomas Smith and Henry Kingscote formed a joint stock company to purchase the unsold land at twelve shillings per acre, and bought more than 13,000 acres, including prime town and country sections. On 27 June 1836 the **Deed of Settlement** was signed by Angas, Smith, Kingscote and about 300 shareholders of the South Australian Company, including John Rundle, Charles Hindley, Raikes Currie, John Pirie and Henry Waymouth.

In January 1836 Angas equipped and sent four ships on the Company's behalf to South Australia before Colonel William Light and Governor John Hindmarsh arrived in the province. A small settlement was established at Kingscote on Kangaroo Island in July 1836, but the location was not suited to farming. The company soon transferred its operations to the mainland, where Governor Hindmarsh arrived on 28 December 1836.

The South Australian Company provided roads, bridges, ports, warehouses and mills in the new colony, and established agriculture, whaling, banking and mining enterprises. The Company played an influential role in the commercial affairs of Adelaide and the rural regions of South Australia for over a century, but was wound up on 17 March 1949 and the management of its affairs was transferred to Elders Trustee.[1]

The **1862 Land Map of Victoria**, one of the largest maps in Australia measuring 4.5 metres by 6 metres, was created in 1862 by order of the Victorian Parliament as a requirement of the Land Act (commonly called the Duffy Act), and lodged with the Clerk of Parliament and displayed publicly.

The map represents a series of bureaucratic attempts to unlock land in Victoria, and documents land administration conducted under New South Wales legislation prior to 1860. The area that would later become the State of Victoria was settled in the 1830s by Europeans, and the Indigenous owners were swiftly dispossessed of their lands. The grassy plains and open woodland of British explorer Major Mitchell's 'Australia Felix' were occupied by the early 1840s by 'squatters', and their herds of cattle and flocks of sheep. The squatters were given legitimacy by the British government in 1847 when an Order in Council provided for long-term leases and purchase of homestead or pre-emptive blocks. The governor could also set aside land for public reserves.

The squatters' domination of the land was challenged by the goldrushes that ushered in a new democratic spirit, insisting that Crown lands were a public asset and not a resource for the rich to monopolise. The battle to open up the lands found a champion in an Irish nationalist, Charles Gavan Duffy, who in 1862 introduced a bill to provide for selection. The Map is a potent artefact of this battle: it gives an insight into how bureaucrats viewed the colony's potential; their progress in surveying the colony, and their assessment of its natural vegetation and geology. It shows the

impact of the Order in Council, with pre-emptive rights, and townships surveyed before 1862. It demonstrates how vast areas of the Western District had gone from Crown to freehold possession and had become the stronghold of the squattocracy, and also hints at the emergence of agriculture in Victoria.

While Duffy's Act did not succeed in creating a landscape of small blocks – squatters gained much of the ten million acres designated for selection – it was part of an ongoing process of legislative and bureaucratic refinement of conditions for settlement.

In common with most of the other records in this section, the 1862 Land Map is a powerful link to the movement of people to Australia in the eighteenth and nineteenth centuries, the spread of European settlement and farming in the new world, and the consequent dispossession of Indigenous people without regard to the way they had managed their lands.

Endnotes

1   SA Memory http://www.samemory.sa.gov.au/site/page.cfm?u=973&c=2342

2   World Digital Library http://www.wdl.org/en/item/3569/

From William Bradley's Journal. 'A Voyage to New South Wales, December 1876-May 1792.
Image courtesy of the State Library of New South Wales.

FIRST FLEET JOURNALS

The Mitchell and Dixson Libraries at the State Library of New South Wales hold the most comprehensive collection of First Fleet journals in the world. The nine journals, written at the time or as memoirs, provide eyewitness accounts of the voyage to and the early settlement of Australia from 1787 to the 1790s. They occupy a central place in Australian documentary history, recording the most profound social, cultural and political revolution experienced on the Australian continent.

Written by men of different ranks, each journal offers a unique perspective, and several also record Indigenous vocabularies. Two journals containing original drawings contribute to the significant documentary record of European settlement, the foundation and development of Sydney, and natural history, including species that are now extinct.

The journals provide evidence of the equipping of the First Fleet, and the British Government's motives in creating a penal colony in New South Wales. They deal with relations between Governor Phillip and his officers and Marines; relationships between convicts and Marines, Royal Navy officers and free settlers; sexual relations and tensions; and punishment, law and order.

The First Fleet journals are significant as an invaluable record of the foundations of Sydney and the beginnings of the Australian nation; of the Indigenous lifestyle at the time of colonisation by Britain in 1788, and the genesis and development of relations between the British and Indigenous people in the Sydney region. They are also a significant record of the native flora and fauna; and of the European aesthetic response to this new and alien topography and landscape.

Inscription Number: #33

Year of Inscription: 2009

Physical Location: State Library of New South Wales

THE REGISTERS OF ASSIGNMENTS AND OTHER LEGAL INSTRUMENTS 1794–1824 (THE 'OLD REGISTERS')

The Old Registers is a nine-volume series commenced in 1802 and concluding in 1824, in which private legal transactions and dealings between individuals and businesses in New South Wales, ranging from marriages and separations to convict/master relationships, through to land transactions and sealing and whaling agreements, were registered and made available on the public record. They provide a unique and irreplaceable insight into the social record of the colony of New South Wales from January 1794 to May 1824.

The system of registering private legal transactions in books kept by the Office of the Judge Advocate was begun in November 1800 by Governor King, however none of the books survived. Further instructions issued by Governor King on 26 February 1802 allowed instruments dating back to 1794 to be added to the new surviving Registers. The Supreme Court of New South Wales was established in May 1824, and the functions of the Office of Judge Advocate were transferred to the Court, which retained the Register and the function of land registration until 1844, when the Office of Registrar-General was established. This function is now part of the former Department of Lands (NSW), now Land and Property Information, which records dealings related to land transactions.

The Old Registers document the first step in this continuing system of registration. The process of registering transactions has been fundamental to legal proceedings and daily business in Australia for over 200 years. The Old Registers represent the beginning of private business in the colony being recognised in the courts, and reveal an important step in the development of the cultural landscape of early Australia as they indicate the growing involvement of government in everyday life. They provide valuable information to researchers on the nature, demographics and values of the colony, as no other comparable records exist for this period.

Inscription Number: #32

Year of Inscription: 2009

Physical Location: Land and Property Information (NSW)

Pages from the 'Old Registers'.

Old Register One to Nine

Author

1. Land and Property Information

2. State Records NSW

Copyright

© Crown in right of New South Wales through Land and Property Information, Office of Finance and Services, 2014.

AUSTRALIAN AGRICULTURAL COMPANY ARCHIVES

The archives of the Australian Agricultural Company (1824–1995) comprise a business record unparalleled in Australia. The AA Company is Australia's oldest agricultural company. It operated wool and coal industries in the nineteenth century; made important contributions to the development of the cattle and wheat industries and to communications; and still operates today. During its long history, the AA Company has conducted its business in New South Wales, Queensland, Western Australia and the Northern Territory; and it also has close connections with principals and merchants in Great Britain and the United States. As well as providing evidence of the origins and development of a nationally significant business enterprise, the archives contain sources on the history of land use, the early history of roads and railways in NSW, interactions between business and government (colonial and national), European-Aboriginal contact, family history and labour relations. The records which have been selected for retention as the Company's archives are the most complete of any body of business records in Australia.

Inscription Number: #5

Year of Inscription: 2003

Physical Location: Noel Butlin Archives Centre, Australian National University

Plan of Newcastle 1855.
Courtesy of the Noel Butlin Archives Centre, Australian National University

PORT PHILLIP ASSOCIATION RECORDS

The Port Phillip Association records are of historic significance as the foundation documents of European settlement in the Port Phillip and Melbourne region. They are important records of contact between European settlers and the local Kulin people, and in particular, the 'treaty' signed between John Batman and the Kulin remains relevant to ongoing debates on land rights and reconciliation. The papers also record the cross-cultural experience of the escaped convict William Buckley, with rare insights into Aboriginal culture before white settlement.

Inscription Number: #15

Year of Inscription: 2004

Physical Location: State Library of Victoria

Drawings from the John Helder Wedge Field Book,
1835–1836, MS 10768, State Library of Victoria
Courtesy of the State Library of Victoria

Encampt. Indented Head 17 Augt 1835

DEED OF SETTLEMENT OF THE SOUTH AUSTRALIAN COMPANY 1836

The Deed of Settlement and Royal Charter of Incorporation of the South Australian Company is a key document in South Australia's history: it highlights the difference between the manner in which South Australia was established and populated and the foundation of other Australian colonies as penal settlements. It also records British economic expansionism at its peak and illustrates the interconnections between British business interests, the Colonial Office, and social and evangelical activists. In 1834, the British Parliament passed the South Australia Act, which empowered the government to establish and settle a province in South Australia. However, the Colonization Commissioners required £35,000-worth of land in South Australia to be sold before the new province could be established. Initially, only a limited amount of land was bought. The South Australian Company was formed in London on 9 October 1835, to encourage the further purchase of land. On 27 June 1836, the Deed of Settlement was signed by about 300 shareholders of the South Australian Company. The company played a pivotal role in the founding, early survival, and development of the colony, where the company built roads, bridges, ports, warehouses, and mills, and established agriculture, whaling, banking, and mining enterprises.[2]

The Deed of Settlement and Royal Charter of Incorporation of the South Australian Company is significant as a document representing the history of both imperial Britain and colonial South Australia. In establishing the rights and property of the South Australian Company, it demonstrates the extent of British government, business and social-evangelical interests in Australia.

Inscription Number: #11

Year of Inscription: 2004
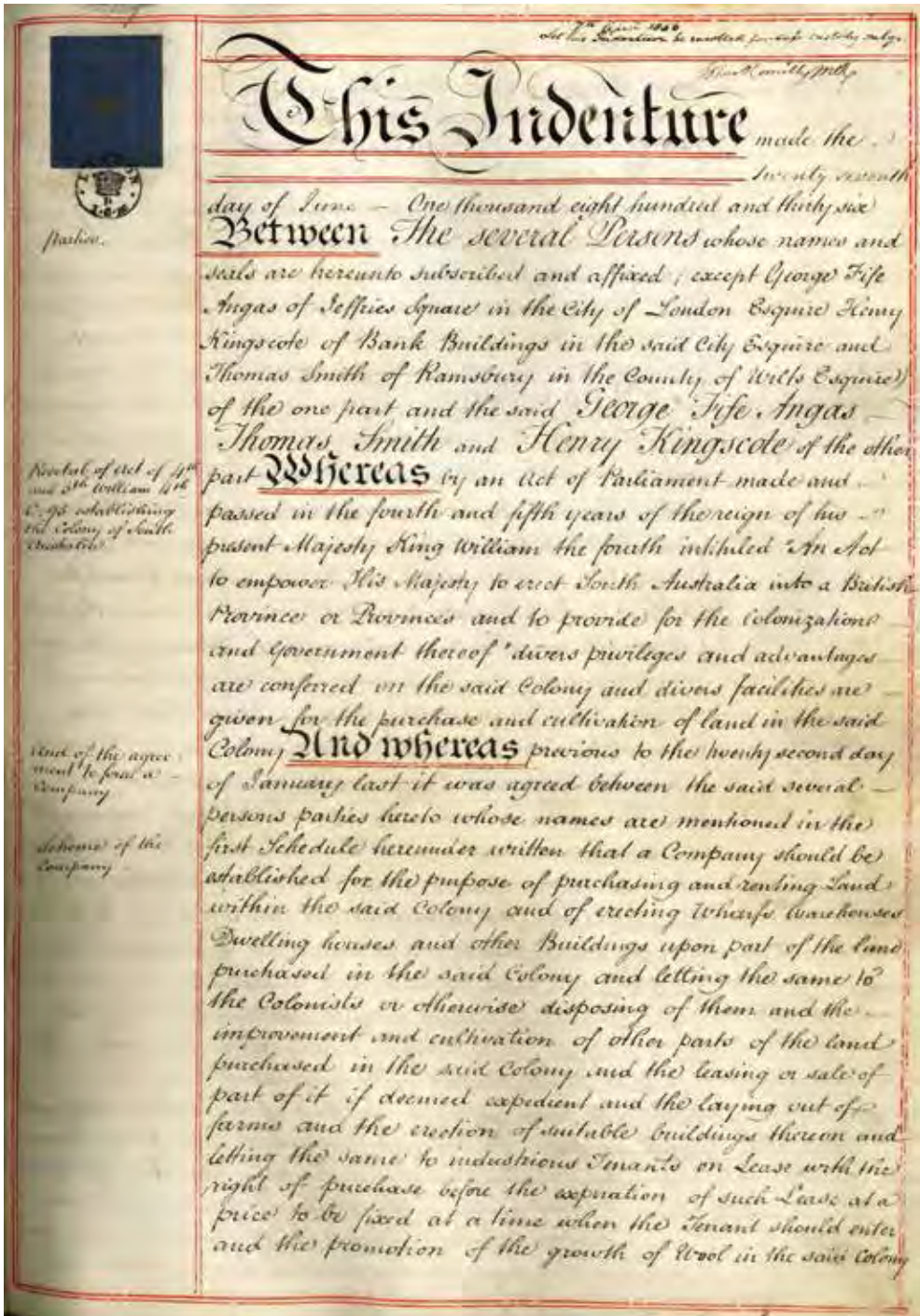
Physical Location: State Library of South Australia

This Indenture made the twenty seventh day of June — One thousand eight hundred and thirty six Between The several Persons whose names and seals are hereunto subscribed and affixed, except George Fife Angas of Jeffries Square in the City of London Esquire Henry Kingscote of Bank Buildings in the said City Esquire and Thomas Smith of Ramsbury in the County of Wilts Esquire) of the one part and the said George Fife Angas Thomas Smith and Henry Kingscote of the other part Whereas by an Act of Parliament made and passed in the fourth and fifth years of the reign of his present Majesty King William the fourth intitled "An Act to empower His Majesty to erect South Australia into a British Province or Provinces and to provide for the Colonizations and Government thereof" divers privileges and advantages are conferred on the said Colony and divers facilities are given for the purchase and cultivation of land in the said Colony And whereas previous to the twenty second day of January last it was agreed between the said several persons parties hereto whose names are mentioned in the first Schedule hereunder written that a Company should be established for the purpose of purchasing and renting Land within the said Colony and of erecting Wharfs Warehouses Dwelling houses and other Buildings upon part of the land purchased in the said Colony and letting the same to the Colonists or otherwise disposing of them and the improvement and cultivation of other parts of the land purchased in the said Colony and the leasing or sale of part of it if deemed expedient and the laying out of farms and the erection of suitable buildings thereon and letting the same to industrious Tenants on Lease with the right of purchase before the expiration of such Lease at a price to be fixed at a time when the Tenant should enter and the promotion of the growth of Wool in the said Colony

[marginal notes:] Parties.
Recital of Act of 4th and 5th William 4th C.95 establishing the Colony of South Australia

Intent of the agreement to form a Company

Scheme of the Company

The Deed of Settlement, signed on 27 June 1836.
Image courtesy of the State Library of South Australia.

1862 LAND ACT MAP

The 1862 Land Act Map (known as 'the big map'), created by the Victorian government in 1862, is one of the largest maps made in Australia (measuring 4.5 metres by 6 metres) and the only one of its kind ever produced that deals with the whole of Victoria.

Intended for public display to show the 10 million acres of land available for selection under the Land Act, the coloured map is a record of land administration in the colony. It shows the extent of the dispossession of Indigenous people from their land, and provides an important visual representation of the spread of European settlement and farming. It also shows demarcations of parishes, townships and counties.

The map reflects the vision of Lieutenant-Governor Charles LaTrobe. It was the result of Charles Gavan Duffy's *Land Act 1862*, which attempted to broker a compromise in the protracted agitation among squatters, gold seekers and small-scale farmers over control of vast areas of land.

The first geodetic survey of Victoria, the map is significant not only for its purpose and size, but also because it provides an environmental snapshot, with details of soil types, vegetation and wetlands.

It records Major Mitchell's expedition route and includes comments on water sources made by Wade and White in their respective government-commissioned expeditions. It also includes the Aboriginal names for country.

The map (VPRS 7664/P3 unit 1) is a significant document of colonial Victoria and raises many questions about how land is viewed and used. It was digitised through a grant from the University of Melbourne in 2007, and the original has been shown at the National Museum of Australia in Canberra.

Inscription Number: #26

Year of Inscription: 2008

Physical Location: Public Record Office Victoria
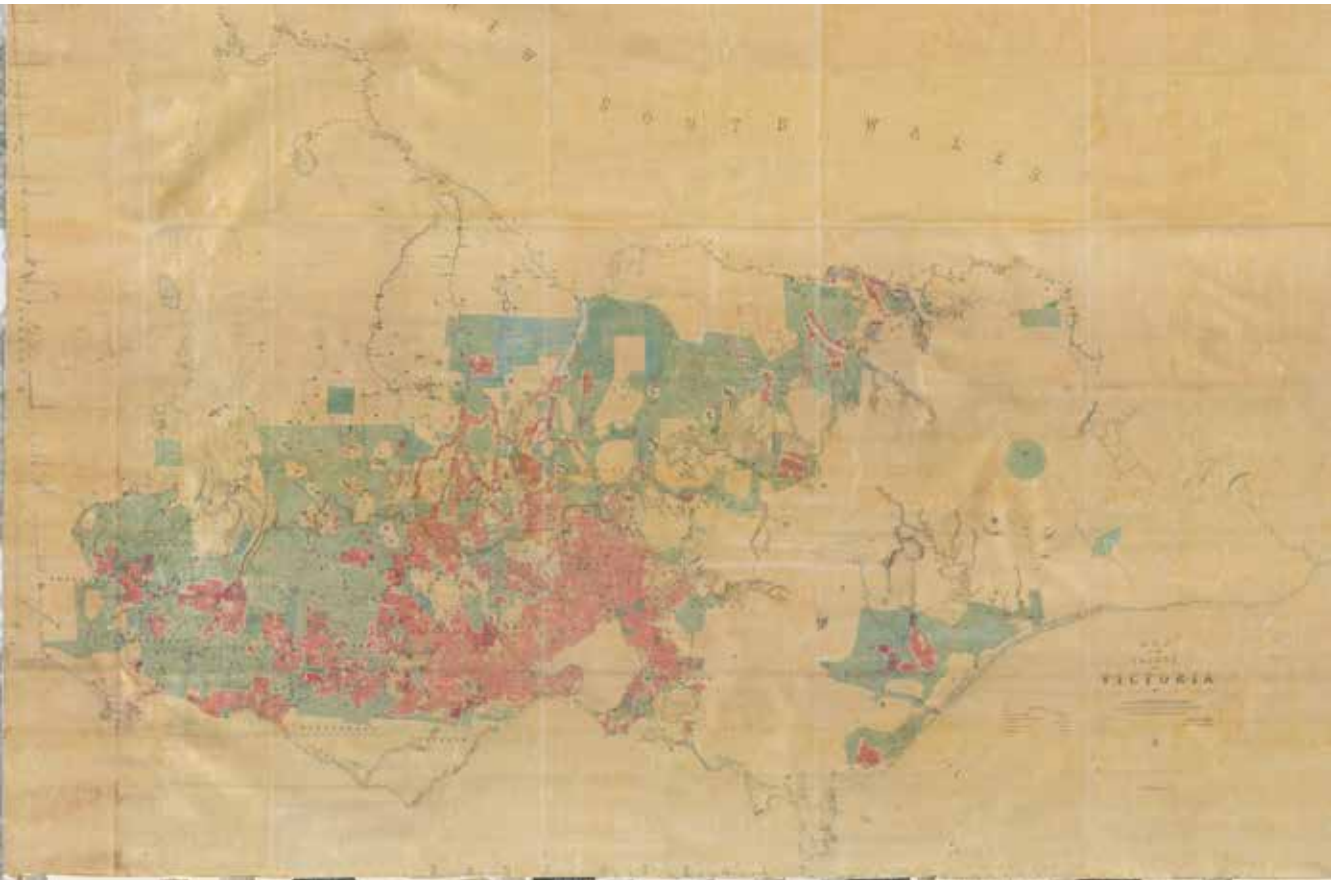
1862 Land Act Map, VPRS 7664/P3 unit 1, Public Record Office of Victoria.

Image courtesy of Public Record Office of Victoria

ROSLYN RUSSELL

PLANNING CAPITAL CITIES

Most Australian capital cities developed from small colonial settlements, and their formation tended to be dominated by the desire of government and military officials for urban order according to a well-known planning device that had existed from ancient times, a grid of streets. Towns and cities in the Australian colonies were often planned in distant London, with the Colonial Office producing plans to be imposed on the land, whether or not they suited a particular site.

The notion that generous public space and buffer zones between various categories of land use – administrative, commercial, industrial and residential – should be provided in order to enhance social amenity and public health emerged in the early years of the nineteenth century. The idea that cities and towns could also be beautiful and pleasant places was in part a reaction to the crowded slums of industrial cities. A wide range of reformers emerged with plans ranging from model industrial communities to utopian societies.

From the Renaissance onwards planners employed by rulers of some city-states also prompted developments in urban design. They achieved grand effects using bold geometry to create monumental architectural and landscape ensembles, such as Louis XIV's Palace of Versailles and Pierre L'Enfant's plan for Washington DC, and inspired a school of city planning called the City Beautiful movement. Nineteenth-century park and city plans aimed also to inspire civic pride, and large-scale recreational spaces such as New York's Central Park, designed by Frederick Law Olmsted and Calvert Vaux, were set aside for citizens' leisure.

Another key influence on city planning in the early twentieth century was the Garden City movement. The plan devised in the 1830s for the city of Adelaide, with its belt of encircling parklands, set it apart from other colonial capital cities in Australia, and it was featured in the foundational text of the Garden City movement, Ebenezer Howard's *Tomorrow: a peaceful path to real reform* of 1898 and its second edition, *Garden Cities of Tomorrow* of 1902. This advocated that new towns be planned, self-contained communities surrounded by 'greenbelts' separating housing from industry and combining the best of the city and the countryside.

While there is considerable controversy over whether the colony of South Australia's Surveyor-General, Colonel William Light, can be credited with the sole responsibility for the plan of Adelaide, or whether others such as George Strickland Kingston and Rowland Hill also either originated the plan or contributed to it, Light's name is the one associated with the Adelaide plan in the

public mind. One fact is not disputed: Adelaide was the first town planned in the world using Trigonometrical survey for cadastral purposes.

The William Light Collection items distributed across four institutions – History South Australia, City of Adelaide Civic Collection, State Library of South Australia, and State Records of South Australia – cover the period from 1809-1841, and contain significantly more than the plan for Adelaide. There is correspondence to and from individuals and organisations in South Australia and London; notebooks; diaries (including Light's journal of his service in the Duke of Wellington's army as reconnaissance officer in the Peninsular War); and sketchbooks and artworks depicting Light's travels in the Mediterranean, demonstrating that he possessed an artistic 'eye'. The papers give an insight into the problems Light faced and how he dealt with them, and are a significant body of material relating to the early years of an Australian colony based on systematic colonisation and planning principles.

The winner of the 1911-12 competition to design the new federal capital of the Commonwealth of Australia, Chicago-based landscape architect Walter Burley Griffin, said of his plan for the city to be named 'Canberra' in 1913: 'I have planned an ideal city – a city that meets my ideal of the city of the future.'

Griffin's plan, exquisitely rendered by his wife and fellow architect, Marion Mahony Griffin, employed a geometrical approach that owed much to Pierre L'Enfant's plan for Washington of 1792, and fellow Chicagoan Daniel Burnham's plan for the 1893 World's Columbian Exposition

Federal Capital Design No. 29 Burley Griffin, full view from Mount Ainslie, National Archives of Australia, A710, 48

in Chicago and his unrealised 1908 plan for that city. Two major axes – land and water – define the National Triangle and, combined with minor axes, create impressive vistas and links to the surrounding hills. The landscape setting for the city gave Griffin the opportunity to create, in the Land Axis that extends from Mount Ainslie to Mount Bimberi and traverses the Australian War Memorial and Parliament House, 'one of the great landscape axes of the world'.[1] The Water Axis created by the lake that bears his name was completed in 1964. The Griffins believed that cities could become places of social reform, and elements of their plan also incorporated Garden City principles, whereby value would be retained in the community through a leasehold system for land.

The National Archives of Australia hold **The Walter Burley and Marion Mahony Griffin Design Drawings of the City of Canberra**. They provide inspiration for today's planners who seek to honour the Griffins' legacy, and remind us of their glowing vision for 'an ideal city'. The plan of Adelaide that bears Light's name, and the Griffin plan, have influenced city planning around the world.

Endnotes

1   Ken Taylor, 'The Hunt Is On', in Ken Taylor and David Headon (eds), *Canberra: The Guide, HarperCollins, Sydney, 1997, p. 28.*

VIEW FROM
SVMMIT OF
MOVNT AINSLIE

WILLIAM LIGHT COLLECTION

Colonel William Light was South Australia's first Surveyor-General. His design for the city of Adelaide is considered by many to be a prototype for an ideal city plan.

Adelaide was the first town planned in the world using trigonometrical survey rather than the established 'running survey'. Light worked with a grid design, consistent with that used in other British colonies, but his plan introduced the concept of the 'garden city' – the belt of parklands.

Light's plan was featured in the influential work by Ebenezer Howard, *Garden Cities of To-morrow* (1898, 1902) which inspired a key movement in the development of modern town planning, and influenced urban designers such as Walter Burley and Marion Mahony Griffin.

Light's correspondence, notebooks, diaries, writings, watercolours, sketchbooks, plans and maps, held by History South Australia, State Library of South Australia, State Records of South Australia, and the City of Adelaide Civic Collection, cover the period 1809-1841, and are the only surviving papers of an official relating to the first survey work in the colony of South Australia. The papers are important evidence in the controversy over whether Light or George Strickland Kingston was the originator of the plan of Adelaide.

Inscription Number: #27

Year of Inscription: 2008

Physical Locations: History South Australia
City of Adelaide Civic Collection
State Library of South Australia,
State Records of South Australia

Light's Plan: This plan of the city of Adelaide was drawn to Surveyor-General Colonel William Light's instructions in 1837 by draftsman Robert Thomas. Watercolour, 1690mm x 1210mm
History SA HT2001.166

Letter by William Light to his friend George Jones in England written from 'Gulf St Vincent Lat. 34.43 Long. 138'3", dated 22 November 1836. The letter deals with the site he had chosen for the settlement and includes a sketch of the locality, with an enthusiastic description of the area. George Jones was an artist who painted Light's portrait in 1823.

Courtesy of the State Library of South Australia

THE WALTER BURLEY AND MARION MAHONY GRIFFIN DESIGN DRAWINGS OF THE CITY OF CANBERRA

On 23 May 1912 entry number 29, by Walter Burley Griffin, landscape architect, of Chicago, Illinois, USA, was declared the winner of the competition to design Australia's new federal capital. The winning design incorporated elements of the leading international ideas of the day in the science of town planning, such as the City Beautiful movement and the Garden City movement. It also contained references to other notable city planning models such as the plan of Washington, Daniel Burnham's 1908 plan for Chicago and the 'White City' of the Chicago World's Columbian Exposition of 1893. Griffin's design was beautifully rendered by his wife and creative partner, Marion Mahony Griffin, who used a muted palette with gold highlights in a style that contains elements of Japanese artistic practice. Their combined efforts also articulated a city form with high symbolic values, and placed democratic ideals at the apex of the monumental structures of the group of parliamentary buildings. The design also integrated the natural and built environments to create a 'bush capital'.

Inscription Number: #6

Year of Inscription: 2003

Physical Location: National Archives of Australia
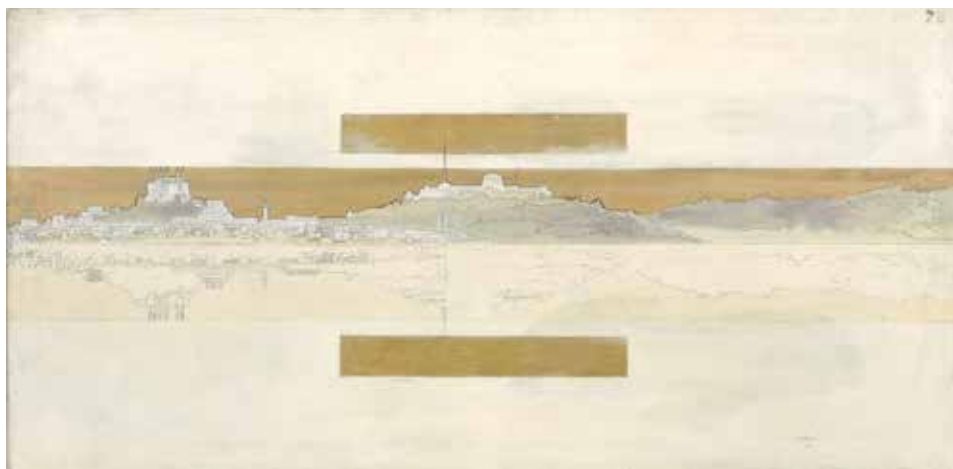
Federal Capital Design No. 29 Burley Griffin Section A–B, Part 4, National Archives of Australia, A710, 42

Federal Capital Design No. 29 Burley Griffin city and environs, National Archives of Australia, A710, 38

ANNE-MARIE CONDÉ

GOLD!

The discovery of payable gold in New South Wales and Victoria in 1851 brought change to Australia more quickly than at any other time in its history except for European settlement in 1788. On the promise of instant wealth, towns sprang up seemingly overnight where, once, lonely shepherds had grazed their sheep. New people, new money, new technologies and new ideas challenged the old order in both colonies, and the 'Developing Democracy' section of this book shows how that played out in the democratic reforms that originated in the goldfields of the 1850s. Amidst all of this, however, how can we apprehend the personal experience of the many thousands of people who rushed to the goldfields to seek their fortune in those tented settlements and frontier towns?

Many fortune-seekers knew they were witnessing enormous change, and inevitably that awakened a very human desire to make and keep records. The UNESCO Memory of the World Australian Register includes two outstanding, complementary collections which offer the most vivid insights into life in those turbulent times. One is a diary kept between 1849 and 1859 by engineer, artist and gold-seeker Edward Snell. The other is a collection of 3500 photographs of goldfield towns in New South Wales and Victoria in the 1870s made by the American and Australasian Photographic Company.

Edward Snell was born in Barnstaple in Devon in 1820 and trained as an engineer. As quite a young man he kept a diary documenting his early career success during England's railway boom of the 1840s. In 1849, after a downturn, he decided to try his luck in in Australia, and he marked the moment by beginning a new volume of his diary. Although not meant for publication, he inscribed the title page 'The Life and Adventures of E. Snell' in whimsical lettering typical of the title pages of novels of the day. He did indeed have many adventures in Australia, for it was his ambition to make a 'small fortune' by the time he was 30. He arrived first in South Australia and undertook many jobs and trades without much success, until the news of the gold discoveries lured him east. With a group of friends he drew up a partnership and arrived by foot in Mount Alexander (Castlemaine) in March 1852.

Snell spent five months as a miner in various Victorian diggings, and luck ran with him. Despite the dangers and drudgery, he was there at a time of the greatest opportunity for alluvial miners, when there was still plenty of surface gold and before the influx of British miners to the goldfields. By mid-July he had accumulated about 100 ounces of gold which he cashed in in Melbourne for

£341, and he decided to end his mining career there. With investment flowing into the colony, there were more lucrative opportunities for an ambitious and energetic man, especially one who knew how to build railways. He negotiated a job as a contract engineer with the Geelong and Melbourne Railway Company to help build a line between the two ports, which opened in 1857. Snell also took private work as a draftsman and surveyor in Geelong and for a few years, until recession hit, made a lot of money from it.

Most of his diary is dedicated to his early years in Australia before he settled in Geelong. It is copiously illustrated, often with quick and witty caricatures of his fellow diggers in the style of S.T. Gill, and with scenes at the goldfields. There are panoramic views, and sketches of insects and animals, and sometimes we find technically skilled drawings of buildings, ships and engineering works. Illustrations and text work together harmoniously, and it is no wonder that later generations of Snell's family treasured the diary (he had married in 1853 and had three children, one dying in infancy).

In 1857 Snell decided to return to England with his family. He had made the fortune he had dreamed of and was able to settle down to a more leisurely life. The Geelong to Melbourne railway had been found to be unsafe, possibly in part because of Snell's desire to push ahead rapidly to get the job done, so his departure was timely. Historians have noted also that the pages of the Australian volume of his diary were running out, and so too might Snell have decided that his Australian 'adventure' should draw to a close.[1] In England he continued a successful career in design and architecture and died in 1880.

Meanwhile the social and economic effects of gold were by no means played out in Australia. In New South Wales a firm of photographers, the American and Australasian Photographic Company, was busy travelling the colony recording every building in every town visited. In October 1872 photographers Beaufoy Merlin and Charles Bayliss had the good fortune to be in Hill End when the gold rush was at its peak. The 286 kilogram 'Holtermann nugget' was unearthed from the Beyer and Holtermann mine and Merlin and Bayliss were there to record it.

In a surprising act of patronage, the wealthy Bernhardt Otto Holtermann then commissioned the company to make an extensive collection of photographic views of the scenery and public buildings in New South Wales and Victoria. His hope was to exhibit the images in Europe along with specimens of agricultural and mineral wealth, including gold, as a way to promote Australia to the world. Tragically, Merlin fell ill and died in September 1873 but Bayliss carried on and toured Victoria in 1874. He returned to Sydney in 1875 and made giant panoramas of the city from the tower of Holtermann's mansion in north Sydney (now part of Shore School). The venture cost Holtermann £4000, but resulted in the production of the world's largest wet-plate negatives and several panoramas.

The photographs document ordinary people – miners, shopkeepers, clerks, butchers, hairdressers, wheelwrights, school teachers, doctors, publicans and policemen. They record the lifestyle of women and children, their homes and some of the relationships between the inhabitants of each town. Few nineteenth-century photographic collections of the size of the Holtermann collection have survived anywhere in the world.

The Snell diary and the Holtermann collection have both been significant sources for researchers interested in many aspects of nineteenth-century Australian social history. The diary was purchased by the Public (later the State) Library of Victoria via a book dealer in 1935. The Holtermann collection was found in 1951, stored in a garden shed belonging to Holtermann's daughter-in-law, and was donated to the State Library of New South Wales in 1952. Both collections have been digitised and are available on the Libraries' websites.

References:

Edward Snell, *The life and adventures of Edward Snell*, edited and introduced by Tom Griffiths with assistance from Alan Platt, Angus & Robertson, North Ryde, 1988.

Tom Griffiths and Alan Platt, 'Edward Snell: sketching a fortune', in Iain McCalman et. al (eds), *Gold: forgotten histories and lost objects of Australia*, Cambridge University Press and the National Museum of Australia, 2001, pp. 285-98.

Keast Burke, *Gold and silver: photographs of Australian goldfields from the Holtermann Collection*, Penguin Books, Ringwood, Vic, 1977.

Brian Jinks, *Goldfields life: in the photographs of Beaufoy Merlin and Charles Bayliss*, Brian Jinks, 2005.

Endnote

1. Tom Griffiths and Alan Platt, 'Edward Snell: sketching a fortune', in Iain McCalman et. al (eds), *Gold: forgotten histories and lost objects of Australia*, Cambridge University Press and the National Museum of Australia, 2001, p. 296.

Page from Edward Snell's Diary.
Courtesy of the State Library of Victoria.

THE LIFE AND ADVENTURES OF EDWARD SNELL FROM 1849 TO 1859 & OTHER GOLDFIELDS DIARIES

The Life and Adventures of Edward Snell in the State Library of Victoria is significant as an extended narrative diary account of the life of an immigrant caught up in the earliest days of the Victorian gold rush, and then in colonial infrastructure development. One of just three narrative diaries of the goldfields in the SLV, Snell's covers the longest period (10 years) and is especially engaging, thanks to his amusing accounts and illustrations of events. These refer not only to the larger context of the diggings (and his prior experience in South Australia, and subsequent work in Victoria and Tasmania) but to one man's personal experience of colonial Australia.

The other two goldfields diaries in the SLV, the *Diary of Charles Evans* (1853 –1855) and the anonymous *Diary of a Miner Working on the Ballarat Goldfields* (1855 –1856) provide more detailed social commentary on goldfields life than Snell's diary, including establishing businesses in Ballarat, the daily life of a miner, a first-hand account of the Eureka Stockade, theatrical performances by Lola Montez and Charles Thatcher, mining accidents, the murder of a butcher, and the escape of a Bengal tiger from the Montezuma Circus. The Snell diary, however, covers a much longer period than either the Evans or Ballarat diaries, and includes more information about his experiences in Australia other than on the goldfields.

Inscription Number: #44

Year of Inscription: 2013

Physical Location: State Library of Victoria
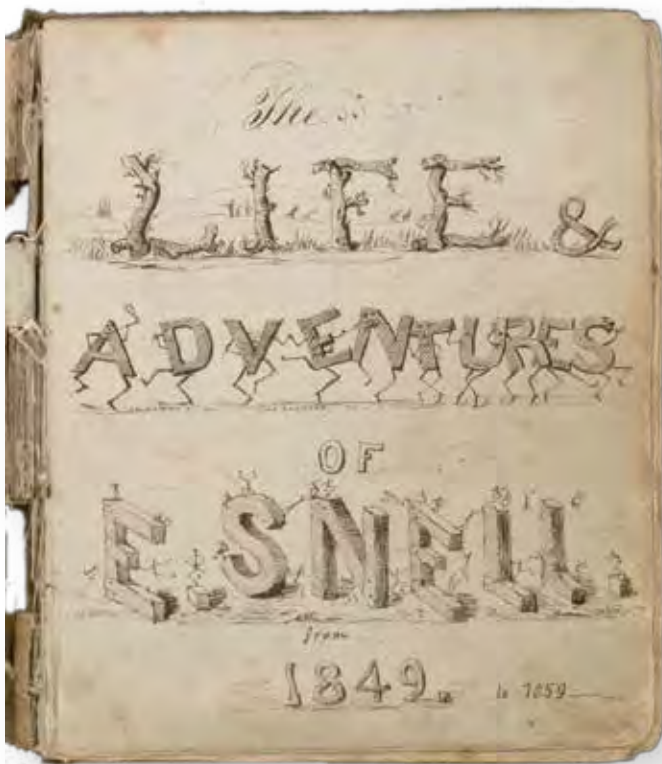
Pages from Edward Snell's Diary.
Courtesy of the State Library of Victoria.

THE HOLTERMANN COLLECTION

Discovered in a garden shed in 1951 and acquired and restored by the State Library of New South Wales, the Holtermann Collection comprises 3500 wet-plate glass negatives documenting goldfields towns in regional Victoria and New South Wales, including Hill End and Gulgong, as well as the urban centres of Melbourne and Sydney in the 1870s. The photographs were taken between 1872 and 1876 by Beaufoy Merlin and Charles Bayliss of the American & Australasian Photographic Company, under commission from successful German immigrant Bernhardt Otto Holtermann. The collection's national significance rests on the size and quality of the collection, the level of detail captured in the images, and the originality of the approach taken to the systematic documentation of regional life and urban environments in south-eastern Australia. It is a rare survivor of a large-scale nineteenth-century photographic archive.

The collection also includes the largest surviving wet-plate negative in the world. It measures 0.9 x 1.6 metres and is a view of North Sydney captured in 1875 from the tower of Holtermann's house at North Sydney, and was part of his plan to promote Australia's progress to the rest of the world.

Inscription Number: #43

Year of Inscription: 2013

Physical Location: State Library of New South Wales

Beaufoy Merlin, Circular Quay from Dawes Battery, 1873.
All images courtesy of the State Library of New South Wales

Top: American and Australasian Photographic Company, Herbert Street, Gulgong, 1872.
Above: Charles Bayliss, Sam Hand's Boarding House, Home Rule, 1872.

Right: American and Australasian Photographic Company, Gulgong miners, 1872.
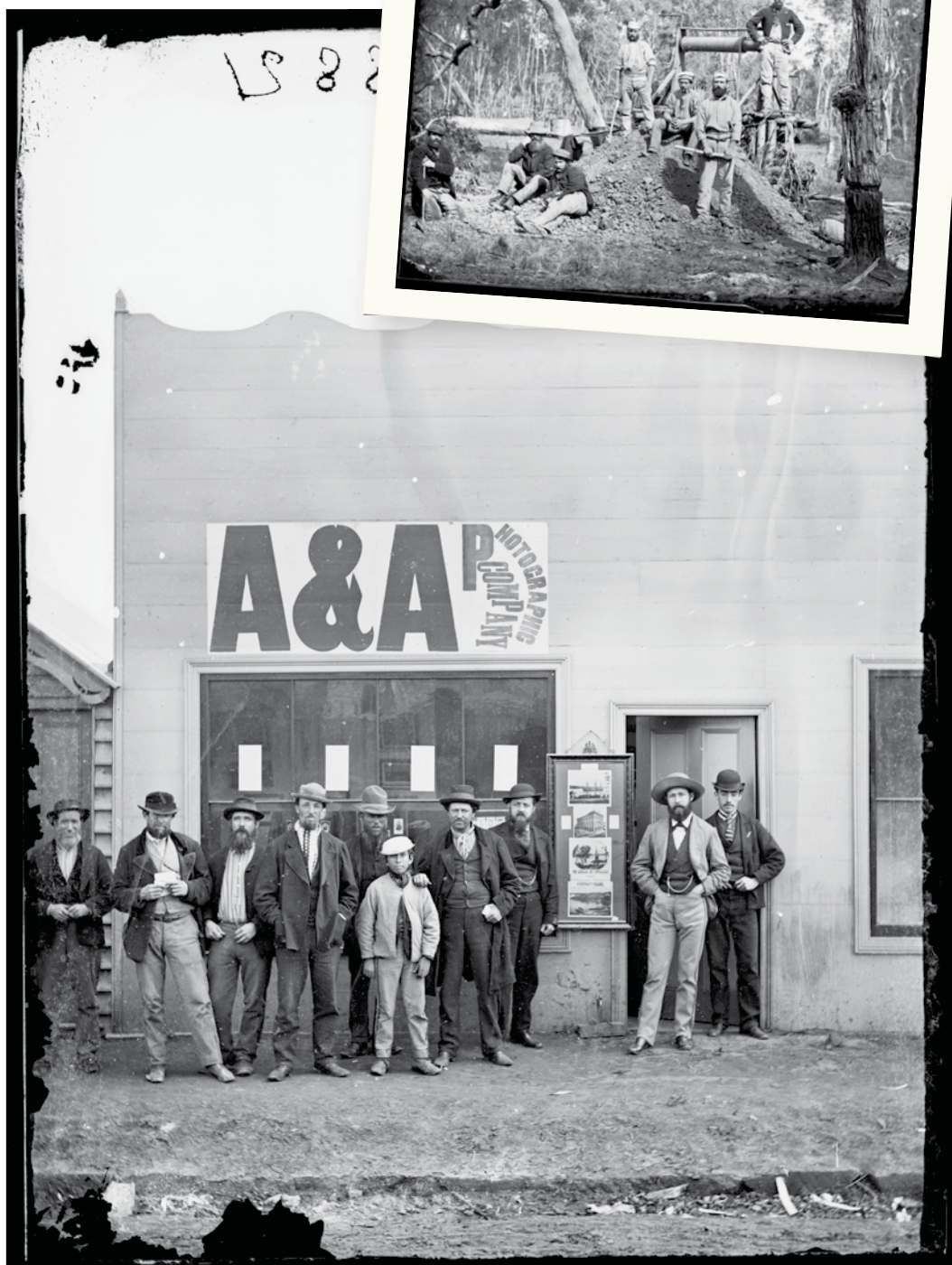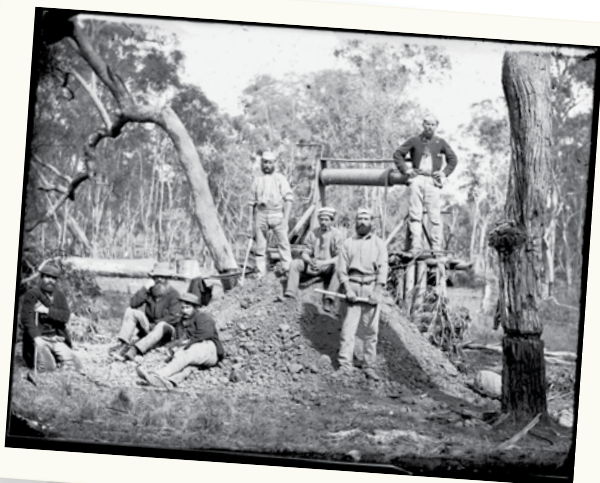
Above: The American & Australasian Photographic Company Studio, Tambaroora Street, Hill End, 1872. Charles Bayliss is standing in the doorway with hands in pockets.

MARGARET ANDERSON

DEVELOPING DEMOCRACY

Australia is one of the world's oldest democracies – an unexpected achievement perhaps in a group of British colonies whose foundation settlements were in effect prisons. Nevertheless, by the late 1850s several Australian colonies had adopted constitutions that were the most advanced in the world. A second period of democratising followed in the 1890s, and in 1901 the federated Australian nation was created on the assumption of universal suffrage. The three documents inscribed in the Australian Register of the Memory of the World Program exemplify these two decisive decades in Australia's democratic transition.

When the first Australian colonies were created between 1788 and 1836 the notion of democracy, or rule by the people, was generally seen as a radical, even a dangerous concept – but not by all. The colony of South Australia, whose founders in 1836 included many with liberal, even radical sympathies, sought self-government from the very beginning, and a *South Australian Act* passed in 1842 by the British Parliament actually allowed for the creation of a parliament with an elected lower house. This early attempt at democracy was thwarted by the conservative Governor Grey, who also resisted several other attempts at reform, including a petition to the British government in 1844 seeking the right to elected representation.

Debate intensified from 1850 when the imperial Parliament passed the *Australian Colonies Government Act*, opening the way to self-government. Reformers in all colonies campaigned for the right to elect their representatives, although there were many opinions on the level of direct representation and on the extent of the suffrage that should underpin it. In the midst of this general political debate gold was discovered in the colonies of Victoria and New South Wales and the resulting gold rushes brought thousands of eager gold seekers to eastern Australia. Amongst them were some who had been influenced by liberal and radical movements in Britain and Europe, including men and women who had supported the Chartist cause in Britain.

The impact of the gold rushes on eastern Australia (and to a lesser extent South Australia) was instant and profound. During the 1850s the population of Victoria almost trebled, as gold seekers surged into Melbourne, then onto the goldfields in the hinterland. Tiny colonial administrations in Melbourne and Sydney were overwhelmed by these unruly hordes, and imposing a fee for licenses to dig for gold was a desperate attempt to raise revenue from a mobile and volatile population. License fees were always unpopular, but disaffection grew as the fees rose and policing methods became more punitive. Organised resistance to the collection of the license fees spread throughout

the fields, with large public meetings and demands for redress. Several petitions were collected and in November 1854 the hastily convened Ballarat Reform League issued a four-page Charter summarising its principles and demands, for presentation to newly arrived Governor Hotham. The Charter is a unique statement of the political beliefs and aspirations of many of the ordinary men and women of Ballarat in the period before formal democratic government was introduced, and it is seen as a very significant document in the move towards democracy in Australia. In the language of the Charter, and in its principal demands, the Ballarat Reform League drew on the immediate legacy of the Peoples' Charter in Britain and on the rhetoric of various movements for democratic reform in Europe in the late 1840s. Its basic tenets were even older, drawing on the principles of the American and French revolutions and on even more ancient assertions of the 'rights' of citizens to have a voice in the way they were governed. It failed to convince Governor Hotham, however, who eventually moved against the miners in force at the Eureka Stockade.

The significance of the Eureka Stockade to Australia's democratic history has been debated widely. It is seen as highly significant in Victoria, although the democratic concessions enfranchising miners introduced in the new Victorian Constitution of 1855 were drafted and sent to Britain before both the Eureka Rebellion and the Ballarat Reform League Charter. The colony of Victoria briefly became the most democratically elected legislature in the world, but was almost immediately eclipsed by South Australia, which introduced full manhood suffrage, including the enfranchisement of Aboriginal men, in its *South Australian Constitution Act* of 1856. While no monster meetings, monster petitions or peoples' charters were created in South Australia, the weight of public opinion, expressed through the press and in somewhat staid and orderly public meetings, ensured that the same principles were enacted there – the first instance of full manhood suffrage in the world. It seems clear that democratic principles were broadly supported throughout the Australian colonies by this time.

Of course, radical as they were in global terms, these developments in colonial democracy only benefitted half the population. Women continued to be excluded from the political process, both as voters and as representatives. Although women were mentioned occasionally during debates in the 1850s, no serious attempt was made to enfranchise them at that time. This changed with the growth of the Woman Movement in the 1880s and 1890s. The goals of the Woman Movement were broad, aimed at ending what they described as women's condition as 'creatures of sex'. Early concerns were raising the age of consent, improving the legal position of women within marriage, and increasing women's access to education. But supporters of the Woman Movement also realised that their goals could not be achieved without political power, and securing the right to vote quickly assumed primary importance.

During the 1880s and 1890s a range of organisations formed in each colony to advance women's issues generally, and to seek the vote in particular. The Woman's Christian Temperance Union was active in each colony, but there were many other groups working alongside, some, like the Women's Suffrage League in South Australia, the Womanhood Suffrage League in New South Wales, or the Victorian Women's Suffrage Society, with a specific focus on gaining women the vote. There was often significant cross-over membership of these organisations and the women concerned devoted many thousands of voluntary hours to the cause. They convened public meetings, travelled extensively to promote the cause in regional areas, wrote letters and articles for the press, wrote many letters to members of parliament and sought supporters amongst existing parliamentarians to present private members' bills to their respective houses. Some seven of these bills were debated in the South Australian Parliament between 1886 and 1894 – all of them unsuccessful.

In several colonies the suffragists also drew up petitions, gathering thousands of signatures in support of their cause. The largest of these was the so-called 'Monster Petition', gathered in Victoria in 1891 by the Woman's Christian Temperance Union, the Victorian Temperance Alliance and other suffrage groups. This petition secured 30,000 signatures and was tabled in the Victorian Parliament in 1891, the largest petition to be tabled there in the nineteenth century. The petition repeated arguments presented during the American Revolution and asserted many times thereafter: that 'Taxation and Representation should go together…' But importantly the petitioners prefaced their request with the statement: that 'Government of the People by the People should mean all the People, and not one half'; and that, 'in short, Women should Vote on Equal Terms with Men'. Despite their efforts, the Victorian Parliament did not support the request.

Petitions were also presented in other colonies. Several petitions were gathered in South Australia in support of women's suffrage but the largest, containing 11,600 signatures, was timed to coincide with the third reading of the Constitution Amendment Bill, which proposed extending the suffrage to women. This petition, tabled in Parliament on 23 August 1894, was the work of a group of women's organisations – the Women's Suffrage League, the Woman's Christian Temperance Union and the Working Women's Trades Union – which gathered signatures from all over the colony. Secretary of the League, Mary Lee, was especially influential in garnering support. The campaign in South Australia ultimately gained the support of the liberal Kingston government and South Australia became the first colony in Australia, and only the second place in the world (after New Zealand), to extend the suffrage to all adult women in 1894/5. Western Australia followed in 1899, New South Wales and Tasmania in 1903, Queensland in 1905 and Victoria finally in 1908. The Commonwealth of Australia extended the franchise to women in 1902, although those already enfranchised in their colonial jurisdictions had already qualified automatically to vote in federal elections.

The position of Aboriginal voters is less clear. Although Aboriginal men were theoretically enfranchised in all colonies except Queensland and Western Australia at the time of Federation, it was only in South Australia that they had been able to exercise their entitlement. The same applied to Aboriginal women. Although South Australia tried to ensure that Aboriginal voters retained this right in federal elections, the clause in the Australian Constitution that appeared to guarantee the franchise was open to interpretation, and during the 1920s and '30s many Aboriginal people were removed from both electoral rolls. They were disenfranchised effectively until a further round of electoral reform saw these rights reinstated in 1949. However it was 1962 before Aboriginal people were able to vote in all Commonwealth elections, and 1965 before the last state (Queensland) conceded this right.

References

John Hirst, *The Strange Birth of Colonial Democracy* Allen & Unwin, 1988

Dean Jaensch (ed.), *The Flinders History of South Australia: Political History* Wakefield Press, 1986

Marilyn Lake, *Getting Equal: The History of Australian Feminism* Allen & Unwin, 1999

Audrey Oldfield, *Woman Suffrage in Australia* Cambridge University Press, 1992

Geoffrey Serle, *The Golden Age: a history of the Colony of Victoria 1851-1861* Melbourne University Press, 1963

Pat Stretton and Christine Finnimore, *How South Australian Aborigines Lost the Vote: some side effects of federation* History Trust of South Australia, 1991

BALLARAT REFORM LEAGUE CHARTER

This copy of the Charter of the Ballarat Reform League has instrumental historical significance for the events it records in gold rush Victoria, the Australian history of democratic Chartism which it incorporates, and the subsequent development of democratic representation in Victoria to which it contributed.

Inscription Number: #10

Year of Inscription: 2004

Physical Location: Public Record Office Victoria

At a Meeting held on

Hill in the presence of about

thousand men on Saturday

11th, 1854 the following were

as the principles and objects

"Ballarat Reform League".

That it is the inalienable right of every

Pages of the Ballarat Reform League Charter.
Images courtesy of the Public Record Office Victoria

WOMEN'S SUFFRAGE PETITIONS, 1891, 1894

The Victorian Women's Suffrage Petition of 1891 contains almost 30,000 signatures and addresses collected by members of the Woman's Christian Temperance Union, the Victorian Temperance Alliance and other women's suffrage groups, demanding the right for women to vote in the colony of Victoria.

Presented in 1891 with the support of Premier James Munro, whose wife was one of the signatories, it was the largest petition to be tabled in the Parliament of Victoria in the nineteenth century.

Comprising many fabric-backed sheets of paper glued together and rolled onto a cardboard spindle, the 'Monster Petition' is approximately 260 metres long by 200 millimetres wide. It bears the statements 'that government of the People, by the People and for the People should mean all the People, not half', and 'that all Adult Persons should have a voice in Making the Laws which they are required to obey'.

It is a visual legacy of the important efforts of grassroots Australian women's movements and is representative of the development of Australia's democracy. It was a catalyst for other Australian states' women to lodge petitions in their respective parliaments; while South Australia's suffrage petition was successful sooner than Victoria's, none was as large as the Victorian petition.

In December 1894 the South Australian Parliament became the first in Australia, and only the second in the world, to extend the suffrage to women. The 1894 Petition was presented to Parliament on 23 August 1894, just as the third reading of the Constitution Amendment Bill, proposing to extend the suffrage to women, was being debated. It contained 11,600 signatures, two-thirds of them from women, and was the largest of several petitions presented on this matter.

The Petition was the work of a group of women's organisations, the Women's Suffrage League, the Woman's Christian Temperance Union and the Working Women's Trades Union, which gathered signatures from all over the colony, campaigning for the suffrage as they went.

The 1894 Petition was recognised at the time as a significant factor in securing the passage of the *Constitution Amendment Act* (1894/5) and can be regarded as an iconic document of the 'first wave' of the Australian feminist movement.

Inscription Number: #24

Year of Inscription: 2008

Physical Location: Public Record Office Victoria; Parliament of South Australia

The Women's Suffrage Petition, 1891
Public Record Office Victoria

First page of the Women's Suffrage
Petition 1891
Public Record Office Victoria

MAGGIE SHAPLEY
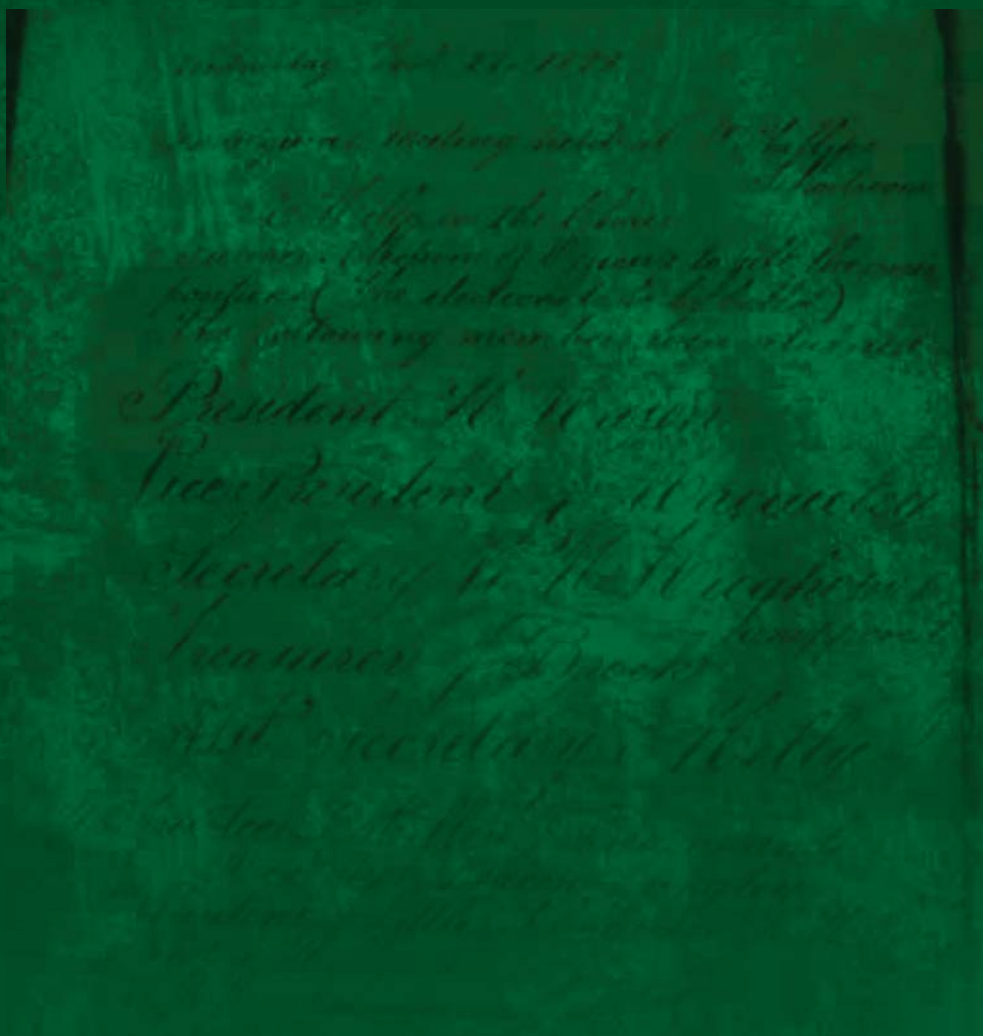
WORKERS AND TRADE UNIONS

Both the political and industrial wings of the labour movement in Australia are represented on the UNESCO Memory of the World Australian Register. **The Manifesto of the Queensland Labour Party** represents the beginnings of the political party which became the Australian Labor Party, while **The Minute Books of Pre-Federation Australian Trade Unions** are a powerful record of grass-roots activities by members of trade unions in workplaces throughout the country. The link between the two is made by those early trade union members and officials who became members of State and Federal parliaments representing the Australian Labor Party. These include Prime Ministers John Christian Watson, Andrew Fisher, Joseph Cook and William Morris Hughes and Premiers Anderson Dawson (Queensland), James McGowen (New South Wales) and Thomas Price (South Australia).

The 1904 Federal government led by Prime Minister Watson is recognised as the first national labour government in the world. It had its origins in labour parties formed in the Australian colonies before Federation. The first of these was the Queensland Labour Party, which formed in response to the setbacks suffered by the labour movement in the maritime and shearing strikes of 1891.

The Manifesto of the Queensland Labour Party was issued on 9 September 1892 following a meeting between four Labour politicians and six representatives of Workers' Political Associations in August 1892. It was written by prominent trade unionist and Queensland Labour Party member Charles Seymour (1853-1924) and signed by Thomas Glassey, President of the new party and the first person to be popularly elected on a labour platform in Queensland. According to party tradition, it was read out under the famous 'Tree of Knowledge' ghost gum in Barcaldine, Queensland. In 1899 the Queensland Labour government led by Anderson Dawson became, briefly, the first labour government in the world.

The manifesto, a single document, was nominated to the register by its custodian, the State Library of Queensland. **The Minute Books of Pre-Federation Australian Trade Unions** were, by contrast, nominated by the eleven custodial institutions which hold the over 300 volumes that fall within the scope of this nomination. The institutions include the Noel Butlin Archives Centre and the University of Melbourne Archives (both specialist 'collecting archives' of labour history), four state libraries, four other university archives and the Outback Archives at the Broken Hill City Library.

The nomination was coordinated by the Noel Butlin Archives Centre at the Australian National University which holds over 200 of the minute books. Trade union records are not protected by archival legislation in Australia and may end up in a variety of institutions. Collecting archives such as the Noel Butlin Archives Centre and the University of Melbourne Archives work closely with current trade unions to ensure that significant records such as minute books are preserved. Often trade union records are donated to institutions by former union officials or their families.

The nomination was framed to recognise the importance of recording the democratic, collective decision-making of Australian workers in minute books. While trade unions also produce many other records such as membership and financial records, it is in the minutes of meetings of members or their elected representatives that those decisions are recorded. Unlike the record of parliaments which in the nineteenth century recorded the deliberations of more privileged citizens, they are a record of democracy for workers, both men and women.

The trades and occupations covered by early trade unions range from the still familiar (miners, engineers, engine drivers, teachers, nurses, journalists, musicians, carpenters, bricklayers, plumbers and gasfitters, electricians, painters, plasterers, shop assistants, cleaners, seamen, shearers and labourers), to workers in manufacturing industries no longer having individual trade union representation (glass bottle makers, bakers, pastrycooks, biscuitmakers, confectioners, brewery employees, bootmakers, tanners, curriers, furniture makers, tinsmiths, ironfounders, sheet iron workers, agricultural implement makers, boilermakers, iron shipbuilders, shipwrights, stovemakers, porcelain enamellers, moulders, tobacco workers, typographers, linotype operators, lithographers, bookbinders and paper rulers). Then there are occupations which are almost non-existent today: coopers, stonemasons, lumpers, felt hatters, sailmakers, tailors and tailoresses, pressers, engine firemen, and paperhangers.

The minute books cover the period from the early formation of unions in Australia as offshoots of British craft unions up to Federation. This period includes significant milestones in the labour movement such as the 8-hour day campaign from 1856, the beginnings of our social welfare system, the formation of distinctly Australian unions representing shearers and waterside workers, the maritime and shearing strikes of the 1890s, and the impetus for political representation for workers through the formation of the Australian Labor Party. The federation of the Australian colonies brought not only changes to the system of arbitration, but also the increasing consolidation of local workplace, town and state-based unions into federal trade unions.

The Australian Trade Union Archives website (**www.atua.org.au**) made it possible to locate many collections of trade union records in Australia, but it was only after contacting individual institutions that the number of minute books which would fall within the nomination became clear. It remains a possibility that other records will come to light in institutional or private hands that should be added to the inscription in the future. The earliest trade union in Australia appears to have been the Australian Society of Compositors, whose rules were printed in 1839, but of which no archival records can now be located.

Minute Book of the Herald Office Chapel, 1849.
Image courtesy of Noel Butlin Archives Centre, Australian National University

MANIFESTO OF THE QUEENSLAND LABOUR PARTY, 1892

The Manifesto, issued on 9 September 1892, can be described as a foundation document of the Queensland Labour Party and a pivotal one in Australia's labour and political history.

It was written by prominent Queensland Labour Party member Charles Seymour (1853-1924) and signed by Thomas Glassey, the first person to be popularly elected on a labour platform in Queensland. According to party folklore, it was read out under the famous 'Tree of Knowledge' in Barcaldine, Queensland, the centre of industrial strife and a meeting place for striking workers.

In 1899 the Queensland Labour government became, briefly, the first labour government in the world.

The handwritten document is the culmination of extraordinary union activism and working-class resolve at a time of political and economic instability in Queensland. Written against a background of strikes, including the great shearers' strike and the accompanying working-class solidarity, the Manifesto emphasises the troubled social and economic circumstances of working people – deprivation, unemployment, the declining welfare of farmers and workers, and the enormous and rising public debt. It details the party's grievances, with a focus on the ruling class of the time, including squatters, employers and the government, which it accused of mismanagement. It aimed to curb the excesses of capitalism and promised equal political rights and social and economic justice.

The Manifesto of the Queensland Labour Party, 1892 was inscribed on the UNESCO Memory of the World International Register in 2009.

Inscription Number: #30

Year of Inscription: 2008

Physical Location: State Library of Queensland

Manifesto of the Queensland Labour Party to The People of Queensland, 1892.
Image courtesy of the State Library of Queensland

THE MINUTE BOOKS OF PRE-FEDERATION AUSTRALIAN TRADE UNIONS

The Minute Books of Pre-Federation Australian Trade Unions, in the collections of eleven institutions – Noel Butlin Archives Centre (Australian National University), Broken Hill City Library, Fryer Library (University of Queensland), James Cook University, State Library of New South Wales, State Library of South Australia, State Library of Victoria, State Library of Western Australia, University of Melbourne Archives, University of Newcastle and University of Wollongong – record collective decision-making by Australian workers in the nineteenth-century. They are a record of democracy for workers – both men and women. They document the early formulation of our current industrial relations system, the beginnings of our social welfare system, the early history of communities and industries, and working lives that are no longer accessible today. They record events and achievements as they happened, local issues and disputes that developed into general strikes and became the first steps in broader campaigns such as that for the 8-Hour Day and the impetus for political representation of workers through the formation of the Australian Labor Party.

Inscription Number: #37

Year of Inscription: 2011

Physical Locations: Noel Butlin Archives Centre, Australian National University; Broken Hill City Library; Fryer Library, University of Queensland; James Cook University; State Library of New South Wales; State Library of South Australia; State Library of Victoria; State Library of Western Australia; University of Melbourne Archives; University of Newcastle; University of Wollongong.

Minute books in the Noel Butlin Archives Centre, Australian National University.

Minute book of the Amalgamated
Society of Engineers, Sydney, 1852.

Record of inaugural meeting of the Wharf Labourers Union in Sydney, 27 December 1899.
A future Labor Prime Minister, William Morris Hughes, was elected unopposed as the Union's Secretary.

All images courtesy of Noel Butlin Archives Centre, Australian National University

ADRIAN CUNNINGHAM

LAW AND THE CONSTITUTION

Australia is a documentary democracy. Our ever-evolving democratic system of government and the associated rule of law derives its legitimacy from documents that have legal weight. If these documents had never been created we would not have the democratic system of government that we now take for granted. If the documents were to be destroyed or vanish off the face of the earth, the continued existence of our democracy would, at the very least, be brought into question. Given the vulnerability of documents to loss, it is sobering to think just how fragile our federal nationhood and democratic liberties may be.

There is little that is particularly novel about Australia's situation here. Laws have been codified in written form for as long as human beings have used written communication. When the conquistadors took control of the Americas the legitimacy of their actions was, according to the colonisers, confirmed by the presence of accredited notaries who made contemporaneous documentation of the conquests. Without such formal notarised documentation the territorial acquisitions had no legitimacy in Spanish law.

What makes Australia different is that our nation was (and continues to be) created through peaceful and democratic processes. It was the first country in the world to be created through a free vote of its people—(or at least that subset of its people who at the time were allowed to vote. No blood-stained revolution or dramatic declaration of independence was needed to create the Australian nation. Australia is one of the world's most stable and long-lived democracies and is regarded internationally as a model of democratic experimentation and innovation. At each step in the peaceful and democratic evolutionary process documentation was created. The story of our country is told through the various documents that give our governments the right to govern, and that place constraints on the powers of those who govern to prevent the concentration and potential abuse of power that can so easily occur.

These documents belong to us and are our safeguards against tyranny and dictatorship. They are part of our history but, more importantly, are the guarantors and shapers of our future. And the story is an ongoing one. Australian democracy is dynamic, contested and constantly evolving. Each evolutionary change is legitimised by and documented in records.

Much of this key legal and constitutional documentation has been inscribed on the UNESCO Memory of the World Australian Register and the Asia-Pacific Register. It is fitting that these UNESCO inscriptions provide an important recognition and safeguard for the documents that in turn safeguard our very existence as a nation, and our most basic freedoms, rights and entitlements.

The seventeen **Landmark Constitutional Documents of the Commonwealth of Australia** collectively tell the story of the establishment and evolution of Australia's democracy. These different documents reside in different locations and are controlled by different custodians. They consist of sixteen original legal instruments and one film. Each legal instrument has been selected because of the significance of the legal safeguard(s) it codifies and/or the significance of the aspect of our constitutional change and history that it embodies. Each legal instrument has its own story. These are told in detail on the wonderful 'Documenting a Democracy' website which provided the initial inspiration and impetus for the nomination to the UNESCO Memory of the World Australian Register – see **http://www.foundingdocs.gov.au/** These documents tell the story of the successful democratic experiment that is Australia and the documentary means by which this success was made possible.

The film records the moment of inauguration of the Australian nation on 1 January 1901 and is the product and evidence of the fact that Australia was the first country to come into being in front of a movie camera in the very earliest days of moving picture technology.

The story of our constitutional democracy began with the former British colonies in Australia which, through an act of collective will and hard-won consensus, persuaded the British Parliament to pass legislation creating the Australian nation. Since then Australia has gradually asserted its growing independence from the imperial power to which it once belonged, and has also given recognition to the legal and moral rights of its Indigenous inhabitants.

The seventeen Landmark Constitutional Documents are:

1. *Commonwealth of Australia Constitution Act,* 9 July 1900 (UK) – assent original
   [A gift from the British Government to the Australian people, 1990 – controlled
   by the Parliament of Australia]

2. Royal Commission of Assent establishing the Commonwealth of Australia, 9 July 1900
   [Custody of the National Archives of Australia]

3. Royal Proclamation of Inauguration Day for the Commonwealth of Australia,
   17 September 1900 [Owned by the National Library of Australia]

4. Letters Patent for the Office of Australian Governor General, 29 October 1900 [Custody
   of the National Archives of Australia; Controlled by the Office of the Governor General]

5. *Pacific Island Labourers Act,* 1901 (Australia) – assent original [Custody of the National Archives
   of Australia; Controlled by the Office of Parliamentary Counsel]

6. *Immigration Restriction Act,* 1901 (Australia) – assent original [Custody of the National Archives
   of Australia; Controlled by the Office of Parliamentary Counsel]

7. *Commonwealth Franchise Act,* 1902 (Australia) – assent original [Custody of the National Archives
   of Australia; Controlled by the Office of Parliamentary Counsel]

8. *Judiciary Act,* 1903 (Australia) – assent original [Custody of the National Archives
   of Australia; Controlled by the Office of Parliamentary Counsel]

9. *Conciliation and Arbitration Act,* 1904 (Australia) – assent original [Custody
   of the National Archives of Australia; Controlled by the Office of Parliamentary Counsel]

10. *Seat of Government Acceptance Act,* 1909 (Australia) – assent original [Custody
    of the National Archives of Australia; Controlled by the Office of Parliamentary Counsel]

11. *Commonwealth Electoral Act,* 1924 (Australia) – assent original [Custody of the National Archives of Australia; Controlled by the Office of Parliamentary Counsel]

12. *Statute of Westminster Adoption Act,* 9 October 1942 (Australia) – assent original [Custody of the National Archives of Australia; Controlled by the Office of Parliamentary Counsel]

13. *Nationality and Citizenship Act,* 1948 (Australia) – assent original [Custody of the National Archives of Australia; Controlled by the Office of Parliamentary Counsel]

14. Yolngu people of Yirrkala bark petitions to the Parliament of Australia, August 1963 [Custody of the Parliament of Australia]

15. *Australia Act,* 3 March 1986 (Australia) – assent original [Custody of the National Archives of Australia; Controlled by the Office of Parliamentary Counsel]

16. Mabo v Queensland No. 2 Judgement of Justice Gerard Brennan, 3 June 1992 [In the custody and control of the High Court of Australia]

17. Film of the inauguration ceremony of the Commonwealth of Australia, Sydney, 1 January 1901 [Owned by the National Film and Sound Archive]

A key pillar of Australia's Constitutional democracy is the High Court of Australia, established by Section 71 of the Australian Constitution. The **Records of the High Court of Australia**, as inscribed on the UNESCO Memory of the World Australian Register in 2008 in fact contain one of the seventeen key Constitutional documents described above – the Mabo Judgement of 1992, which inserted the legal doctrine of native title into Australian law. Complementing these on the Register are the Mabo Case Papers and Eddie Mabo's personal papers held by the National Library of Australia.[1]

The records of the High Court up to 1980 are held by the National Archives of Australia, while more recent records are still in the custody of the Court. This vast collection documents the contested nature of the evolution of the rule of law as it has underpinned our system of government for over 100 years. It includes judges' notebooks, correspondence between members, reports and records of judgements. It illustrates the development of Australia's common law practices and principles. It also includes a range of images and film of the openings of the original court and of the new High Court building in Canberra in 1980.

The records provide an insight into diverse landmark judicial decisions affecting Australian society, democracy and government. The cases represented here cover such issues as Commonwealth versus State powers (the Engineers case 1920 and the Tasmanian Franklin Dam case 1983), economic regulation (the Bank Nationalisation case 1948), freedom of speech and subversion (the Communist Party case 1951), the separation of powers doctrine (the Boilermakers case 1956), Native Title (the Mabo case 1992) and anti-homosexuality laws and human rights (the Toonen case 1994).
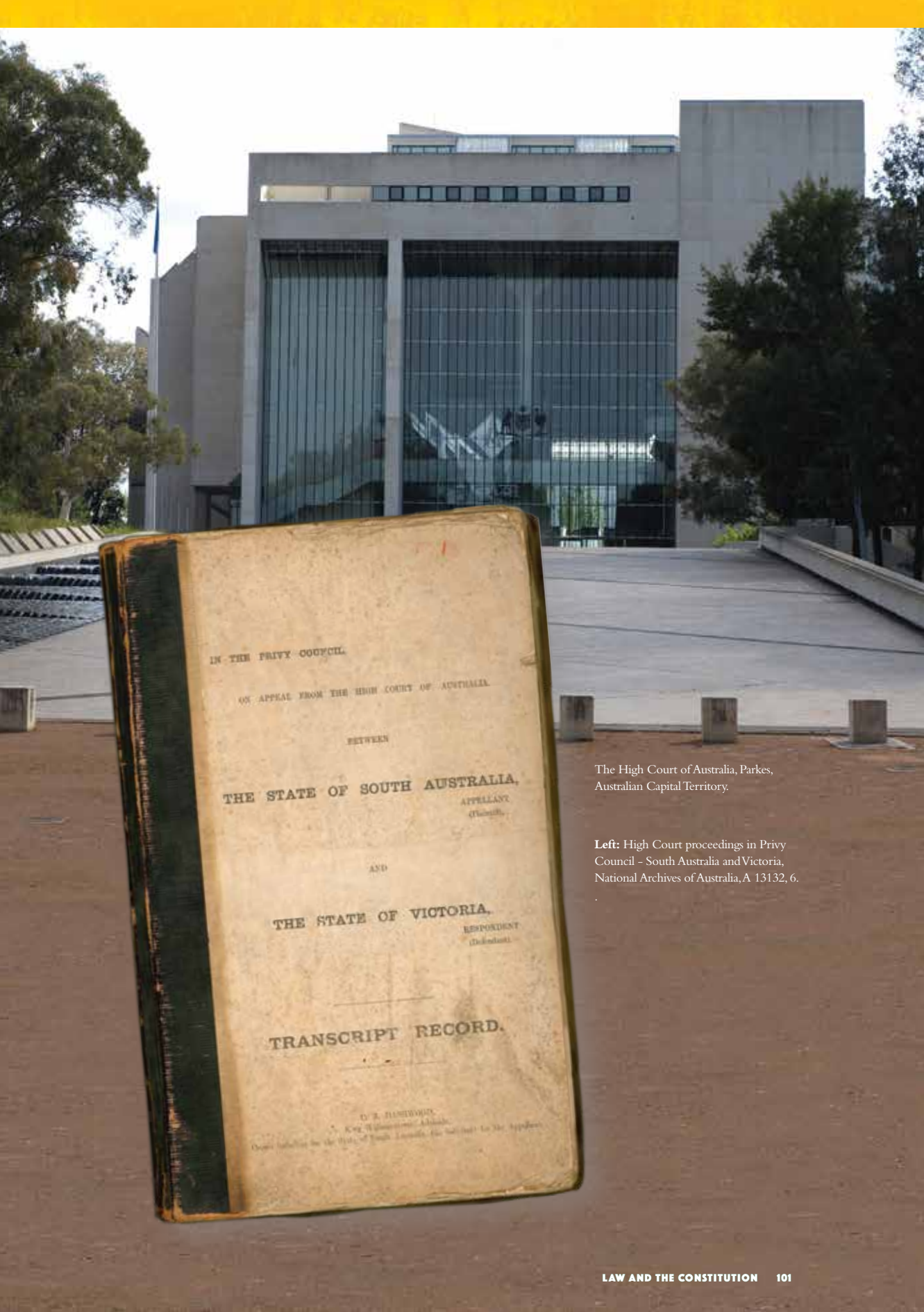
The records of the High Court of Australia are essential to an understanding of the richness and complexity of the story of governance and the protection of liberties in our democracy. Together with the Landmark Constitutional Documents and the Mabo Case Papers they are the irreplaceable source material on the evolution of the rule of law in our nation.

---

1 For further information on the Mabo papers see Adrian Cunningham, '*Icons, Symbolism and Recordkeeping: The Lindy Chamberlain and Eddie Mabo Papers* in the National Library of Australia', Australian Academic and Research Libraries, vol. 28, no. 2, 1997, **http://www.tandfonline.com/doi/abs/10.1080/00048623.1997. 10755002**

LANDMARK CONSTITUTIONAL DOCUMENTS OF THE COMMONWEALTH OF AUSTRALIA

This collection of landmark documents is significant as charting the evolution of Australia as one of the world's most stable and long-lived democracies. It was the first country in the world to be created as a result of a free vote of its people, and the first country to have its birth recorded by a movie camera. The documents in this nomination constitute the most significant legal instruments effecting major constitutional change in Australia over the twentieth century; and in addition the film records the nation's inauguration. The documents forming this collection have been selected to illustrate that the Australian nation is not a static but a constantly evolving entity, and their significance lies in their ability to do this. Most of the documents are original legal instruments, and include legislation, commissions, letters patent, proclamations, petitions and legal judgments. Together they are significant for their ability to demonstrate how legal documents can shape the lives of a people and the destiny of a continent.

Inscription Number: #3

Year of Inscription: 2001

Physical Locations: National Archives of Australia
The Parliament of Australia
National Library of Australia
Office of the Governor General
Office of Parliamentary Counsel
High Court of Australia
National Film and Sound Archive

Above and right: Limelight Films, The Birth of the Commonwealth, Centennial Park, 1 January 1901.

Courtesy of the National Film and Sound Archive

Royal Commission of Assent establishing the Commonwealth of Australia, 9 July 1900, signed by Queen Victoria, National Archives of Australia, A5137

HIGH COURT OF AUSTRALIA RECORDS

The High Court of Australia decides constitutional matters and cases of special federal significance, and is the highest court of appeal for federal, state and territory cases. Although the High Court of Australia was established in 1901 by Section 71 of the Constitution, the appointment of the first Bench had to await the passage of the *Judiciary Act* of 1903.

The vast collection of the High Court of Australia, with a date range from 1903 to 2003, includes judges' notebooks, correspondence between members, reports and records of judgements. It illustrates the development of Australia's common law practices and principles. It also includes a range of images and film of the opening of the original court and of the new High Court building in Canberra.

The records provide an insight into diverse landmark judicial decisions affecting Australian society, democracy and government. The cases represented here cover such issues as Commonwealth versus State powers (the Engineers case 1920 and the Tasmanian Franklin Dam case 1983), economic regulation (the Bank Nationalisation case 1948), freedom of speech and subversion (the Communist Party case 1951), the separation of powers doctrine (the Boilermakers case 1956), Native Title (the Mabo case 1992) and anti-homosexuality laws and human rights (the Toonen case 1994).

Inscription Number: #22

Year of Inscription: 2008

Physical Locations: National Archives of Australia
High Court of Australia

High Court proceedings in Privy Council – Chesterman et.al., National Archives of Australia, A 13132, 15.
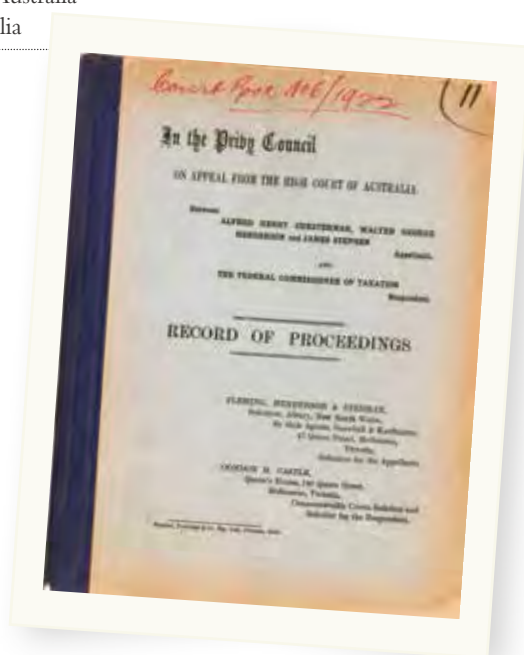
IN THE PRIVY COUNCIL.

ON APPEAL FROM THE HIGH COURT OF AUSTRALIA.

BETWEEN

THE STATE OF SOUTH AUSTRALIA,
APPELLANT
(Plaintiff).

AND

THE STATE OF VICTORIA,
RESPONDENT
(Defendant).

TRANSCRIPT RECORD.

The High Court of Australia, Parkes,
Australian Capital Territory.

Left: High Court proceedings in Privy
Council – South Australia and Victoria,
National Archives of Australia, A 13132, 6.

ANNE-MARIE CONDÉ

WAR AND AUSTRALIA

Australians are justly proud that, politically, the federation of their nation was achieved in 1901 not through violence or civil war, but by a peaceful democratic process. Of course, this does not mean that Australian history is not marked by bloody conflicts at home and overseas fought before and after Federation. Frontier wars fought between Indigenous people and European settlers have been recorded in a variety of complex ways, including orally transmitted accounts of killings and massacres, but unfortunately none of these events are represented yet on the UNESCO Memory of the World Australian Register. However, other aspects of the story of Australia at war are well covered in the Register.

In archival terms, war has had something in common with the gold rushes, in that the events are so momentous that thousands of people who might not otherwise feel inclined to make personal records, do so. Their experiences of travel, adventure, triumph and tragedy fuel a sense of being part of key moments of historical change. As a result, the records they leave us can be very rich.

One hundred years on from the First World War, this interest is at an all-time high. Film and television dramas and documentaries are filling our screens with recreations of the sights the original Anzacs saw. In April 2015 an initiative known as 'Camp Gallipoli' even offered people 'the opportunity to sleep out under the same stars as the original Anzacs did 100 years ago'. It seems that we yearn to see through the eyes of those now long-dead men who served on Gallipoli. In fact, there is only one way we can actually do this. 'With the Dardanelles Expedition: heroes of Gallipoli' is the only surviving cine film taken on Gallipoli. It is held by the Australian War Memorial and has been inscribed on the UNESCO Memory of the World Australian Register as **Ashmead–Bartlett's Gallipoli Film (1915)**.

The film was made by British war correspondent Ellis Ashmead-Bartlett and official photographer Ernest Brooks, with inter-titles by the Australian official war correspondent, Charles Bean. It was purchased for the Australian War Memorial in 1919. Filmed in the middle part of the 1915 campaign, it features Australian, New Zealand and British troops in military operations and daily life. Ashmead-Bartlett's camera, an Aeroscope, was a modern but still bulky. In viewing his flickering images we should recall the formidable difficulties of talking cinematograph pictures on the battlefield. In August 1915 Ashmead-Bartlett came under enemy shellfire while filming and was buried by dirt. He continued his dangerous and exhausting project nevertheless. The result is an intense and powerfully intimate piece of film made more poignant by its age, and silence.

Ashmead-Bartlett's early dispatches had praised the Australians' efforts at Gallipoli but, as the campaign wore on, he became increasingly convinced of its futility. Another journalist, Australian Keith Murdoch, visited Gallipoli in early September and needed only four days to come to the same conclusion. At the war correspondents' camp on the nearby island of Imbros, Bartlett and Murdoch hatched a plan to try and beat the censor and get word to British authorities as to the real state of the campaign. Ashmead-Bartlett would write his observations in the form of a personal letter to British Prime Minister Herbert Asquith, and Murdoch would deliver it. In the event the letter was confiscated from Murdoch in Marseilles, so on his way to London Murdoch wrote his own version, this time for his friend Andrew Fisher, the Australian Prime Minister.

Although the Anzac troops were 'determined and dauntless men', Murdoch wrote, the campaign was a 'costly and bloody fiasco', one of the most 'terrible chapters in our history'. Australian lives were being squandered. Murdoch's fellow journalist Charles Bean later wrote that, although Murdoch made some massive overstatements, there was 'much truth' behind them. The letter was sent to British Prime Minister Asquith as well as to Fisher, and in Britain it was printed as a state paper. It had a powerful impact: General Sir Ian Hamilton, commander of the Mediterranean Expeditionary Force, was recalled, and shortly afterwards the Allied troops were withdrawn from the Gallipoli peninsula. The Australian government was henceforward more involved in decisions about the use of Australian troops under British command. Keith Murdoch's reputation as a journalist of talent and influence, meanwhile, was firmly established. His involvement in the affair helped him lay the foundations for his family's global media empire. His son Rupert donated Keith's typed copy of the letter to the National Library of Australia in 1970, and it is now inscribed on the Australian Register as **The Gallipoli Letter, written by Keith Murdoch, 23 September 1915**.

At the end of the First World War, senior staff at the Public Library of New South Wales recognised the importance of capturing records as quickly as possible. Its Principal Librarian, William Ifould, advertised in newspapers throughout Australia, New Zealand and the United Kingdom that it wished to purchase diaries from those who had served. The **Records of the European War Collecting Project, established by the Trustees of the Mitchell Library, State Library of New South Wales in 1918** was the first of its kind in Australia, predating the collecting project undertaken by the Australian War Memorial by some years. The 236 diary collections so acquired are among the most recent inscriptions on the Australian Register.

Ifould had a clear purpose. He wanted 'diaries actually written up from day to day and not copies'. Records demonstrating a 'psychological' and 'sentimental' point of view were what he was after. At the time the term 'sentimental' had not acquired the pejorative meaning it has now. It meant expressiveness of emotions and feelings. Ifould knew that personal records would not necessarily contain strategic or tactical insights into military actions. He wanted 'the daily intimate records of individual men, their hopes and fears and feelings generally'. At the time, it was unusual to attach value to records like this, but Ifould's far-sightedness allowed the Library to build a collection which is now of critical interest to historians and everyone interested in the Australian experience of war, for it is the voice of the ordinary person at war which Australians now most long to hear.

Turning now to the Second World War, there are two inscriptions on the Register. One is Thomas Burstow's handwritten diary, the only extant account written by an eyewitness civilian of the bombing of Darwin by the Japanese in February and March 1942. Burstow was a draftsman from the Lands Department who had moved to Darwin in 1940. On the afternoon of 19 February, the first and most disastrous day of the bombing, he picked up a blank address book and began what he called a 'Rough Diary' to describe what he saw. Like Keith Murdoch, he was an eyewitness to

some of the most momentous events in Australian history, but his record was meant for no other reader than himself. In a firm, unhurried hand, the entries describe the number of bombs in each raid, the damage to ships and buildings, and the numbers killed, wounded and missing. Burstow became an Air Raid Precautions Warden, so he was well placed to make accurate observations. Despite surely experiencing fear and constant anxiety, the only emotion expressed in the diary is Burstow's anger at the behaviour of civilian men seeking evacuation. The diary ends on 26 March 1942, when Burstow joined the Army. The diary was donated to the Northern Territory diary, via the Returned and Services League, in 1992, and is inscribed on the Australian Register as **Rough Diary: Air Raids on Darwin and Immediate Alerts**.

Finally, the Register includes records of a different type. The **Displaced Persons Migrant Selection Documents 1947-1953** were not made not by eyewitnesses, but by the Commonwealth government to administer one of its post-Second World War migration schemes. During the war many people in eastern and central Europe were taken from their occupied homelands to work in German industry. Others fled their homes in the face of occupation. After the war they were unable or unwilling to return, and many were living in refugee camps in Germany. In 1947, the Australian government agreed to include such people under its Displaced Persons' Resettlement Scheme. For a country whose immigration policies since Federation had always prioritised people of Anglo-Celtic heritage, it was a significant political and demographic shift. The records have a practical value for migrants and their descendants because they include biographical detail about every member of a family unit. Beyond this, they also have a very strong emotional significance. Because they were created in the Displaced Persons camps of Germany and Austria, they are a tangible connection between the old family identity in a European environment, and a new identity as citizens of a nation on the other side of the world.

All together the records include some 170,000 personal dossiers, and the collection is one of the largest bodies of records on the Australian Register, over 400 metres of records in 206 series, held by the National Archives of Australia.

ASHMEAD-BARTLETT'S GALLIPOLI FILM (1915)

With the Dardanelles Expedition: Heroes of Gallipoli is a silent black–and–white documentary film made in 1915 by celebrated British war correspondent Ellis Ashmead-Bartlett and official photographer Ernest Brooks. It features inter-titles by Australian war historian C. E. W. Bean.

A remarkable achievement in film-making under difficult battlefield conditions, it is the only known moving imagery of the Dardanelles campaign in the Gallipoli Peninsula. Filmed at Imbros Island, ANZAC Cove, Cape Helles and Suvla Bay, it features Australian, New Zealand and British troops in military operations and daily life, as well as showing Turkish prisoners of war and excellent footage of the terrain.

The film shows soldiers in action in frontline trenches using periscope rifles—an Australian innovation—and remarkable scenes of a firefight and Turkish shells exploding in the Allies' positions. It highlights the logistical challenges faced by the campaign, including scenes of a donkey being lifted over the water from a supply ship to land.

The film has been digitally restored and runs for 20 minutes 2 seconds.

Inscription Number: #20

Year of Inscription: 2008

Physical Location: Australian War Memorial
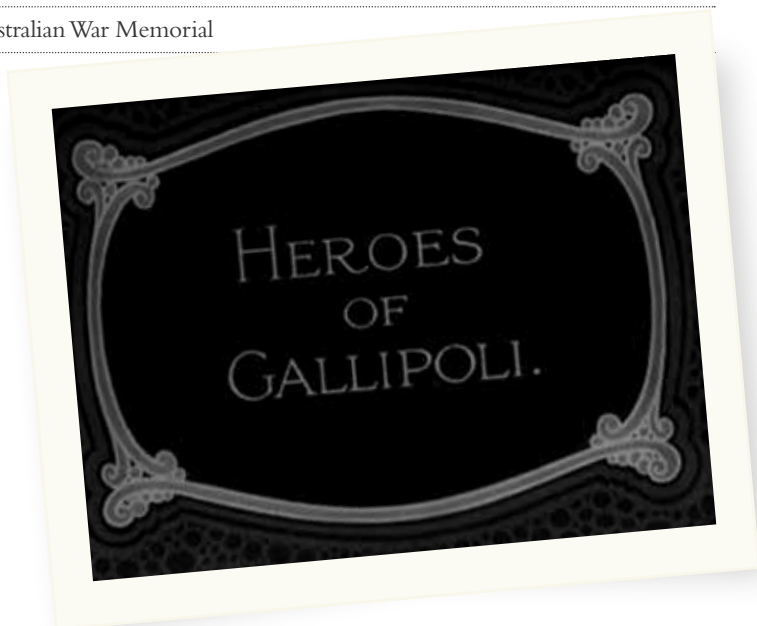
Stills from Ashmead-Bartlett's film, *Heroes of Gallipoli*.
Courtesy of the Australian War Memorial

THE GALLIPOLI LETTER, WRITTEN BY KEITH MURDOCH 23 SEPTEMBER 1915

This twenty-five page letter, written by journalist Keith Murdoch to his friend, Prime Minister Andrew Fisher, helped establish the notion of Gallipoli as both a disaster and a place of national sacrifice. Murdoch's conversational yet brutally honest letter played a key role in ending the Gallipoli campaign and in the evacuation of British and Anzac troops from the peninsula. In its opening pages, Murdoch describes the Gallipoli campaign as 'undoubtedly one of the most terrible chapters in our history'.

The letter was written and cabled to Fisher in September 1915 after Murdoch had returned to London from his four-day visit to Gallipoli. In London, Murdoch met with senior members of the British government who then persuaded the British Prime Minister, Henry Herbert Asquith, to read the letter. Asquith had it printed as a state paper and circulated to the committee in charge of the campaign. By January 1916, all Allied troops had been successfully withdrawn from Gallipoli without loss of life.

Inscription Number: #49

Year of Inscription: 2015

Physical Location: National Library of Australia

Still from Ashmead-Bartlett's film, *Heroes of Gallipoli*.
Courtesy of the Australian War Memorial

High Commissioner's Office,
London.

September 23, 1915.

<u>Personal</u>.

Dear Mr. Fisher,

The Cabinet will, ere this reaches you, have dealt
with my report on A.I.F. mails and wounded, so it is no good my
saying more on these subjects, other than this, that if you allow
the inert mass of congealed incompetency in the Postal Department
to keep you from instituting alphabetical sorting by units, 75 per
cent. of our unfortunate homesick men in hospitals and at base depots
will continue to receive no home letters. (1)

It is of bigger things I write you now. I shall talk
as if you were by my side, as in the good days. In my last hurried
note I could deal only with a few urgent matters affecting Australian
administration, especially those concerning appointments of senior
officers and treatment of wounded. (2)

I now write of the unfortunate Dardanelles expedition,
in the light of what knowledge I could gain on the spot, on the
lines of communication, and in Egypt.

It is undoubtedly one of the most terrible chapters
in our history. Your fears have been justified. I have not military
knowledge to be able to say whether the enterprise ever had a chance
of succeeding. Certainly there has been a series of disastrous
underestimations, and I think our Australian generals are right when
they say, that had any one of these been luckily so unEnglish a thing
as an overestimation, we should have been through to Constantinople

First page of the Gallipoli letter from Keith Arthur Murdoch to Andrew Fisher, 1915
nla.ms-ms2823-2-1-s1-t
Reproduced by permission of the National Library of Australia

RECORDS OF THE EUROPEAN WAR COLLECTING PROJECT, ESTABLISHED BY THE TRUSTEES OF THE MITCHELL LIBRARY, STATE LIBRARY OF NEW SOUTH WALES IN 1918

The Mitchell Library, State Library of New South Wales, began acquiring the private war diaries of Australian servicemen and women after the Armistice was declared in November 1918. The Principal Librarian, William Ifould, advertised in newspapers throughout Australia, New Zealand and in the United Kingdom that the Library wished to purchase diaries from those who had served.

Accounts were sought from soldiers, sailors, airmen and nurses of all ranks. Each diary collection was appraised and suitable collections purchased. Ifould estimated that purchase prices would vary from £5 to £50. Throughout 1919 and into the 1920s the Mitchell Library Committee minutes list diary collections accepted into the collection and the prices paid for them. The Library holds correspondence between Library staff and servicemen and women acknowledging the purchase of the material, the price the material was purchased for, and correspondence rejecting some collections as being too brief, or merely copies made from originals or written after the event and therefore not required.

The 'European war collecting project' was the first of its kind in Australia, and acquired 236 diary collections that reveal the voices of those who served, from all sections of Australian society.

Inscription Number: #48
....
Year of Inscription: 2015
....
Physical Location: State Library of New South Wales
....

First World War diaries in the State Library of New South Wales' collection.

War diaries of Archie Barwick in the State Library of New South Wales' collection.

Photos courtesy of the State Library of New South Wales

ROUGH DIARY: AIR RAIDS ON DARWIN AND IMMEDIATE ALERTS

Draughtsman Thomas Burstow moved to Darwin in 1940 to work for the Lands Department. He mapped air-to-ground bombing ranges and drafted plans for gun emplacements, and became an Air Raid Warden. When the first bombing raid on Darwin by Japanese planes occurred on 19 February 1942, Tom Burstow ripped out the first few pages of a notebook, then began to write a detailed account of the bombings, including damage to ships and buildings, civilians killed and wounded, trenchant comments about the behaviour of civilian men seeking evacuation, and the capture of a Japanese pilot by an Aboriginal man on Bathurst Island. The diary meticulously tracks the bombing raids from 19 February to 26 March 1942. Tom Burstow then joined the army as an engineer surveyor.

Thomas Burstow's handwritten diary of the bombing of Darwin by the Japanese air force from 19 February to 26 March 1942, held in the Northern Territory Library, is of national significance as the only extant account written by an eyewitness civilian of an event of enormous significance in Australian history, when the vulnerability of this country to hostile air attack became a stark reality. The 'rough diary' provides an emotional connection to an individual caught up in the drama of this event, and these quick notes, scribbled under difficult circumstances, make the diary a 'war relic' as well as a source of first-hand information on the experience of sustained enemy attack.

Inscription Number: #41

Year of Inscription: 2013

Physical Location: Northern Territory Library

Pages from Thomas Burstow's Rough Diary describing the bombing of Darwin in 1942.

Photos courtesy of the Northern Territory Library

DISPLACED PERSONS MIGRANT SELECTION DOCUMENTS 1947-1953

The collection of 170,700 personal dossiers of Displaced Persons who emigrated to Australia between 1947 and 1953 is of national significance for powerful historical and individual reasons. It documents a major shift in Australia's immigration priorities, which prior to the Second World War had favoured migration from Anglo-Celtic sources, and thus transformed political and social expectations of the cultural diversity of Australia. But besides providing evidence of shifts in government policy, the collection is also of significance for its resource of personal histories. These have not only evidentiary value but also emotional significance as the interface between old European family identities and new Australian citizen identities.

Inscription Number: #7

Year of Inscription: 2004

Physical Location: National Archives of Australia

Migrant Selection Documents for Martins Bruns, Series A12522, 56–60, National Archives of Australia

I.R.O. Resettlement Medical Examination Form 7945

Part I.   Identification form to be completed by Assembly Centre doctor.
I. Teil.   Identifikations-Formular, durch den Arzt der Assembly Centre auszufüllen.

1. Name Name	P O B O K A Antoni	2. Camp Lager Luitpold ªaserne Private living Location Ortschaft Munich
4. Age Alter 23(22.8.26)	5. Sex Geschlecht M	6. Colour of hair Haarfarbe dark
7. Colour of Eyes Farbe d. Augen grey	8. Height Grösse 183	9. Weight Gewicht 80

10. Scars or other Means of Identification   no
    Narben oder andere Kennzeichen

11. D.P. Number   05953   12. Claimed nationality   Polish
    D.P. Nummer   Angebliche Staatsangehörigkeit

I certify that I have seen - Ich erkläre

Mr. - Herrn
Mrs. - Frau   POBOKA Antoni   and
Miss - Fräulein

examined his/her D.P.I. Card, his/her photograph and his/her appearance, and am
satisfied the particulars given are correct and that he/she has signed in my presence.

gesehen, seine/ihre D.P.I. Karte, seine/ihre Photographie und sein/ihr Aussehen
kontrolliert zu haben. Ich bestätige, dass die Angaben richtig sind, und dass er/sie
in meiner Gegenwart unterzeichnet hat.

Date - Datum   5.4.1950

Signature Medical Officer - Unterschrift d. Arztes   Signature of Candidate - Unterschrift d. Kandidaten   Poboka ~~~

Part II.   To be completed by Assembly Centre doctor and signed by the Candidate.
II. Teil.   Durch den Assembly Centre Arzt auszufüllen, u. durch den Kandidaten zu unterzeichnen.

1. Family medical history   no ne
   Krankheitsgeschichte der Familie

No. of Children: a) Alive   2   b) Dead   none   c) Cause of death
Zahl d. Kinder   Am Leben   Gestorben   Todesursache

2. Have any of your Family suffered from a) Tuberculosis, b) Mental Illness, c) Epilepsy? If " Yes "give details
   Hat jemand Ihrer Familie an folgenden Krankheiten gelitten: a) Tuberkulose, b) Geisteskrankheit, c) Epilepsie (Fallsucht).
   Wenn " Ja ", bitte nähere Angaben

                    n one

3. Personal medical history: Have you suffered from any of the following illnesses? a) Tuberculosis, b) Mental Illness, c) Epilepsy,
   d) Venereal disease, e) Kidney disease, f) Nervous breakdown. If "Yes" give details.
   Persönliche Krankheitsgeschichte: Haben Sie an folgenden Krankheiten gelitten: a) Tuberkulose, b) Geisteskrankheit, c) Epilepsie
   (Fallsucht), d) Geschlechtskrankheiten, e) Nierenkrankheit, f) Nervenzusammenbruch. Wenn "Ja", bitte nähere Angaben:

4. Previous illnesses, injuries and operations of candidate, indicating whether he has or requires prosthesis for amputation.
   Frühere Krankheiten, Verletzungen u. Operationen des Kandidaten, mit Angabe ob eine Prothese nach Amputation verlangt wurde.

                    no   654

I certify that the above statements made by me in answer to the foregoing questions are true and complete to the best of my belief.
Ich bestätige die Richtigkeit obiger Angaben, und wahrheitsgetreu nach meinem besten Wissen auf alle Fragen geantwortet zu haben.

Date   5.4.1950   Signature of Candidate   Poboka ~~~
Datum   Unterschrift d. Kandidaten

Migrant Selection Documents for Antoni Poboka, Series A12522, R50–R53, National Archives of Australia

SIGRID MCCAUSLAND

AUSTRALIA AND THE PACIFIC

Australia's place as a regional power in the Pacific is represented in the UNESCO Memory of the World Australian Register by three inscriptions that capture differing and less appreciated aspects of the relationship between Australia and her neighbours. These are the Queensland South Sea Island Indentured Labourer Records 1863-1908, the FE Williams Collection and the Pacific and Regional Archive for Digital Sources in Endangered Cultures (PARADISEC).

The first collection is the substantial body of records held by Queensland State Archives that document the recruitment of people from many different islands to work in Queensland from 1863 until 1904, the **Queensland South Sea Island Indentured Labourer Records 1863–1908**. The islanders, the vast majority of them male, came from islands that are now part of Vanuatu, the Solomon Islands, Papua New Guinea, New Caledonia, Fiji Islands, Kiribati and Tuvalu. They were brought often unwillingly but sometimes willingly to form a labour force primarily for the sugar industry, and for other industries such as cotton.

The experiences of the South Sea Islanders were frequently unhappy; apart from their removal from their own lands and cultures, they were poorly paid and endured harsh working conditions. Their death rate was far higher than that of Europeans in Queensland and they also suffered racial discrimination. Yet communities were established and some islanders were able to take control of their own working lives and ran their own farms. The importation of South Sea Island labour persisted until Federation in 1901 when the new Commonwealth government passed laws to end this practice as part of the edifice of White Australia. The final period of the scheme saw more suffering and dislocation as only some Islanders were permitted to remain in Queensland while many were deported.

The Queensland government managed the recruitment and employment of South Sea Islanders through various departments including the Colonial Secretary's Office, the Inspector of Pacific Islanders and the Immigration Department. The records provide a comprehensive documentary resource of the lives of the South Sea Islanders who came to Queensland from 1863, including 62,000 indentured labour contracts. They cover the labour trade and its control of the lives of labourers and their families and include passenger lists, registers of agreements, wages records, ledgers, ships' logs, exemption records and correspondence. The records thus contain personal information that is invaluable for the family histories of a distinct cultural group in Australia today, the Australian South Sea Islanders. Yet the significance of the records lies not only in their extent

and the details they capture. They also document human trafficking in the nineteenth century and Australia's relations with the Pacific in the decades before Federation.

The **FE Williams Collection** documents the life and work of Francis Edgar Williams who was the Australian Government Anthropologist in Papua in the 1920s and 1930s. This is a dispersed collection shared by the National Archives of Australia, the South Australian Museum and the National Archives of Papua New Guinea. The photographs, comprising almost 2000 glass plate photographs and negatives, record Williams' interactions with the people and landscape of the then Australian-administered territory of Papua. Most were taken between 1922 and 1939.

After serving in the First World War, FE Williams, a classics graduate of the University of Adelaide, studied anthropology at Oxford University. In 1922 he was appointed Assistant Government Anthropologist in Papua and in 1928 became Government Anthropologist. The photographs he took as part of his work are powerful images of the lives of the people of Papua, encompassing everything from everyday activities to traditional customs. Some of the now best-known of his images are those of the Kovave and Hevehe mask ceremonies taking place on the beach. By contrast, the photographs of the Western Elema kwoi shields document craft and its uses, while those of Lake Kutubu record the gamut of individual and group activities and traditional ceremonies. Many of the F E Williams photographs are true images of first contact, not only between Williams and his subjects, but also between Papuans and twentieth century technology. This is apparent in photographs of first encounters with radio sets and aeroplanes.

Williams' black-and-white photography is of a high quality. His eye as a documentary photographer is clear and sensitive; and it is apparent that he enjoyed the trust of the people whose lives he was charged to record on behalf of the Government of Australia.

The final collection representing the connection between Australia and the Pacific is the **Pacific and Regional Archive for Digital Sources in Endangered Cultures**. Better known by its acronym of **PARADISEC**, it is a collaborative project of three major Australian research universities, the University of Melbourne, the Australian National University and the University of Sydney. It commenced in 2003 as an effort to create a centralised repository to collect, curate and preserve digital research sources relating to Pacific cultures. Unlike many of the collections inscribed on the Australian Register, PARADISEC is a continuing contemporary collecting project (the Register listing covers records up to 2012, when the nomination was submitted). It is also unusual in its strong focus on audiovisual cultural heritage.

Language is essential to all human cultures and the goal of preserving languages in danger of disappearing is at the centre of the work of PARADISEC. Recording people speaking their language contributes to the nurturing of culture, whether it is someone discussing everyday things or describing important cultural law and practice. As Australia lies in a region where there are around 2000 languages, many of them small languages, preservation is a critical goal.

Analogue field recordings made by Australian researchers from the 1960s and earlier in some cases have been digitised and made available for linguistic, anthropological and historical research through PARADISEC. They are also accessible by the communities whose cultures they document. As well as language, PARADISEC collects and preserves other cultural forms such as music and performance. It also preserves digital manuscripts and other images that relate to the central purpose of preserving language. In addition, PARADISEC has become an important contributor to developing international expertise on technical aspects of the digital preservation of language and other cultural materials.

Australia has a strong presence as a large and rich nation in the Pacific. The efforts of many people across multiple institutions to preserve diverse cultural forms have ensured that significant documents of the historical connections between Australia and the Pacific have survived. The inscriptions of the collections described here on the UNESCO Memory of the World Australian Register honour those connections.

Cover label of Register of South Sea Islanders (Pacific Islanders) employed on plantations (Queensland State Archives Item 18844, Register – Pacific Islanders)
Copyright Department of Aboriginal and Torres Strait Islander and Multicultural Affairs

Above: Pair of be'u ori eharo, dance of Waiea Ravi. Orokolo, March 1933.
Series A6003, 192C, National Archives of Australia

QUEENSLAND SOUTH SEA ISLAND INDENTURED LABOURER RECORDS 1863– 1908

The Queensland South Sea Islander labour trade between 1863 and 1904 had substantial cultural, economic and political impact both within and outside Australia. The 62,000 indentured labour contracts secured a cheap workforce for the new colony's developing primary industries, particularly sugar cane production.

Records of the Colonial Secretary's office, Inspectors of Pacific Islanders in various towns and the immigration department, held in Queensland State Archives, form a comprehensive record of the administration of the South Sea Islander immigration and employment program from 1863 to 1908. They include important documentary material such as passenger lists, lists of labourers, registers of agreements and exemption from deportation, and correspondence, and provide valuable information on the people involved and on the close administration of the program.

These unique government records document the arrival, employment, and deportation or exemption from deportation of South Sea Islanders. As well as being significant for the Australian-born descendants of the original Islander generation, they are important in the context of Australian history, as the abolition of the South Sea Islander trade was a critical factor in the process of Australian Federation and in the development of the 'White Australia' policy.

**Inscription Number:** #39

Year of Inscription: 2013

Physical Location: Queensland State Archives

Page 143 of List of Pacific Island Labourers
(Queensland State Archives Item ID18598, Register – Pacific Islanders)
Copyright Department of Aboriginal and Torres Strait Islander and Multicultural Affairs

All images courtesy of Queensland State Archives

Queensland Health Officer's Report on the passengers travelling on the labour ship "Don Juan" (Queensland State Archives Item ID 1238614, Correspondence – inwards)

Copyright Department of Aboriginal and Torres Strait Islander and Multicultural Affairs
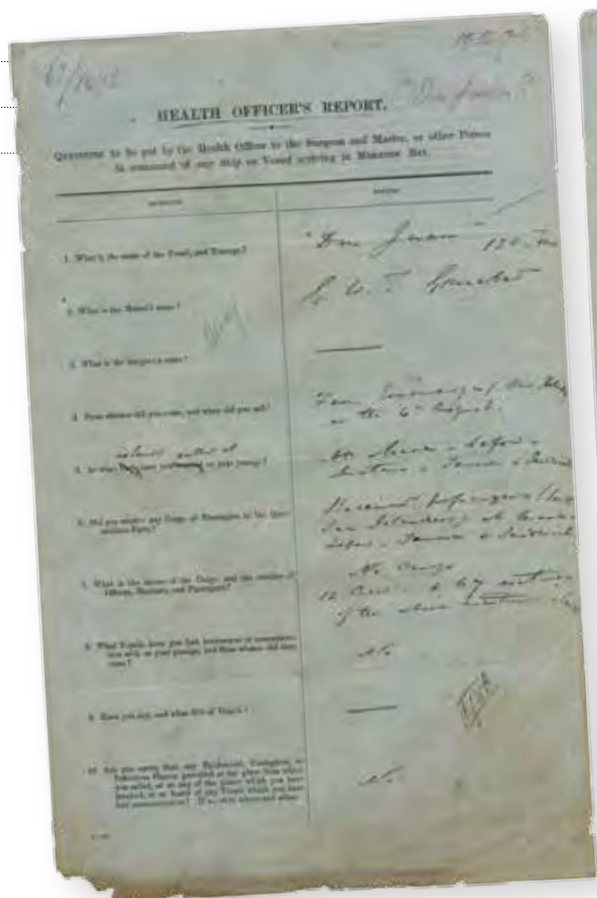
FE WILLIAMS COLLECTION

The FE Williams Collection documents the life and work of anthropologist Francis Edgar Williams (1893-1943). Williams was Assistant Government Anthropologist and Government Anthropologist in the Australian Territory of Papua from 1922 until his death. Williams' collection – consisting of almost 2000 glass plate photographs and negatives – is dispersed between the National Archives of Australia, the South Australian Museum and the National Archives of Papua New Guinea. The collection is of outstanding significance for its depiction of Australia's administering role in Papua in the 1920s and 1930s.

The photographs of FE Williams are a rich and unique resource of great significance to the Asia-Pacific region, and this was recognised by their inscription on the UNESCO Memory of the World Asia-Pacific Register in 2012. They are multi-layered in meaning and significance: they are a record of first contact with a culture hardly known to the west at the time; they reveal the customs, behaviours and lives of their Papuan subjects; and they tell a larger story of the colonial milieu of Papua in the 1920s and 1930s.

Williams was a perceptive and painstaking ethnographer, with an 'unfailing instinct for the focal areas in a culture', according to Michael Young and Julia Clark in their book on FE Williams, *An Anthropologist in Papua.* The breadth and duration of Williams' work – covering almost eighteen different ethnographic locations in a timespan of almost twenty years – make his photographs unique in their coverage of the inhabitants of Australia's largest former colony.

Inscription Number: #46

Year of Inscription: 2013

Physical Locations: National Archives of Australia, South Australian Museum

Right: Old woman with tattoo, Suau, December 1925. Series A6003, 7.5, National Archives of Australia

Above: Fish nets, Iari, April 1922.

Left: Hevehe dancing in village.
Orokolo, February 1932
Series A6003, 158.1,
National Archives of Australia

PACIFIC AND REGIONAL ARCHIVE FOR DIGITAL SOURCES IN ENDANGERED CULTURES (PARADISEC)

Australia lies within a region of great linguistic and cultural diversity. Over 2000 of the world's 6000 different languages are spoken in Australia, the South Pacific Islands (including around 900 languages in New Guinea alone) and Southeast Asia. Most of these 2000 languages and their associated cultural expressions (such as music and dance) are very poorly documented.

Australian researchers have been making unique and irreplaceable audiovisual recordings in the region since portable field recorders became available in the mid-twentieth century, yet until the establishment of PARADISEC there was no Australian repository for these invaluable research recordings. The collection was begun in 2003 when researchers recognised that many fieldwork recordings in Australia were not being cared for properly. Several thousand hours of such recordings were identified and a consortium of three universities – the University of Melbourne, University of Sydney and the Australian National University – built the required mechanisms to borrow them, describe them, digitise them and curate the collection. A major goal has been to make field recordings available to those recorded and to their descendants.

Most of the collection has been digitised from analog recordings made by linguists, musicologists and other researchers going back to the 1960s. Some material dates from the late nineteenth century, particularly correspondence and notes held by eminent linguist the late Professor Arthur Capell, now digitised and available online.

The collection comprises 3700 hours of audio recordings, text files and images of manuscripts related to small languages and cultures from Australia and its region. It is of historical and social significance as a witness of speech varieties and performance styles that are no longer practised, and for its preservation of endangered languages and cultural forms in Australia itself and in the region where its academic researchers have played significant roles.

Inscription Number: #42

Year of Inscription: 2013

Physical Locations: The University of Melbourne,
The Australian National University,
The University of Sydney

Tape from Noumea in Drehu language with mould.

Left: Depositor Tote Tepano (Rapanui) collecting some CDs from Amanda at PARADISEC in 2004.

Above: Mould affected tape from Honiara, Solomon Islands.
Images courtesy of PARADISEC

Left: Nick Thieberger handing back digitised tapes to Leonard Drilë Sam in New Caledonia.

ROSLYN RUSSELL

SCIENCE AND INNOVATION

While a scapegrace convict who painted exquisite natural history illustrations and an aeronautical inventor who made significant contributions to the development of powered flight may appear at first glance to have little in common, their work was underpinned by the practice of close observation of fish, animals and birds. For one of these men, William Buelow Gould, this practice resulted in a series of meticulously rendered images of fish and other marine life that are so technically correct that one of them has been recorded as the earliest representation of that species. For the other, Lawrence Hargrave, it informed his experiments in developing a flying machine. The records created by William Buelow Gould and Lawrence Hargrave are, to date, the only documentary heritage items relating to Australian science to be inscribed on the Australian Register.

William Buelow Gould's Sketchbook of Fishes, held in the Allport Library and Museum of Fine Arts in Hobart, is the work of an unlikely scientific observer. Not to be confused with another Gould whose work made a lasting impression on Australian natural science – John Gould, the celebrated naturalist and entrepreneur of natural history illustration – William Buelow Gould (1801-1853) had worked as a porcelain painter for Spode Pottery. Theft was a sideline to his usual occupation, and he had a previous record before he was again arrested in November 1826 for 'stealing colours' and sentenced to seven years' transportation.

Sent to Van Diemen's Land, Gould continued in his pattern of misbehaviour, stealing, getting drunk, and passing a forged note, which led to his sentencing to three years' servitude at Macquarie Harbour. When some convicts mutinied on the journey there and stole the ship, Gould for once found himself on the side of authority. He was marooned with the officers, and was one of a party that went overland to seek help. This was the beginning of Gould's upward trajectory in Tasmania. Lieutenant-Governor George Arthur ameliorated his sentence and, instead of going to Macquarie Harbour, Gould was assigned to the Colonial Surgeon, Dr James Scott. He picked up his brushes again to paint botanical specimens that were notable for their technical perfection.

This period of respectable occupation did not last: in 1832, after a series of offences, Gould was again sentenced and sent to Sarah Island in Macquarie Harbour. There he was fortunate enough to be assigned to another medical man, the resident medical officer, Dr William de Little, for whom he produced the Sketchbook of Fishes. Gould also painted other natural history subjects and topographical sketches of Macquarie Harbour. He was sent to Port Arthur when Macquarie

Harbour closed in 1833, and was finally freed on 25 June 1835. This highly skilled creator of exquisite natural history watercolours, however, found it impossible to maintain a respectable lifestyle. Although he married and had a family, and continued to paint, Gould became a habitual drunkard and died in poverty in 1853 in Hobart.[1]

'If there be one man, more than another, who deserves to succeed in flying through the air, that man is Mr Lawrence Hargrave, of Sydney, New South Wales', wrote aviation pioneer Octave Chanute in 1893. Hargrave himself was convinced of this: 'I know that success is dead sure to come,' he had written earlier to Chanute.

The **Lawrence Hargrave Papers** in Sydney's Powerhouse Museum testify to his enquiring mind and capacity for invention based on close observation of the natural world. The young English-born Lawrence Hargrave (1850-1915) had participated in one of the most celebrated nineteenth-century explorations of Papua New Guinea, and then became Assistant Government Astronomer at Sydney Observatory. It was the possibility of human flight, however, that increasingly captured his attention and led to the experiments that brought Hargrave enduring fame in the history of aeronautics.

Elected to the Royal Society of New South Wales in 1877, Hargrave read a paper to the Society in 1884 describing how flapping could propel a ship or a flying machine, and revealing that he had studied the movements of leeches, eels, sunfish, porpoises, snapper, alligators, lizards, slugs, caterpillars, jellyfish, skylarks, hawks, partridges, ducks, pelicans and albatrosses. Hargrave also made working models of the birds, fish and earthworms he studied, measuring their movements as they flew, swam or wriggled, demonstrating their means of propulsion. However, his lack of theoretical knowledge hampered his attempts to devise a workable airscrew or propeller, and while one of his flat-wing model aircraft with flappers had flown just over 112 metres in late 1884, it had to be launched from a height.

This led to Hargrave's invention of the box or cellular kite. By stringing together a number of kites on the same line, he developed the multi-celled box-kite, which had great stability and lifting capacity. On 12 November 1894 on the beach near his home at Stanwell Park, Hargrave was lifted 4.87 metres by four box-kites. These kites had flat surfaces but Hargrave, having observed seagulls soaring and gliding without flapping their wings, began to consider the potential of curved wing surfaces. By studying the wind's action on a dead gull's wing, he worked out a system for constructing box-kites with curved surfaces with the convex side upward, determining that they had greater lift than flat surfaces.

It is this aspect of Hargrave's work that most directly influenced early aviation. Alberto Santos Dumont's aircraft, '14bis', which carried out the first powered, controlled flight in Europe in 1906, was effectively a large box-kite with an engine. Box-kite aircraft were adopted by the early English fliers, and box-kite biplanes were also used in Europe.

The problem of lifting weight into the air continued to engage Hargrave's attention. From 1887 onwards he worked on a machine heavy enough to carry a man's weight. He designed a variety of engines – pure jet, turbine, jet propeller, rotary and semi-rotary, spring recoil, single-cylinder crosshead and horizontally opposed engines – 52 in all, of which 33 were actually built. The most noteworthy of these was one he designed in 1889, the three-cylinder, radial rotary air-screw engine, the ancestor of the radial rotary internal combustion engines used in most European aircraft in the first two decades of powered flight.

Hargrave retired from full-time aeronautical work in 1906, three years after Wilbur and Orville Wright had achieved the first powered flight, but continued to experiment part-time in aeronautics and other areas of invention.

Lawrence Hargrave died in 1915, six weeks after his only son and co-designer, Geoffrey, was killed at Gallipoli. He died of peritonitis, but some close to him maintained that he had lost the will to live: 'The bullet that killed his son killed Lawrence Hargrave.'

The Deutsches Museum in Munich had purchased Hargrave's models in 1910, and he had been castigated as 'unpatriotic' when Germany achieved superior air power a few years later. The Lawrence Hargrave Papers, however, remained in Australia at the Museum of Applied Arts and Sciences.

References

Henry Allport, 'Gould, William Buelow (1801–1853)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, http://adb.anu.edu.au/biography/gould-william-buelow-2114/text2669.

Roslyn Brice, 'Lawrence Hargrave', in *100 Famous Australian Lives*, Paul Hamlyn, Dee Why West, NSW, 1969, pp. 172-179.

Amirah Inglis, 'Hargrave, Lawrence (1850–1915)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, 1983, http://adb.anu.edu.au/biography/hargrave-lawrence-6563/text11287

Below: Cow or coffer fish
Image courtesy of the Allport Library and Museum of Fine Arts, Hobart

WILLIAM BUELOW GOULD'S SKETCHBOOK OF FISHES

William Buelow Gould's Sketchbook of Fishes, in the collection of the Allport Library and Museum of Fine Arts, Hobart, was created by this convict artist while he was incarcerated on Sarah Island on Tasmania's west coast in 1832, at the behest of the resident medical officer, Dr William de Little, to whom Gould was assigned.

Gould's delicate watercolours of fish species include the earliest representation of the world's largest freshwater crayfish, the genus *Astacopsis*, which was not described and taxonomically classified until 1845. The Sketchbook offers powerful evidence that artistic and scientific pursuits could flourish in the grim and hostile environment of one of Australia's most remote and miserable penal settlements.

William Buelow Gould's Sketchbook of Fishes inspired Richard Flanagan's prize-winning novel, *Gould's Book of Fish*. His imaginative treatment of the life of the artist, and the inclusion in the novel of coloured reproductions of fish species from the Gould Sketchbook has brought knowledge and appreciation of Gould's artistry to a wide audience in Australia and overseas.

Inscription Number: #35

Year of Inscription: 2011

Physical Location: Allport Library and Museum of Fine Arts, Hobart

Freshwater crayfish (*Astacopsis*)

Porcupine fish

Sea horse

Below: Leafy sea dragon
*All images courtesy of the Allport Library
and Museum of Fine Arts, Hobart*

LAWRENCE HARGRAVE PAPERS

The Museum of Applied Arts and Sciences holds the largest collection of material internationally of aviation pioneer Lawrence Hargrave (1850-1915). While the invention of the aeroplane cannot be attributed to a single individual, Hargrave was one of a distinguished group of scientists and researchers whose experiments and inventions paved the way for the Wright Brothers' first powered, controlled flight on 17 December 1903.

The aeronautical journals and drawings of Lawrence Hargrave have historical significance as the primary research material in his lifelong project to develop a practical flying machine and powerplant. His ideas were an important influence on many of the world's aviation pioneers, and were acknowledged by experts such as Santos Dumont, the Voisin brothers and Octave Chanute.

Hargrave is also significant for his explorations in the Torres Strait and New Guinea. In 1876 he joined Luigi d'Albertis' expedition to the Fly River, and by the journey's end was regarded as an expert cartographer who had amassed an unrivalled knowledge of the region. Hargrave also contributed to the study of astronomy by developing adding machines to assist Sydney Observatory staff in their calculations. He researched and wrote on Australian history and was an early advocate for building a bridge across Sydney Harbour.

Inscription Number: #12

Year of Inscription: 2004

Physical Location: Museum of Applied Arts and Sciences (Powerhouse Museum), Sydney

Documents in the Lawrence Hargrave Papers, Powerhouse Museum.

Courtesy of the Museum of Applied Arts and Sciences

ROSLYN RUSSELL

FOR THE BENEFIT OF J. BUTLER
AND W. BRYANT.

At the THEATRE, SYDNEY,

On Saturday, July 30, 1796, will be Performed

JANE SHORE.

Hastings	J. Sparrow.
Belmour	R. Evans
Gateby	H. Lavell.
Ratcliffe	J. Jones
Glosier	W. Chapman.
And Shore	H. Green.
Alicia	Mrs. Davis.
And Jane Shore	Mrs. Greville

After the Play

The Wapping Landlady

Sailors

DOCUMENTING THEATRE IN AUSTRALIA

The Sydney Theatre Playbill of 1796 is a survivor — the earliest known document to be printed in the colony of New South Wales, and now held in the collection of the National Library of Australia. Consisting of only one page, the Playbill is a circular advertising a theatrical performance on 30 July 1796 at the Theatre, Sydney. The plays it advertises — *Jane Shore, The Wapping Landlady* and *The Miraculous Cure* — were calculated to transport the audience, in imagination at least, back to England, and far from the shores of Sydney Cove.

At the top of the playbill are the words, 'By permission of His Excellency', indicating that this performance was officially authorised by the governor as proxy for the King. The place, date and time of the performance are next, then a list of performances, and names of the performers — then, as now, a major promotional point, as popular players drew an audience.

Jane Shore, a popular play written in 1714 by English dramatist Nicholas Rowe (1674–1718) headed the bill. This tragedy in Shakespearean style took the life of the famous mistress of the medieval English King Edward IV as its dramatic subject.

 The second performance brought a change of mood with *The Wapping Landlady*, a comic dance. This featured an overly plump barmaid and two credulous sailors. Maintaining the comic turn, the third performance, *The Miraculous Cure,* was a farce, showing unlikely characters in improbable situations.[1]

While the existence of the Playbill testifies to the fact that Britons transplanted to Sydney Cove were eager to enjoy theatrical entertainments, and the opportunity for social interaction that they provided, another century or more would elapse before plays and musicals with a distinctly Australian flavour found favour with local audiences.

Louis Esson and Vance Palmer formed the Pioneer Players in the early 1920s with the goal of producing plays based on the lives of ordinary Australians, but they failed to attract an audience. It was not until 1933 that the first commercially successful Australian musical, *Collits' Inn*, starring Gladys Moncrieff and George Wallace, was presented by F W Thring.

The 1950s and early 1960s brought some celebrated works of Australian theatre with Ray Lawler's *Summer of the Seventeenth Doll* (1955), Richard Beynon's *The Shifting Heart* (1958) and Alan Seymour's *The One Day of the Year* (1962). Patrick White's *The Ham Funeral* (staged in 1961) was followed by *The Season at Sarsaparilla*, *A Cheery Soul and Night on Bare Mountain* (1961–62).[2]

The 1970s and 1980s saw a number of playwrights, including David Williamson, Alex Buzo, Peter O'Shaughnessy and Nick Enright, setting the scene for the decades to come, with powerful and commercially successful plays that have attracted attention and debate in Australia and overseas.

The documentary heritage of Australian playwrights and theatrical performances in Australia – with the exception of the 1796 Playbill – is not represented at present on the Australian Register. Neither is the rest of Australia's vast literary heritage, which is well represented in libraries and archives across the nation. It is to be hoped that recognition of the absence of this significant body of documentary heritage from the Register will prompt the nomination of collections of our theatrical and literary heritage.

Endnotes

1   National Library of Australia, http://treasure-explorer.nla.gov.au/treasure/jane-shore-playbill/resources

2   William H Wilde, Joy Hooton, and Barry Andrews, *The Oxford Companion to Australian Literature,* second edition, Oxford University Press, Melbourne, 1994.

Collit's Inn (1933) was Australia's first commercially successful musical. The Great Southern Hotel, close to the New Tivoli Theatre where the musical was playing, capitalised on its popularity in this newspaper advertisement. Despite the fame of this musical, and the success of many other theatrical productions by Australian playwrights, or on Australian themes, none of their records have been inscribed so far on the Australian Register.

THE SYDNEY THEATRE PLAYBILL OF 1796

The Sydney Theatre Playbill of 1796, in the collection of the National Library of Australia, is the earliest surviving example of a document printed in the colony of New South Wales. It advertises three entertainments to be performed in the Sydney Theatre on 30 July, and was produced by printer George Henry Hughes on the first printing press in the new colony, a wooden screw press brought to Port Jackson by Governor Arthur Phillip but not used until 1795. The verso of the Playbill is annotated by Philip Gidley King, later the third Governor of New South Wales. The Playbill left Australia with King, and passed through a chain of owners until it became incorporated in a scrapbook in the collection of the National Library of Canada. The Canadian Prime Minister, Stephen Harper, in recognition of its significance for Australia, presented the document to Prime Minister John Howard on 11 September 2007.

Inscription Number: #36

Year of Inscription: 2011

Physical Location: National Library of Australia

By Permiſſion of His Excellency.

FOR THE BENEFIT OF J. BUTLER
AND W. BRYANT.

At the THEATRE, SYDNEY,

On Saturday, July 30, 1796. will be Performed

JANE SHORE.

Haſtings	L. Sparrow.
Belmour	R. Evans
Cateſby	H. Lavell.
Ratcliffe	L. Jones.
Gloſter	W. Chapman
And Shore	H. Green.
Alicia	Mrs. Davis.
And Jane Shore	Mrs. Greville.

After the Play

The Wapping Landlady.

Sailors	Hughes and Evans.
And Mother Doublechalk	W. Fokes.

To which will be added

THE MIRACULOUS CURE.

Front Boxes 3s. 6d. Pit 2s. 6d. Gallery 1s.

Doors to be opened at Half paſt Five, begin at Six.

Tickets to be had of Mrs Greville, of W. Bryant
and a Saturday at the Houſe adjoining the Theatre.

For the benefit of J. Butler and W. Bryant…[Sydney Playbill]

nla.aus-vn4200235-s1

Reproduced by permission of the National Library of Australia

JENNIFER COOMBES AND ROSLYN RUSSELL

DOCUMENTING VISUAL ARTS IN AUSTRALIA

In 2006 the Research Library at the National Gallery of Australia, in collaboration with the National Library of Australia, digitised around 100 interviews with Australian artists. These were undertaken by notable Surrealist artist James Gleeson in the late 1970s. The **James Gleeson Oral History Collection** was inscribed on the Australian Register in 2008.

The James Gleeson interviews demonstrate that an artist's engagement with the visual world does not hinder his or her ability to speak about the experience of creating art. From the interview, the listener gains a clear sense of the creative process and the context that has led the artist to create the work. The storytelling in the oral history interview captures both the pleasures of memory and the act of creativity.

Oral history has an interesting place in a museum and gallery context. It revolves around the power and reliability of memory and the spoken word in an environment that values the written word, and the physical document and object. Oral history is able to capture the emotions, ideas and what it means to be a person living in their own time. It tells the experience of an artist with the potency of the present tense.

Interviews with artists discussing the works acquired by the National Gallery provide an immediacy of experience that can be lacking from written documentation. For research and interpretation they can offer a profound and personal insight into how they created their works. They also provide an additional context – the story of how the object was created as well as the story the artwork provides to the public in the gallery space. They are also the story of their acquisition by the National Gallery and how the works form part of the history of its collecting activities.

In one interview, James Gleeson asks the painter Brett Whiteley about the 'symphonic' quality of a particular painting and Brett Whiteley responds:

> Yes, yes indeed, Yes, but I felt…after a while I just started to feel the picture as being almost like music. That so many of the forms are similar in the element of curvature and there is very…it is very, very subtle where lines are straight, where geometry is hard and where it's softened. There was the droning of bees that were perpetually around; wasps and the whole creaking sound of summer, you know, in a sense started to become the music of the picture.

In this very evocative description, Gleeson and Whiteley's voices are animated and engaged. The use of musical metaphors to capture the visual process of painting highlights the ability of an oral

history interview to capture the essence of the process of creation by the artist. The ability to hear the excitement in Whiteley's voice is what makes an oral history interview different from a written one – the use of the human voice itself as the primary source material.[1]

An individual who broke new ground in the visual arts in Australia, **Joseph Stanislaus Ostoja-Kotkowski**, is the only visual artist to date to have a stand-alone inscription on the Australian Register. His archives, held by the State Library of South Australia and the Baillieu Library, University of Melbourne, demonstrate the revolutionary changes that this Polish-born immigrant brought to the world of Australian visual art.

Ostoja-Kotkowski's artistic output encompassed many disciplines, and included painting, photography, film-making, theatre design, stained glass, kinetic and static sculpture, murals, vitreous enamels, op-art collages, computer graphics and laser art. He is recognised as a pioneer in the development of experimental arts in Australia, combining scientific technology with artistic works to create virtual realities.

Adelaide people in the 1960s flocked to his early laser/light shows teamed with contemporary electronic music. In 1967, while travelling on a Churchill Fellowship, he had discovered lasers at Stamford University in the USA. Ostoja-Kotkowski developed an installation using a laser beam whose sweep synchronised with voices and/or electronic music to produce images on a screen, which became his first 'Sound and Image' production at the Adelaide Festival of Arts in 1968 – possibly the first time a laser had been used in a theatre. Ostoja-Kotkowski was exhilarated by the effect of the laser beam, declaring that 'The blue green is so brilliant that an aquamarine stone reflecting in the sunlight appears dull in comparison.'[2]

His archives, inscribed on the Australian Register in 2008, document the impact of a man of tremendous energy and talent who combined science and art to produce work of great innovation, beauty and diversity, and who contributed an extraordinary amount to the artistic life of Australia.

References

Jennifer Coombes, 'Art and Words: Conversations from the NGA Archive', *Museums Australia Magazine*, February 2006, pp. 10-11.

Adrian Rawlins, JS Ostoja-Kotkowski: explorer in light, *Art and Australia*, Autumn 1982 Vol 19 No 3.

Right: (Detail) A woman by Stan Ostoja-Kotkowski; on canvas without stretcher. Possibly painted while he was at the Maribyrnong Migrant Hostel, Victoria in 1950, with the influence of Picasso's Cubist style. PRG 919/61/1.
Image courtesy of State Library of South Australia

JAMES GLEESON ORAL HISTORY COLLECTION

This collection comprises recordings by one of Australia's foremost artists, Dr James Gleeson AO, interviewing 98 Australian artists represented in the National Gallery of Australia (NGA).

This is a significant primary research collection unparalleled in Australian art. As well as his activity as a Surrealist painter, Gleeson, who died on 20 October 2008 at the age of 92, was also a poet, critic, writer and curator, and was a member of the NGA Council at the time of the interviews in the 1970s.

He brought a perspective to his interviews that provided profound and personal insights into the diverse creative processes, stories and meanings behind some of the nation's pre-eminent contemporary artists' works.

Some of the artists included in the oral histories are: Charles Blackman, John Brack, Judy Cassab, Jock Clutterbuck, John Coburn, Tony Coleing, Noel Counihan, Grace Crowley, Lyndon Dadswell, Alexsander Danko, Bob Dickerson, Sir Russell Drysdale, Leslie Dumbrell, Brian Dunlop, Leonard French, Rosalie Gascoigne, Murray Griffin, Elaine Haxton, Dale Hickey, Ian Howard, Vincas Jomantas, Grahame King, Robert Klippel, Alun Leach-Jones, Rosemary Madigan, Rodney Milgate, Alan Oldfield, Lenton Parr, Paul Partos, Stanislaus Rapotec, Lloyd Rees, Ken Reinhard, Ron Robertson-Swann, Bill Rose, William Salmon, Gareth Sanson, Martin Sharp, Eric Smith, Tim Storrier, Guy Stuart, Imants Tillers, Albert Tucker, Tony Tuckson, Guy Warren, Frank Watters and Brett Whiteley.

The interviews are accompanied by transcripts and 2000 reference photographs of the relevant artworks in the National Gallery's collection. Originally recorded on audiocassette, the oral histories have been digitised by the National Library of Australia and local Canberra radio station 92.7 Artsound FM.

Inscription Number: #23

Year of Inscription: 2008

Physical Location: National Gallery of Australia

National Gallery of Australia
Photo: *Roslyn Russell*

ARCHIVES OF JOSEPH STANISLAUS OSTOJA-KOTKOWSKI

The personal archives of Joseph Stanislaus (Stan) Ostoja-Kotkowski (1922-1994) represent the breadth of work of this prolific and innovative artist-scientist.

Born in Poland, Ostoja-Kotkowski was integral to the development of the arts in Australia, with the introduction, for example, of his innovative work in computer and laser technology, including kinetics and chromasonics, applied to visual art, music and theatre.

He was awarded the Order of Australia in 1992. The archives, housed in both the State Library of South Australia and the Baillieu Library in the University of Melbourne, reveal the entire development process of his outstanding projects in diverse fields such as film-making, photography, murals, theatre and opera, sculpture, sound and image.

The collection is also a rare illustration of the migration and settlement experiences of a post-Second World War displaced person, as very few archives of Polish migrants exist in Australia.

Inscription Number: #28

Year of Inscription: 2008

Physical Location: State Library of South Australia
Baillieu Library, University of Melbourne

Two dancers from Judy Dick's dance company surrounded by an electronic image, 1964.
PRG 919/4/21, State Library of South Australia

Oil painting of a woman by Stan Ostoja–Kotkowski; on canvas without stretcher. Possibly painted while he was at the Maribyrnong Migrant Hostel, Victoria in 1950, with the influence of Picasso's Cubist style. PRG 919/61/1, State Library of South Australia

RAY EDMONDSON AND ROSLYN RUSSELL

COLLECTING AUSTRALIA'S FOLK CULTURE

Folk culture in Australia — and around the world — is most often regarded as part of intangible cultural heritage. It is highly vulnerable to change and destruction, particularly from the impacts of globalisation and mass culture. Documenting folk culture before it was irretrievably lost has been the mission of those who amassed the two documentary heritage collections described here – the Australian Children's Folklore Collection in Museum Victoria, and the John Meredith Folklore Collection 1953-1994, held in the National Library of Australia.

The first collection is the work of dedicated scholars, Dr June Factor and Dr Gwenda Davey; the second was the long-held passion of writer, performer and photographer John Meredith.

The **Australian Children's Folklore Collection** has been developed from the 1970s onwards, and its thirteen collections are classified in two categories: folklore *of* children and folklore *for and about* children.

Folklore of children documents children's playlore, such as riddles, parodies, rhymes, jokes, clapping and ball bouncing games, entries in autograph albums, insults and war cries. It has also captured memories of Indigenous, regional and multicultural childhoods, and adult memories of childhood pastimes and games. A visiting American folklorist, Dr Dorothy Howard, amassed a collection of over 1000 games from around Australia during a ten-month visit in the mid-1950s, and her invaluable research and publications on Australian children's folklore are also included in the collection.

Folklore for and about children contains folklore told by adults to children in a range of languages, including Arabic, Croatian, English, Greek, Italian, Macedonian, Pintjantjatjara, Serbian, Spanish and Turkish. An Old Wives' Tales collection has preserved beliefs and folk sayings dealing with the sensitive topics of pregnancy and birth.

There was a time, as late as the 1960s, when speaking with a broad Australian accent was considered improper on radio, television or the movie screen. 'Aussie English' was acceptable for actors playing character parts, but for the rest, well-modulated BBC English was the desirable norm. And in post–Second World War Australia, the only local folk songs widely known were 'Waltzing Matilda',' Click Go the Shears', 'Botany Bay' and 'Nine Miles to Gundagai'. It was John Meredith's achievement to pioneer the task of recording and opening up the nation's extensive folk music heritage, and releasing the Australian accent from its colonial shackles. The **John Meredith Folklore Collection 1953–1994** documents this heritage.

From 1953 to 1994, Meredith criss-crossed Australia recording rural workers and city dwellers, capturing not only contemporary material, but also music and living memories which stretched back to the shearers' strike of 1891. He documented an aesthetic for traditional performance which is not that of the elite exponent, and which cannot be documented in transcriptions and other representations. Others, in time, would draw upon his work, perform and popularise it: Gary Shearston would sing 'The Shearer's Dream' and numerous other traditional songs, and the Seekers would make 'With my Swag on my Shoulder' into an international hit. Other researchers followed Meredith's lead and widened the collected record of Australian folk music, but none did it for longer nor created a collection of comparable size. The methodology that Meredith developed and used in his audio recordings remained for decades the approach used by field collectors.

Meredith's biographer, Keith McKenry, wrote 'no individual has made a greater contribution to the recording of our musical folk heritage or, arguably, to our knowledge of Australian tradition'.

Both these collections have captured a vanished world, redolent of the richness of Australia's folk tradition before the advent of the internet and the homogenisation of Australian culture.

References

Gwenda Beed Davey and Graham Seal (eds), *The Oxford Companion to Australian Folklore*, Oxford University Press, Melbourne, 1993.

Kevin Bradley (ed.), *Folklore collector, photographer, writer, performer, John Meredith, a tribute*, National Library of Australia, Canberra, 2006.

Keith McKenry, *More Than Life: A Biography of John Meredith*, Rosenberg Publishing, Dural, NSW, 2014.

John Meredith and National Library of Australia, *Real Folk*, National Library of Australia, Canberra, 1995.

Play and Folklore discussion forum, Museum Victoria website, museumvictoria.com.au/playandfolklore

Left: John Meredith recording
Photograph reproduced by permission of the National Library of Australia

Right: Bushwhackers in 'Reedy River'
Photograph reproduced by permission of the National Library of Australia

AUSTRALIAN CHILDREN'S FOLKLORE COLLECTION

The Australian Children's Folklore Collection has immense historic and research significance as the pre-eminent collection of children's folklore in Australia, and possibly the biggest in the world. It contains thirteen discrete collections documenting Australian childhood culture from an ethnographic perspective, and incorporates records in text, image, sound and 3D formats. It represents dominant, Indigenous and immigrant cultures, spanning 140 years, with specialised material from the 1950s and 1970s–80s.

The collection developed from research by Dr June Factor and Dr Gwenda Davey in the 1970s, and now consists of more than 10,000 card files and other documents listing children's games, rhymes, riddles, jokes, superstitions and other kinds of children's folklore, together with photographs, audiocassettes, videotapes, play artefacts and a number of specialist collections of children's lore. The collection is utilised by scholars from a number of disciplines, writers and journalists, and those interested in childhood.

Inscription Number: #9

Year of Inscription: 2004

Physical Location: Museum Victoria

Slingshot made from tree branch, with cards recording children's games and play from the Australian Children's Folk
Circa 1980–1983
Wood, rubber, card
Photograph reproduced by permission of Museum Victoria

Above: Boys playing marbles, Dorothy Howard tour, Melbourne, 1954–1955

Right: Girl playing 'Bridge' or 'French Lace' string game, Dorothy Howard tour, Melbourne, 1954–1955

Photographer: possibly Dorothy Howard

Photographic print

Photograph reproduced by permission of Museum Victoria

Dr DOROTHY HOWARD

(1902-1996) was a children's folklorist from the United States who travelled across Australia in 1954-1955 as a Fulbright fellow, collecting and documenting children's games and verbal lore.

JOHN MEREDITH FOLKLORE COLLECTION 1953–1994

The John Meredith Folklore Collection in the National Library of Australia is the first Australian collection of folk culture to record the voices and music of the people it represents, following many years of gathering in books. The song, spoken word and dance it documents reach back into the primal cultures of Australian society, including convict memories, the traditions of rural labour, the gold rushes, diverse immigration, bushranger episodes, and the shearers' strike of 1891. It presents the aesthetic of vernacular music, as performed by solo artists using the traditional and popular instruments of their day.

The collection continues to be significant as a reference for artists, performers, broadcasters and researchers. It established the model in technique and technology for subsequent collectors. It informed the growth of interest in Australian folk music and its revivals since the 1950s. It remains a source for Australian music in other and hybrid genres such as country and rock. Its dissemination via school songbooks and bush bands, and its influence on popular music, situate the John Meredith Collection at the heart of the folk music that subtly permeates Australian national identity.
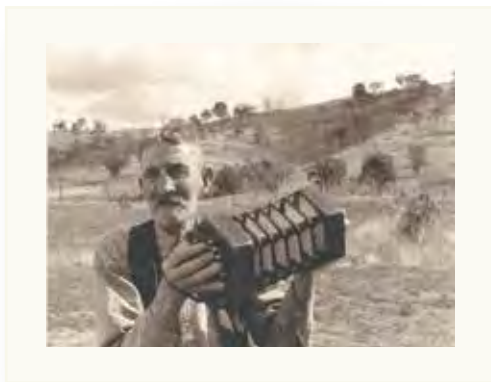
Inscription Number: #38

Year of Inscription: 2013

Physical Location: National Library of Australia

John Meredith, *Portrait of Fred Holland, Mudgee, New South Wales*
Photograph reproduced by permission of the National Library of Australia

Right: John Meredith, *Possum Republicans*
Photograph reproduced by permission of the National Library of Australia

ROSLYN RUSSELL

HIGHER EDUCATION

Tertiary-level education was first instituted in Australia in 1850, when the University of Sydney was established, followed three years later by the University of Melbourne. A year later, in 1874, the University of Adelaide was founded, less than forty years after the colony of South Australia was established in 1836. This was a remarkable achievement: other and longer-settled colonies such as Tasmania, Queensland and Western Australia did not establish universities until 1890, 1909 and 1911 respectively.

The answer to this early move to tertiary-level education in South Australia's capital city lies in the nature of the free settler colony established there in 1836. South Australians had a vision of a colony where education for all who wished to participate, regardless of sex, religion or class, would be encouraged. The establishment of a university was the natural outcome of this aspiration, and it was assisted substantially by financial support from private benefactors to a much greater extent than its sister institutions in Sydney and Melbourne. Sir Thomas Elder, Sir Walter Watson Hughes, and Robert and Thomas Barr Smith made generous funds available from the wealth they had amassed through mineral and pastoral enterprises for the University's initial foundation and ongoing operations.

Admission to the University was based entirely on merit, with candidates undergoing a public examination to attain matriculation. For those outside the University there were extension lectures to provide access to knowledge to people in the wider community, including in rural areas.

Women were permitted to matriculate and to enrol in courses, a situation that would not be paralleled in Sydney and Melbourne for several years. The University of Adelaide was the first Australian university, and only the second in the world, to receive Royal Letters Patent recognising degrees conferred on women. The first women in Australia to graduate in science and medicine (Edith Dornwell, 1885 and Laura Fowler, 1891), and the first woman to become a Doctor of Music (Ruby Davy, 1918) did so at the University of Adelaide.

Other notable graduates of the University of Adelaide include Sir Douglas Mawson, Nobel Prize winners Sir Howard Florey and Lawrence Bragg, and Sir Mark Oliphant.

Founded as an extension and expression of the founding ideals of the state of South Australia, the University of Adelaide continues to be valued as a recognisable link to the state's past and a core institution in its development over time. The documents in the University of Adelaide's Registrar's Minutes, Correspondence, Reference Files, Registers & Indexes, 1872-1924 trace this fundamental connection between the University and the history of South Australia.

UNIVERSITY OF ADELAIDE'S REGISTRAR'S MINUTES, CORRESPONDENCE, REFERENCE FILES, REGISTERS & INDEXES 1872-1924

These records document the conception and unfolding of an audacious vision of tertiary education for a settlement of only 30,000 individuals. The records were meticulously collated, created and controlled by the Registrar of the University of Adelaide during the University's establishment and first fifty years. The comprehensiveness and completeness of this collection provide unique insights into the origins of higher education in Australia's first free settler colony, illustrating the impact of the University in implementing a series of progressive social reforms and showcasing the forward thinking attitudes within the liberal, religiously tolerant meritocracy which flourished in Adelaide.

The Registrar's records are an irreplaceable primary source that provides documentary evidence of the foundation and development of the University as a key educational and cultural institution of South Australia. Such a claim could be made of many universities in Australia but few of these could draw on the close links with the history of the colony, and later state, where they are situated, that are demonstrated in these records.

What also sets this collection apart from the collections of like institutions in Australia is its completeness. The documentation of the first 50 years of the University of Adelaide through the Registrar's correspondence represents the most comprehensive of the collections of comparable educational institutions in Australia.
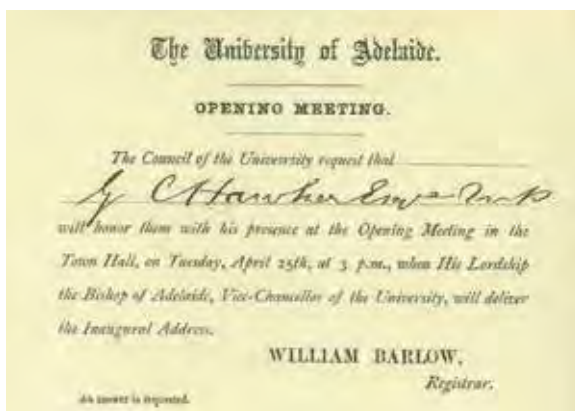
Inscription Number: #40

Year of Inscription: 2013

Physical Location: University of Adelaide

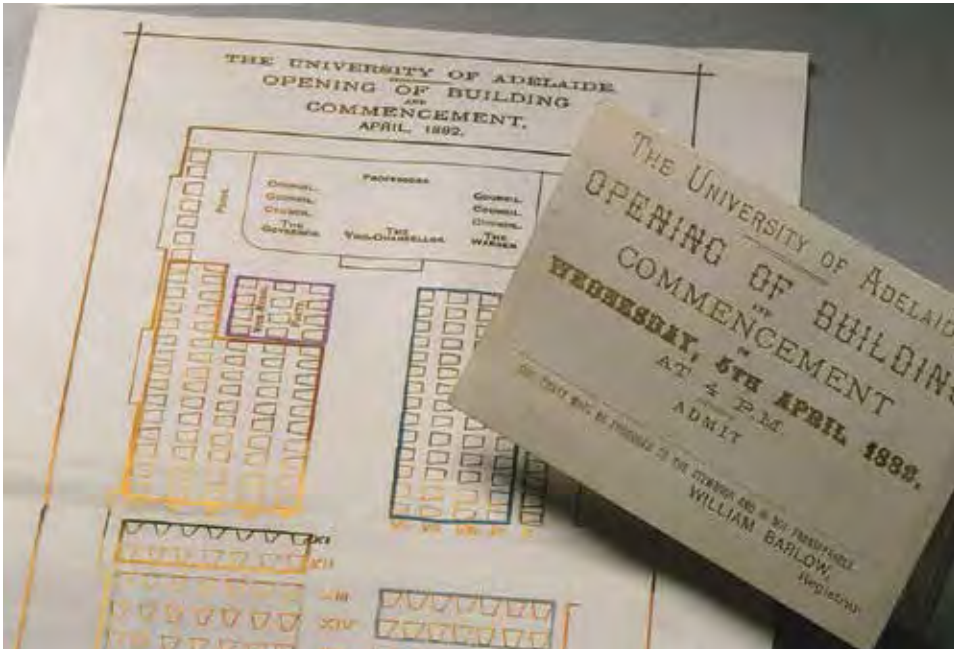Documents from the University of Adelaide's Registrar's Minutes, Correspondence, Reference Files, Registers & Indexes, 1872–1924.

Courtesy of the University of Adelaide Archives

RAY EDMONDSON

AUSTRALIA'S FILM HERITAGE

The UNESCO Memory of the World Australian Register inscribes both a feature film and a newsreel collection. While these genres are well represented in other Memory of the World registers around the world, there is something very special about the Australian inscriptions.

The feature film – a narrative drama or comedy lasting more than an hour – has long been the basic creative format of the commercial film industry. Today, a ticket to the cinema entitles you to one feature film – plus a gratuitous serving of advertisements and trailers for coming attractions! But it was not always so.

When motion pictures were young, in the late nineteenth and early twentieth centuries, film dramas were short. They typically ran to no more than about fifteen minutes, the screen time of a standard 'reel' of 1000 feet [304.80 metres] of film. At the end, there would be a pause while the projectionist changed reels and loaded up a new subject. Acting, editing and storylines were geared to the single reel format. The idea that audiences would respond to a drama stretching over multiple reels required a conceptual and creative leap.

That leap did not originate in the film industry capitals of Europe and North America. It happened, of all places, in Australia. Show business entrepreneurs John and Nevin Tait were joined by two chemists, Millard Johnson and William Gibson, who had become interested in film exhibition. They applied their knowledge of chemistry to the technical aspects of photography and processing. The collaboration resulted in *The Story of the Kelly Gang*, which opened at the Athenaeum Hall, Melbourne, on Boxing Day 1906. The six-reel drama, shot at Heidelberg on the outskirts of Melbourne, ran for about one hour and twenty minutes. It was the world's first feature film.

The partners had chosen their subject shrewdly. The Kelly legend was fast becoming established in stage plays and, to the ire of the police and censorship authorities, the film inspired a still continuing sub-genre of bushranging movies. Yet the partners were unaware of the historical importance of their achievement; it became clear only in retrospect.

Like 95 percent of Australian films made during the silent years, before 1930, *The Story of the Kelly Gang* is mostly lost. Only fragments totalling about fifteen minutes are known to exist today. Their survival story – here a section found on a rubbish dump, there another under the floorboards of a demolished house, and so on – has itself become a classic anecdote.

Most of Australia's silent-era newsreels are lost, too, but from 1930 onwards the picture is much brighter. The **Cinesound Movietone Collection** contains surviving newsreels up to the end

of production in 1975, including approximately 2000 weekly issues each of *Cinesound Review and Australian Movietone News*.

You have to be above a certain age to recall newsreels as an integral part of a cinema program. They typically opened the show, and their proud trademarks were known to all Australians: the laughing Movietone kookaburras and the leaping Cinesound kangaroo, accompanied by their signature fanfares, got any night at the pictures off to a good start. Packing the week's news into an entertaining ten minutes was no mean feat, and Australian newsreels had a unique style. They were narrated not by the stern 'voice of God' commentators of other countries, but by star comedians – Jack Davey for Movietone, Charles Lawrence for Cinesound. Did this say something about the Australian character and our laconic sense of humour?

Feature film production is again common in Australia, but in the lean post-war years imported films dominated our cinema diet. When the newsreel was the only Australian film on the program, the kangaroo and the kookaburras stood as defiant gestures, anticipating a day when Australian film makers would reclaim their own screens.

The newsreels' finest hour arrived during World War II, when they became powerful and inspirational mini-masterpieces of editing and scripting. One of them, *Cinesound Review No 568: Kokoda Front Line* won an Academy Award – Australia's first 'Oscar' – for best documentary in 1942. Throughout the Academy's history, no other newsreel from any country ever achieved that distinction.

The passing parade of Australia's life and times are captured in the collection, which includes Captain de Groot's dramatic 'opening' of the Sydney Harbour Bridge in 1932, footage of the last living Tasmanian tiger in a Hobart Zoo, disastrous floods and bushfires, the Royal Visit of 1954, and the great sporting figures of seven decades.

The arrival of television in 1956 presaged the end of the newsreel, although the final curtain did not come down until 1975. Australia was one of the last countries to cease production. During the 1990s, the sponsored *Operation Newsreel* project ensured that the surviving library of negatives and prints was acquired by the National Film and Sound Archive, was catalogued for public access, and received essential preservation attention.

While not a newsreel in the classic format, the film record of the *Inauguration of the Commonwealth* on 1 January 1901 is included in a definitive group of **Australian Landmark Constitutional Documents** inscribed on the Australian and Asia Pacific Memory of the World Registers. It captures, among the ceremonial, the actual moment of Australia's creation as a nation. It became the first country to be born in front of a movie camera. That was remarkable enough, but perhaps even more remarkable is that fact that the film was made at all.

At the time, moving pictures were regarded merely as a passing novelty, and certainly not as the stuff of historical record. Yet the New South Wales Government had the foresight to capture the occasion so that future generations could relive it. And to do this, they turned to the Limelight Department of the Salvation Army, the only professional body in the country capable of discharging such a complex assignment.

Here, then, is a foretaste of the riches of Australia's film heritage. There is more, much more, to come.

National Film and Sound Archive building, Acton, ACT.
Photo: Roslyn Russell

THE CINESOUND MOVIETONE AUSTRALIAN COLLECTION 1929-1975

This collection is significant as a comprehensive collection of 4000 newsreel films and documentaries representing news stories covering all major events in Australian history, sport and entertainment from 1929 to 1975. These films for many years were the only means of audio-visually depicting major events such as wars, elections, floods, bushfires, sporting events and national news, and thus played a vital part in reflecting the nature of Australia over almost half a century. The collection contains the film that won Australia's only Academy Award (Oscar) for a documentary, Damien Parer's footage of wartime New Guinea. Much of what is depicted in the Collection is now regarded as significant as an iconic representation of Australia's twentieth-century history, societal attitudes and changing relationship to the world. The films encapsulate the unique form and narrative style that endeared the newsreel to a broad spectrum of Australians - one that is fondly remembered to this day.

Inscription Number: #4

Year of Inscription: 2003

Physical Location: National Film and Sound Archive

Still from Damien Parer's Academy Award–winning documentary, *Kokoda Front Line*, from *Cinesound Review*. *Courtesy of the National Film and Sound Archive*

Senior Curator Meg Labrum shows Friends from Canberra's cultural institutions posters and other documents from the Cinesound Movietone Collection at the National Film and Sound Archive.
Photo: Sabine Friedrich

Captain de Groot of the New Guard 'opens' the Sydney Harbour Bridge in 1932, from the Cinesound Movietone Collection.
Courtesy of the National Film and Sound Archive

Sue Terry (top above) and Andrew Pike (above) hold the Oscar statuette won by Damien Parer for *Kokoda Front Line.*
Photos: Sabine Friedrich

THE STORY OF THE KELLY GANG

The nine–minute fragments that remain of *The Story of the Kelly Gang*, with its promotional booklet to contextualise the tale, have historical significance as the first Australian narrative film, and thus the foundation of a vigorous Australian film-making industry.

The film has creative significance as the germinal filmic representation of the Kelly bushranger legend, a central element in Australian culture, which has since been made at least 22 times.

The Story of the Kelly Gang was inscribed on the UNESCO Memory of the World International Register in 2007.

Inscription Number: #8

Year of Inscription: 2004

Physical Location: National Film and Sound Archive

Details of still from *The Story of the Kelly Gang,*.

Stills from *The Story of the Kelly Gang*, the world's first feature film, produced in 1906.
Courtesy of the National Film and Sound Archive

ROSLYN RUSSELL

DIGITAL HERITAGE

The largest challenge in capturing memory embodied in documentary heritage, now and in the future, is that of preserving digital heritage. This heritage is being created at a hitherto unprecedented rate, while at the same time its preservation becomes more and more problematic.

The digitisation of analogue documents to assist preservation and provide access is one dimension of the digital environment. The other is the category known as 'born digital' – digitally created documents that have no existence outside the digital space. These include digital texts, still and moving images, blogs, tweets and websites. The volume and pace of the creation of these digital documents is phenomenal and their long-term preservation has become a matter for urgent consideration, before vast swathes of the world's memory disappear forever.

The UNESCO Memory of the World Programme has flagged this problem as a priority, and in September 2012, in conjunction with the University of British Columbia, held a conference in Vancouver, The Memory of the World in the Digital Age: Digitization and Preservation. From this conference emerged the Vancouver Declaration, which can be found on the UNESCO Memory of the World website. Its Recommendations include one urging professional organisations in the cultural sector to 'assist in the development of a cohesive, conceptual and practical vision for a digital strategy capable of addressing the management and preservation of recorded information in all its forms in the digital environment'.[1]

The National Library of Australia moved swiftly, in the early years of the World Wide Web, to meet the challenge of preserving born digital recorded information in the shape of websites that mapped the complexities of Australian culture, and captured the memories of events and movements. By this means, information that appears in no other format than digital has been archived and preserved within PANDORA, an acronym that stands for 'Preserving and Accessing Networked Documentary Resources of Australia'.

Since PANDORA's inception in the National Library in 1996, nine other major collecting institutions in Australia have become collaborators in building the Archive, which is a selective collection of web publications and websites relating to Australia and Australians. It includes materials that document the cultural, social, political life and activities of the Australian community and the intellectual and expressive activities of Australians.[2]

The PANDORA Archive has become a world class archive of selected Australian online publications, such as electronic journals, government publications, and websites of research or cultural significance.[3] The Olympics Games website from 2000 is one of the most significant in the collection and was a major undertaking at the time, given the available technologies. It remains the first Olympic Games anywhere to be documented in this way and preserved for posterity, and comprises 137 Sydney Olympics websites – http://pandora.nla.gov.au/col/4006; fourteen Sydney Paralympic Games websites – http://pandora.nla.gov.au/col/4007); and the extensive, day-by-day archiving of the SOCOG site during the course of the Games –http://pandora.nla.gov.au/tep/101944

PANDORA, AUSTRALIA'S WEB ARCHIVE

PANDORA is one of the world's earliest and most effective World Wide Web-archiving apparatuses, capturing online publications and a selection of the web-culture of Australian individuals, organisations and events since 1996, just three years after the invention of the World Wide Web. As such it has historic and aesthetic significance in presenting an important but often ephemeral aspect of Australian culture at the turn of the twenty-first century.

Inscription Number: #14

Year of Inscription: 2004

Physical Location: National Library of Australia

Home page of PANDORA: Australia's Web Archive.
Reproduced by permission of the National Library of Australia

Endnotes

1 UNESCO/UBC Vancouver Declaration, The Memory of the World in the Digital Age: Digitization and Preservation, http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/unesco_ubc_vancouver_declaration_en.pdf

2 PANDORA overview, http://pandora.nla.gov.au/overview.html

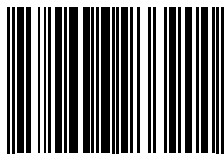3 PANDORA achievements, http://pandora.nla.gov.au/historyachievements.html

The Australian Register includes some of our most significant, confronting and fascinating archival collections. To read the inscriptions is to be reminded of the diverse and complex experience of the peoples of this land, including the Indigenous and colonised, explorers and settlers, convicts transported across vast oceans and Pacific Islanders trafficked across the seas to labour in Queensland. We also learn about different groups of workers, who mobilised to win recognition of their rights to better wages and working conditions and of women of different backgrounds, who campaigned to win basic political rights, to vote and stand for election to the national parliament.

Professor Marilyn Lake, Patron of the UNESCO Australian Memory of the World Committee

In 2015 the UNESCO Memory of the World Australian Register achieved the milestone of 50 inscriptions since its inception in 2001. This book celebrates this milestone, describes the inscriptions already on the Register, and encourages further inscriptions, especially from hitherto unrepresented areas of our documentary heritage.