

Newsletter of the Professional Historians' Association (NSW)

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# *PHANFARE*

*“Crossing Over”*



PHA NSW



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**Contact**

*Phanfare*

GPO Box 2437

Sydney 2001

**Enquiries** Annette Salt,

**email** [phanfare@phansw.org.au](mailto:phanfare@phansw.org.au)

**Phanfare 2006-07 is produced by the following editorial collectives:**

**Jan-Feb & July-Aug:** Roslyn Burge, Mark Dunn, Shirley Fitzgerald, Lisa Murray

**Mar-Apr & Sept-Oct:** Rosemary Broomham, Rosemary Kerr, Christa Ludlow, Terri McCormack, Anne Smith

**May-June & Nov-Dec:** Ruth Banfield, Cathy Dunn, Terry Kass, Katherine Knight, Carol Liston, Karen Schamberger

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This issue was produced by the Hills District Group consisting of Ruth Banfield, Cathy Dunn, Terry Kass, Katherine Knight, Carol Liston, and Karen Schamberger.

## President's Report

I am looking forward to meeting members, especially those from regional areas, at our mini-conference in Canberra. You will have received a program and registration form for this event with one of the weekly email newsletters, but if you have mislaid this, it is also on the PHA website under 'Professional Development'. The conference theme is "Public History in the Public Domain", and it will be held at University House, Australian National University on Saturday, 7<sup>th</sup> July commencing at 10.00am. I hope that we can publish at least some of the papers in future issues of *Phanfare*.

Raising the profile of professional historians is an important goal of PHA (NSW), and this year we have embarked on a marketing campaign that involves networking with other organisations. As part of this effort, PHA will have a display stand at

the Tenth Biennial Conference of the Australian and New Zealand Society of the History of Medicine, which is being held at ANU in the week before our own mini-conference. PHA brochures will be included in all delegates' satchels as well. Later in the year we will be doing a similar promotion at the Australian Historical Association conference in Armidale, and a couple of other conference outreach activities are under negotiation. Our brochures and website are being re-designed in a consistent style incorporating the new logo, together with the development of an audio-visual presentation that can be used when addressing community groups or prospective clients.

While on the subject of conferences, PHA immediate past president Pauline Curby and I will be attending the Professional Historians Association of New Zealand / Aotearoa (PHANZA) conference in Wellington at the end of June. We will be taking part in a Trans-Tasman Forum comparing the experiences of professional historians in New South Wales and New Zealand. Theme for the conference, to be held at Massey University, is "Making History in Public". A brief report on this event will be given at the Canberra conference the following week, and this will appear in *Phanfare* eventually.

One of the objectives of PHA NSW is to act as lobbyist for the interests of the history profession. Last year we made representations to the newly-appointed State Librarian, Ms Regina Sutton, about the early closing hours at Mitchell Library which we believed seriously hampered research by our members. Those particularly affected were people in full-time employment who had to carry out their research after normal office hours. People upgrading their skills through postgraduate study were disadvantaged also. Ms Sutton took note of these concerns, acknowledging that historians are important stakeholders in the activities of the State Library. She has now announced revised opening hours commencing from 1 August 2007. Full details were published in Newsletter No.12.

I hope that PHA members will take full advantage of the extended research opportunities, to justify the representations we made on your behalf.

Peter Tyler

## Crossing Over

Rosemary Broomham wrote an interesting article on the Sydney Harbour Bridge in the last edition of *Phanfare*. In view of this edition's theme Crossing Over I thought it appropriate to write my story of the Bridge. It seems every one has their own bridge story because it is such a heroic, majestic structure and statement for all Sydneysiders. Francis Greenway proposed to Governor Macquarie, the building of a bridge from Dawes Point to Port Jackson, as early as 1815.

Bruce James in his biography of Grace Cossington Smith said that Cossington Smith was one of the few Modernist Painters who perceived the Sydney Harbour Bridge as architecture not engineering. James goes on to say her painting *The Bridge In – Curve*, “posit the Bridge as a sacred principle, a haloed godhead or, less extreme, a cathedral.”<sup>1</sup>

Another artist May Gibbs and her husband J. O. had a very keen interest in the building and opening of the bridge. Land was reasonably cheap on the North Shore before the bridge was built. May and her husband bought a waterfront block of land at No. 5 Wallaringa Avenue, Neutral Bay. They commissioned architect, B. J. Waterhouse to build them a house it was called “Nutcote” and they moved in February 1925. “Nutcote” had a small balcony facing the bay and harbour views from every window from which they watched the construction every day. Nell Conran (nee Palmer), May's housekeeper and assistant said when the joining of the final span of the bridge took place at night. She said “you could see it gradually going up and I've never forgot the night they joined the arch together. All the boats cockle-doodled and everyone got out of bed and we grabbed saucepan, spoons and things and went along the corner of our street because you could see the harbour from our street and banged and all this noise because they put the arch together... in the nighttime, because that was the best time to get the steel together. I remember the Bridge very well”.<sup>2</sup> Before the opening of the bridge J.O. would catch the ferry into Circular Quay dressed in a suit to purchase food for May's Scottie dogs.

Francis and Bessie De Groot were friends of May and J. O. On the 22<sup>nd</sup> October 1931, J.O. joined Frank De Groot in the New Guard. Most Sydney residents know of the story of Francis De Groot riding up on a horse at the opening of the Sydney Harbour Bridge on the 19 March, 1932 and cutting the ribbon before the Premier, Jack Lang. Nell Conran said “(De Groot) dashed up on a horse and slashed the ribbon and there was a great 'to-do'.... he was kept overnight...he was arrested and he was kept overnight in the lockup and the next morning came around to “Nutcote” and a great 'to-do' laughing and oh, everything was marvelous. He had telephone calls from all over the world and he had gold fountain pens and all sorts of things sent to him... He was one of (May & J. O.'s) friends. He used to come here for dinner sometimes, he and his wife...(Mr. Kelly) was a member of the New Guard... (May) wasn't a member herself.”<sup>3</sup>

May painted a portrait of Bessie De Groot and a copy is still at “Nutcote”. Francis De Groot was a furniture maker and had a secondhand antique business in Carrington Street, Sydney. It

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<sup>1</sup> James, Bruce, ‘Grace Cossington Smith’, Craftsman House, Sydney, 1990, P86-87

<sup>2</sup> Historical Services Department, North Sydney, ‘Building a Bridge for Sydney’, P9, P23

<sup>3</sup> Ibid

was said that the easel and desk in the May's studio on which she produced all her famous cartoons was made by De Groot but I cannot prove this. I have included a cartoon May did of the Bridge at completion.

A article in the *Nutcote News* by Yvonne Hyde a Trust member and a lifelong Volunteer of "Nutcote", writes of a new book by Brian Wright called "In the name of Decent Citizens - The trials of Francis De Groot" It is based on conversations with Francis.<sup>1</sup> The title comes from the words De Groot said when he slashed the ribbon.



My maternal grandparents Sidney and Susan McGuire and my three uncles, Sid, Cecil, Roy and my mother Kathleen were only approximately ten feet away from De Groot when he cut the ribbon. They were invited by my grandfather's friend, William McKell to attend the Bridge opening but were surprised they were given such good seats that were so close to the ribbon.

My Uncle Cecil who is still alive at 94 said at first they did not think anything was out of the ordinary till the police pulled De Groot off his horse. This incident remains one of the most extraordinary in Sydney's history. My grandfather gave a souvenir piece of inscribed angle iron to my father who was a welder; he passed it on to my brother. Ironically, my brother Matthew now lives at Moruya, where all the stone used in the construction of the bridge came from.

My husband's grandfather, Thomas Banfield, a hard rock miner from Cornwall, United Kingdom, came to Australia to work at the mine at Mt. Morgan, Queensland and then came to Sydney to work on the excavations for the tunnels and pylons for the Bridge, my husband's

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<sup>1</sup> Yvonne Hyde, *Nutcote News* No.62, Dec 2006, Jan 2007, p 9-10

grandmother Eliza Banfield nee Dingle, brought their six sons Arthur, Edward, Henry, John and Kenneth to Sydney to join their father. My husband's father Kenneth and my mother Kathleen Flay nee McGuire all walked over the bridge at the opening 75 years ago.

My husband and I arrived and walked across on the 75<sup>th</sup> anniversary in memory of my grandparents, uncles and mother.

We were only disappointed that they did not have a re-enactment of De Groot slashing the ribbon with his sword.

Ruth Banfield

## **Discover the hidden treasures of the Shoalhaven and South Coast**

### **Shoalhaven Family & Cultural History Fair**

2007 will see the fourth Shoalhaven Fair at the Nowra School of Arts Berry St Nowra on the South Coast held over two days on Friday June 15 & Saturday June 16, admission is free to discover the hidden treasures of the Shoalhaven and the South Coast.

If you have an interest in anything historical or South Coast Heritage, including family history and local history you should not miss this event. There will be displays and a variety of speakers will be giving a series of presentations.

Professional historians and transcription agents will be on hand to give advice to help people with the personal family history research. There will be resources on at the fair enabling you to research your family history back to the first arrivals and then in their places or origin and beyond, along with an extensive display of genealogy and history products for sale and demonstrations over the two days.

Speakers over the two days include Historian Keith Campbell on the Broughton and Brogher Aboriginal Families of Berry and the Coolangatta estate. Discover for how writing family history can be made easy with author Noeline Kyle. Julie Wheeler will be taking about the Cornish in the Shoalhaven, South Coast Historian Cathy Dunn will be clipping through time with newspapers as a resource in research. In addition to Ray Thorburn who will be speaking on the Scottish Highland Clearances.

There will also be display by various Family History & Historical Groups from the Shoalhaven Region, along with expo stall on Shoalhaven heritage tourism, indigenous families of the South Coast, Shoalhaven's pioneers and local history, Lady Denman Huskisson and the Nowra museum and many more.

The two-day fair will feature a exhibit from the Australian War memorial, and the History of Australia library. It is a great opportunity to chat with others interested in local and family history, and to browse through the latest research aids and publications.

Enquiries [historyfair@shoalhaven.net.au](mailto:historyfair@shoalhaven.net.au)

Web [www.shoalhaven.net.au/historyfair](http://www.shoalhaven.net.au/historyfair)

## An object biography: Little Red Riding Hood Wall Hanging



Photo: Matt Kelso

“At the heart of the notion of biography are questions about the links between people and things; about the ways meanings and values are accumulated and transformed.”<sup>1</sup>

Part of my current research at the National Museum of Australia is compiling object biographies for key objects. These objects will be displayed in the new permanent gallery *Australian Journeys* that aims “to reveal the transnational character of Australian experience through the connections of Australian places to places overseas.”<sup>2</sup> Rather than simply using objects to illustrate historical processes the object becomes the centre of the investigation, and thus the centre of the exhibit. To write an object biography one needs to ask questions such as:

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<sup>1</sup> C. Gosden & Y. Marshall, “The Cultural Biography of Objects,” *World Archaeology*, Vol. 31.2 (October 1999), p.172

<sup>2</sup> Exhibition Brief, *Australian Journeys* and *Creating a Country*, p.7.

Who made it? In what conditions? From what materials? For what purpose?<sup>1</sup> The following is a summarised example of an object biography for one of the more elusive objects I am researching. Elusive because the people who could answer many of these questions are either deceased or are proving difficult to trace.

The biography of this wall hanging is interwoven with the biographies of three women and the process of gift giving. It connects early twentieth century textile production in Europe and with the maintenance of a textile industry in post World War II Australia. The first woman is Valerie Paling, an Australian aid worker with the United Nations Relief and Rehabilitation Administration (UNRRA) and then the International Refugee Organisation (IRO) in Europe just after World War II. The second woman is Olga Basylewycz<sup>2</sup> who was a Ukrainian refugee living in a Displaced Persons Camp at Neu-Ulm, Germany in 1945/46 when she made this wall hanging. The third woman is Little Red Riding Hood.

The wall hanging was donated to the NMA in 1991 by the Forest Hill Residential Kindergarten which had closed down their premises the year before. The wall hanging was displayed in the entrance hall of the kindergarten so it would have been one of the first items the children saw as they entered. Mrs Tapp who was on the management committee of the kindergarten when it closed noted that the wall hanging was not ‘used’; it was displayed to be looked at but over the years children did touch the wall hanging as evidenced by the repairs made.<sup>3</sup>

In 1975 Mrs Bette Jones “added some felt leaves in place of those which had fallen off and to give the design some new ‘life’. I added a basket made from twine and a small cloth with embroidery. Apart from those and a piece of net at the top to hold the design where it was showing signs of wear, the hanging is in its original condition.”<sup>4</sup>

The Forest Hill Residential Kindergarten was given the wall hanging in about 1950 from Valerie Paling when she had returned from Europe. Unfortunately, Valerie Paling died just before the donation took place so we have little information about her.

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<sup>1</sup> J. Hoskins, “Agency, Biography and Objects” in C. Tilley et al. eds. *Handbook of Material Culture* (Sage Publications, London, 2006), p.75.

<sup>2</sup> This is the spelling on the wall hanging. The spelling provided by the donor at the time of donation is Basylevich.

<sup>3</sup> Mrs Joan Tapp, phone conversation 16/03/2007.

<sup>4</sup> Note attached to the back of the wall hanging.

Valerie Paling (1899 - 1990) was an Australian who spent four years working in Displaced Persons camps. She is mentioned in *Pix* magazine in 1949 when she was a Field Supervisor with the IRO and was administering the Klein-Kotz Camp in Germany.<sup>1</sup> In this position she assisted Australian migrant selection teams examine and select suitable Displaced Persons (DPs) and refugees to migrate to Australia. She also features in an Australian documentary “Mike and Stefani” filmed in 1949 at Leipheim, Germany. The film traces a Ukrainian refugee family’s journey through the Displaced Persons Camps and their application to migrate to Australia. Valerie Paling appears as herself, as the sympathetic IRO camp director responsible for 7000 people across seven different Displaced Persons Camps around Germany. She advised people on where to go and encouraged many to apply for resettlement in Australia. The film’s role was as propaganda for Australia’s migration scheme and was made by the Department of the Interior Film Unit. Unfortunately, like others in the film Paling’s voice has been dubbed over by the voice of an Australian actress.

It had taken Valerie Paling just four years to become a camp director. She had arrived in Europe in 1945 to be employed as an Assistant Welfare Officer by the UNRRA.<sup>2</sup> A Welfare Assistant was required to carry through operating plans or work on special phases of the District’s welfare program. They had to have qualifications in social welfare or at least 2 years of experience in the field.<sup>3</sup>

Valerie Paling was “an accomplished linguist who had spent some years in Europe, including a year in Czechoslovakia.”<sup>4</sup> Before working for the UNRRA she was employed as a Monitor in the Department of Information and lived in Toorak, Victoria.<sup>5</sup>

After World War II, Australia was grappling with a labour shortage for economic prosperity and the changing status of women who wanted to continue working. Valerie Paling was amongst a group of seven women who were refused a passport because of concerns that too many women were leaving the country.

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<sup>1</sup> “How Australia selects migrants” *Pix*, August 20, 1949, pp. 16 – 19.

<sup>2</sup> NAA Series A1066, Item ER 45/6/2/1 Part 2

<sup>3</sup> NAA A1066, ER 45/6/2/2

<sup>4</sup> *The Herald*, 31 July 1945

<sup>5</sup> NAA Series A1066, Item ER 45/6/2/1 Part 2

“The reason given for this decision is the shortage of nurses and women workers in the textile industry. At the present time conditions in these occupations are so unattractive that women have to be compelled to undertake them.”<sup>1</sup>

The government did however change its decision and Miss Paling was amongst the five women able to gain a passport and proceed to work for the UNRRA in Europe.<sup>2</sup>

It was at Neu Ulm in southern Germany, that Valerie Paling met the maker of the wall hanging, Olga Basylewycz. Neu Ulm contained about 7000 Displaced Person, many of them Ukrainians. Valerie Paling was given the wall hanging by Olga Basylewycz as appreciation for her work at Neu Ulm.

Olga Basylewycz was the wife of a poet who lived with her husband in a cell which was reserved for distinguished inmates at Neu Ulm. She later settled in the USA and despite many attempts to contact her or her descendants we have no further information about her personal biography other than what the wall-hanging can tell us.

Olga applied scraps of material, a pine cone, paper and fur (possibly from small forest animals) onto the grey UNRRA blanket issued to her. She traded her cigarette ration with the German soldiers to obtain materials, needles and threads. She used a variety of fabrics and techniques, including one called ‘stumping’ where fabric is stuffed before being sewn onto the backing fabric to create a three-dimensional effect. These details show that she was highly skilled, motivated and creative, with an eye for detail and drama. Her composition of the scene is designed to create fear with a large open-mouthed wolf lurking behind a tree watching both the viewer and the innocent, yet angry, flaxen haired Little Red Riding Hood. Why did she choose to portray Little Red Riding Hood? And why this scene? Notes taken at the time of the wall hanging’s donation speculate that Little Red Riding Hood represented Ukraine, threatened by Nazi Germany.

We do not know for certain which version of *Little Red Riding Hood* inspired the wall hanging but we can speculate based on the imagery used on the blanket. Details like the bouquet of flowers come from the Grimm brothers version first published in 1812. Description of the other

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<sup>1</sup> Letter from the United Association of Women to Prime Minister J. Chifley in NAA Series A1006, Item ER 45/6/2/22

<sup>2</sup> *Sydney Morning Herald*, 4 August, 1945

animals in the forest like squirrels and rabbits occur in later 19<sup>th</sup> century versions such as that published in the Little Cavalier series by Peter G. Thomson in 1884.<sup>1</sup> So it appears that Olga Basylewycz used a 19<sup>th</sup> century version probably derived from the Grimm brothers version.

Despite being a famous folktale, the origins of Little Red Riding Hood are obscure. Before the Grimm brothers produced a highly sanitised version, Charles Perrault published a much darker tale in 1697 with moral warnings against ‘wolves’ – smooth talking men who were out to seduce young women. Introducing the red hood, he probably based his tale on oral versions told in Europe since the 14<sup>th</sup> century, such as *The Grandmother’s Tale* collected around 1885 from rural France and *La finta nonna* - The False Grandmother recorded in the 1950s by Italo Calvino from Abruzzo, Italy. It is also similar to a Chinese folktale: “Grandaunt Tiger”.<sup>2</sup>

Catherine Orenstein, a folklorist, interprets *The Grandmother’s Tale* as being similar to a mythic hero’s wisdom journey. The girl has to choose a path of pins or needles, the tools and symbols that appear in female initiation rites around the world. In rural France a young girl would be sent to be an apprentice to a seamstress for a year where she learnt the skills required for becoming a young lady. That year and thus the needles and pins are also symbols of her sexual maturation.<sup>3</sup>

It is appropriate then that her story is embroidered and sewn onto a blanket by a woman with those skills. In *The Grandmother’s Tale* the girl escapes with no help from any male or older female figure but instead utilises her own cunning. The later addition of the woodcutter by the Grimm brothers limits women to needing the help of a physically superior man. Olga Basylewycz demonstrated her intelligence, creativity and skill by making this wall hanging in extremely challenging circumstances, possibly making an allegorical reference to her own country’s situation. The act of giving enabled the wall hanging to be the connection between the ruins and forests of post war Europe and post war Australia. By using her skills as a social worker and teacher Valerie Paling assisted in the care and rehabilitation of thousands of World War II refugees, including many who migrated to Australia. By refusing to take a traditional

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<sup>1</sup> Little Red Riding Hood Project: Text and Image Archive Inventory, <http://www.usm.edu/english/fairytales/lrrh/inventt.htm>, accessed 13/05/2007.

<sup>2</sup> C. Orenstein, *Little Red Riding Hood uncloaked: sex, morality, and the evolution of a fairy tale* (New York, Basic Books, 2002), pp.81-83.

<sup>3</sup> *ibid.*, p. 81.

women's role as a nurse or in the textile industry she too demonstrated her independence and brought to Australia a creative piece of women's work from Europe.

Every effort has been made to locate the copyright owners of material used in this article. In cases where this has not been possible copyright owners are invited to contact the National Museum of Australia. Email [image@nma.gov.au](mailto:image@nma.gov.au),

Karen Schamberger  
National Museum of Australia

## **Sydney Morning Herald Archives on Line**

A new research tool has hit the airways for historians and others interested in finding newspaper references from 1955 to 1990. The Sydney Morning Herald has digitised its files and they are now keyword searchable. The results from a keyword search lead to the article or notice in the newspaper in an exact reproduction of the printed article.

Researchers can browse and search for free. This will bring up a list of short titles, word in context and dates and pages on which there are references to the keyword so if you can't afford a subscription you can use the references to go to the microfilm. The subscriptions can be taken up for as little as \$15 for 24 hours of access, making it an ideal tool for an intensive research project. Rates are also available for 48 hours access, subscriptions for one week, one month and one year.

To access the files and browse, go to

<http://archives.smh.com.au/>

Carol Liston

## **How should history be involved with tourism - Survey - National**

In July 2007 PHA member Cathy Dunn from Heritage Tourism will be presenting a paper at the *Public History in the Public Domain Conference* in Canberra. This paper will address: What role can and should professional historians have in the development of heritage tourism? Do history and tourism really mix? Should history be sacrificed for the such of tourism development? **Comments are invited** on this paper by filling in an online survey form. A copy of the final paper will be published on the website. Comments please by 10 June.

[www.heritagetourism.com.au/web/survey.html](http://www.heritagetourism.com.au/web/survey.html)

## Resolving complexities into good conversation

“Good history writing is like good conversation.”

Dr Mark Tredinnick’s opening remarks to the PHA Writing History workshop in May 2004 seemed to encapsulate a realisation I had reached only the week before. His subsequent exploration of this idea was practical and illuminating.

In 2001 I had begun preparation to move out of arts and cultural development in western Sydney after nearly 30 years of personal and professional involvement. During the 1990s I had completed two masters degrees, by course work – in communication and cultural studies and then in history at University of Western Sydney, Nepean. Although not consciously a strategic plan, the opportunity for study had provided me with a considered perspective on those involvements and the confidence to record their story before much of it was lost to the public record. The years from 1970 to 2000 had been an extraordinary period of regional growth and change, largely unknown to people outside the region and little recognised by those within it.

Applications for government funding were unsuccessful, but the proposal was refined and the feedback enthusiastic. I wanted to enjoy the process of research and writing. I would take my time and pursue it voluntarily. By 2003, this was my proposal for A History of Arts Activism in Western Sydney, which now guides my work.

### *Summary:*

To create an historic record and critical analysis of arts and cultural activism in Western Sydney, with emphasis on the period from the early 1970s, when all levels of government began to be involved in arts and cultural development. “Activists” for this purpose means passionate individuals who by their vision and commitment create opportunities for many others to develop their artistic endeavours and intercultural understandings. To enrich the history with a depth of individual experience and critical opinion by including oral history interviews set within a narrative drawn from 30 years of my own experience in recording the region’s artistic and cultural life. Through this process to map the evolution of a diverse cultural region characterised increasingly by collaborative creative practice and making a unique contribution to Australia’s culture and economy.

### *Work proposed:*

*The production of a scholarly written and illustrated history of arts and cultural activism in Western Sydney of value to professional arts and cultural workers and historians, while having broad appeal to a general readership. The proposed work will focus on the work of at least 20 individuals within a broad regional context. This device will facilitate an organic flow of information inclusive of many more individuals, institutions and organisations.*

I am now approaching the end of the research period and have found many people willing to be interviewed and no shortage of suggestions about who or what else I might include. Blacktown Arts Centre commissioned two related small projects in 2005 and there is the prospect of further small commissions from other sources in the future.

Now comes the challenge of assembling the story into “good conversation”. Thousands, if not hundreds of thousands of people have been involved in arts programs and activities in the region in the last 30 years and hundreds could be described as arts activists. The community arts movement was a powerful driving force in the early years. It had its origins in the passion for social and political justice, which emerged from the Depression years of the 1930s. But within the region it developed in parallel with emerging professional practice in theatre, visual arts, music, dance, literature and the crafts – and boundaries began to blur.

How to tell a story that acknowledges these numbers while avoiding the pitfall of trying to fit too many individuals on the record? It’s a dilemma faced by many historians. Already myths have grown up around people and events, and assumptions have been made where the record isn’t clear. Opinions vary dramatically on controversial experiences. In a region of more than 8000 square kilometres, a population approaching two million and more than 130 recognised cultural identities in several of the 14 local government areas, telling a cohesive story will challenge my “conversational” powers.

Among the people I have interviewed are a former deputy premier of NSW, a director of the region’s first resident professional theatre company, Campbelltown’s first visual arts teacher who became an internationally known artist, indigenous artists from the Blue Mountains, Blacktown and Hawkesbury areas, a Turkish pioneer of “world music”, Australia’s first cultural planner employed by local government, a university lecturer in theatre, a Roman Catholic priest who has become an outstanding patron of music development and an Arabic speaking pioneer of community cultural development.

All of them have stories of passion, purpose and a search for meaning.

On reflection, there are key events which can be viewed as highlights or milestones in the region’s development. Individual stories frequently illustrate universal themes – a struggle for justice, recognition, creative expression, a sense of belonging. From my personal perspective, some of these key events provide a dynamic structure which helps to clarify issues and provide thematic focus. Individual voices reveal the diversity of experience and critical opinion. Together they are likely to become the sustaining framework for “good conversation”.

Katherine Knight

# What's On in History

Prepared by Christine de Matos

## JUNE 2007

### Exhibitions

**'Convicts: Sites of Punishment'** Until 15 July 2007 **Venue:** Hyde Park Barracks Museum.

**'In Living Memory: an exhibition of surviving photographs from the records of the NSW Aborigines Welfare Board, from 1919 to 1966'**. Until 30 June 2007. **Venue:** State Records Gallery, The Rocks.

**'Homes in the sky: Apartment living in Sydney'**. Until 26 August 2007. **Venue:** Museum of Sydney.

**'Broadcasting in Sydney: images from ABC archives'**. Until 28 October 2007. **Venue:** Museum of Sydney.

**'Tough men, hard times: policing the depression'**. Until 10 February 2008. **Venue:** Justice and Police Museum.

### Events

**6 Walking tour.** *'Sydney Architecture Walks'*. HHT. **Meeting venue:** Museum of Sydney **Time:** 10.30am-12.30pm **Cost:** \$25, mems/conc \$20 **Bookings essential:** ph: (02) 8239 2211. Full program at: [www.sydneyarchitecture.org](http://www.sydneyarchitecture.org)

**9 Talk.** *'The forgotten revolutionary'*. Brad Manera on John Onion the Elder. HHT. **Venue:** Hyde Park Barracks Museum **Time:** 10-11am **Cost:** \$15, mems/conc \$10 **Bookings essential:** ph: (02) 8239 2211.

**9 Tour.** *'Archaeology in The Rocks'*. HHT. **Venue:** Susannah Place Museum **Time:** 10am-12pm **Cost:** \$20, mems/conc \$15 **Bookings essential:** ph: (02) 8239 2211.

**14 Conference.** *'Lessons of the Past: Applications of History for Today's Threats: The Inaugural Terrorism History Conference'*, International Affairs Conference Centre, Canberra. **Enquiries:** Sean Brawley, email: [s.brawley@unsw.edu.au](mailto:s.brawley@unsw.edu.au)

**15 Conference.** *'Cultural Context Conference: National Trust Heritage Festival'*, National Trust Centre, Observatory Hill Sydney. **Enquiries:** email: [conference@nsw.nationaltrust.org.au](mailto:conference@nsw.nationaltrust.org.au); web: <http://www.nsw.nationaltrust.org.au/>

**16 Tour.** *'Woolloomooloo: echoes of the wharf'*. HHT. **Venue:** tba **Time:** 10am-12.30pm **Cost:** \$39, mems/conc \$29 **Bookings essential:** ph: (02) 8239 2266.

**17 Tour.** *'Sydney Harbour Bridge Pylon: Tour and Lunch'*. RAHS. **Meeting venue:** Entrance to the museum, south-east Pylon of the Sydney Harbour Bridge (more details on RAHS website <http://www.rahs.org.au/activities.html>) **Time:** 10am **Cost:** \$34, \$29 children/high schoolers, mems \$30, \$25 children/high schoolers. **Bookings essential by Thursday 14 June:** ph: (02) 9247 8001; email: [history@rahs.org.au](mailto:history@rahs.org.au)

**24 Tour.** *'The working buildings of Rouse Hill farm'*. HHT. **Venue:** Rouse Hill Estate **Time:** 10am-12pm **Cost:** \$15, mems/conc \$10 **Bookings essential:** ph: (02) 8239 2211.

**20 Talk & Tour.** *'Researching Conditional Purchase Records'*. RAHS, State Records **Venue:** Reception, WSRC, Kingswood **Time:** 10am-12pm **Cost:** free **Bookings essential:** ph: (02) 9247 8001; email: [history@rahs.org.au](mailto:history@rahs.org.au)

**27-29 Conference.** *'Imperial Curiosity: Objects, Representations, Knowledges'*, University of Tasmania. **Enquiries:** web: <http://www.utas.edu.au/arts/imperialcuriosity/>

**28 Seminar.** *'Costume close up: Cutting loose 1920s style'*. HHT. **Venue:** Rouse Hill Estate **Time:** 10am-12pm **Cost:** \$30, mems/conc \$25 **Bookings essential:** ph: (02) 8239 2211.

**28 Talk.** *'The Reactor HIFAR and Australian Society'*. RAHS & ASHET. **Venue:** History House **Time:** 5.30 for 6pm **Cost:** \$7 **Bookings essential:** ph: (ph: (02) 9247 8001; email: [history@rahs.org.au](mailto:history@rahs.org.au))

**28-30 Conference.** *'2nd Asian Australian Identities Conference'*, Melbourne. **Enquiries:** email: [tseen.khoo@arts.monash.edu.au](mailto:tseen.khoo@arts.monash.edu.au) or [jacqueline.lo@anu.edu.au](mailto:jacqueline.lo@anu.edu.au)

**30 Workshop.** *'Statistical Registers: Interpreting the facts and figures'*. RAHS. **Venue:** History House **Time:** 10am-3pm **Cost:** \$35, mems \$25, 3 mem of affiliated society \$50 **Bookings essential:** ph: (02) 9247 8001; email: [history@rahs.org.au](mailto:history@rahs.org.au)

### Upcoming Conferences

*'The Colonial Present: Australian Writing for the 21st Century: Annual Conference of the Association for the Study of Australian'*, 1-4 July 2007, The University of Queensland. **Enquiries:** web: <http://www.asc.uq.edu.au/asal/>

*'Medicine In Context: Tenth Biennial Conference Australian and New Zealand Society of the History of Medicine'*, 3-6 July 2007, Australian National University, Canberra. **Enquiries:** email: [prue.deacon@health.gov.au](mailto:prue.deacon@health.gov.au) or [Anthea.Hyslop@anu.edu.au](mailto:Anthea.Hyslop@anu.edu.au)

*PHA Regional Mini-Conference: Public History in the Public Domain.* 7 July, Australian National University, Canberra. **Enquiries:** Web: <http://www.phansw.org.au/pro-dev.html>

*'Engaging Histories: Australian Historical Association 2007 Regional Conference'*, 23-26 September 2007, Armidale, NSW. **Enquiries:** Dr. Erin Ihde and Dr. Frank Bongiorno (Conveners), email: [confco@une.edu.au](mailto:confco@une.edu.au)

*'Old Stories New Ways :Oral History Association of Australia 2007 National Conference'*, 27-30 September 2007, Indooroopilly, Brisbane. **Enquiries:** web: <http://www.ohaaqld.org.au>

*'Moving Cultures, Shifting Identities: a conference about migration, connection, heritage and cultural memory'*, 3-5 December 2007, Flinders University, Adelaide. **Enquiries:** web: <http://fhrc.flinders.edu.au/events/movingcultures.html>

### Call for Papers

*'9<sup>th</sup> Australiasian Urban History/Planning History Conference: Sea Change? Historical responses to new and renewed urban landscapes'*, February 2008, University of the Sunshine Coast. Formal call for abstracts to come. **Enquiries:** email: [cmconvi@usc.edu.au](mailto:cmconvi@usc.edu.au)

**To contribute to this page email details to [cdm@uow.edu.au](mailto:cdm@uow.edu.au) before the 20<sup>th</sup> of each month.**

## The fishing tale of the one that didn't get away!!

A reminder to male fisherman of the enjoyment and contribution that the ladies have made to our sport. (Australian Fishing Museum 1981)

Jess Sams nee Millard was born at Milton on the South Coast NSW in 1897, she was the daughter of Dan and Mary Ann Millard. The Millard family were pioneers of Ulladulla region working in the both the tannery and shipping industries. Jess as a young lady moved to Sydney where she working as a seamstress and milliner, in 1926 she married Captain Archie Sams, they eventually moved back to the Milton Ulladulla region.

She was a tireless worker for local charities especially the Ulladulla Ambulance Service, as well as a member of the CWA and the Hospital Ladies ancillary. But Jess is also remember for catching that fish... a 330 lbs Striped Marlin to be exact, this Game Fishing record catch stands to this day as the Australian 130lb line class women's record for a striped marlin.

It was 27 February 1938, a 30ft double-ended carvel fishing launch slipped quietly out of the Ulladulla Boat Harbour at 0700 hours, aboard the *Tory* were the two Puglisi brothers, Michael and Salvatore, and Jess Sams, a 41 year old woman angler. They were taking part in a nationwide fishing contest that began on 1 January 1938 and continued until late April, as part of Australia's 150th anniversary celebrations. Over 580 Australian anglers (plus visiting anglers from overseas) were competing to win a series of valuable trophies put up by the Commonwealth Government as part of the 1938 Sesquicentennial celebrations.



Jess Sams: Australia's 150<sup>th</sup> Anniversary Celebrations Committee, *Australia: 1788 – 1938*

And – yes - Jess Sams won the trophy for the heaviest catch in Australia, featuring the launch *Atalanta* riding the silver ocean swell. This trophy is one the most significant single artefact in Australian recreational fishing history.

In the stern of the *Tory*, young Michael Puglisi steered unerringly south east in the calm seas towards the reef strewn waters, north of Brush Island, whilst his

brother Salvatore, fussed around the engine and assisted Jess Sams with the bait rigging and fishing preparations.

Money was not exactly plentiful in those days either and with fuel both expensive and scarce, the costs of the trip were to be offset by their share of the £500 trophy they stood to win should their quest be successful. It was a tall order, but the brothers were determined to ensure Mrs. Sams had (at least) a fair chance against the dozens of male anglers fishing right around Australia, all trying hard to secure the trophies and a piece of Australia angling history.

The Puglisi brothers had no satellites to beam down photographs where their instincts took them. Just after 0900 hrs, their intuition was reward with a spectacular strike from a striped marlin that would subsequently weigh in at 330 lb. But as the small crew desperately struggled to contain this mighty fish, such thoughts were a long way from their minds.

Using an underhand reel, on a stout split cane rod, Jess Sams hung on grimly, carefully monitoring the meagre 300 yards of 130 lb linen line she had wrapped on the reel - severely restricting her ability to let the fish run as it wanted to and to 330 lbs of angry striped marlin, 300 yards is nothing.

But for Jess, her battle was not yet over, indeed it has only just begun. When they returned to the wharf at Ulladulla later that day having drifted far out to sea during the battle, there was great consternation as it was discovered that there was no provision in the rules for women anglers to win the national competition's major trophy. It seems that such a possibility didn't even warrant a mention.

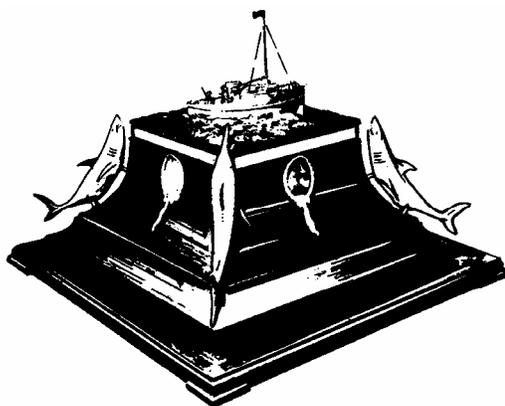


It was not that the women entrants in the competition lacked the necessary skill, endurance and experience but rather that they were in such a huge minority; they were probably outnumbered by male anglers by at least fifty to one. The Contest did much to boost the profile of the sport and Australia's reputation as a big game fishing destination.

Frantic phone calls from Ulladulla later that day to the organizing committee in Sydney soon laid that fear to rest. The officials shrewdly realized that the entire populace of Ulladulla would have taken Sydney by storm had her claim not been allowed, it was revealed that the fish would probably be disqualified anyway, as it had not been weighed on the official scales further up the coast. But Jess's niece on the party line at the telephone exchange overheard these phone calls.

Early the next morning, with her husband Archie and a team of supporters from Ulladulla rallying around, Jess Sams and her fish were driven to Jervis Bay, arriving at 4am the next day with the mighty fish strapped on top of the car for the occasion. As the road at that point was unsealed, one can only imagine the conversation that ensued, all crammed into the small car, with this ruddy great marlin strapped on the roof. When the fish was finally weighed it turned the scales at 330 lbs.

Jess Sams who was a staunch supporter and promoter of the sport of Game Fishing, sought for the formation of a Fishing Museum in Ulladulla, it was her intention to donate her trophy to this possible museum. However in 1981 she donated her 1938 trophy to the Australian Fishing Museum.



The trophy was placed on display at the Australian Fishing Museum, which in the early 1980s was located at Birkenhead Point, then moved to Pyrmont Sydney, but alas has since closed down. The location of the trophy was a mystery for a few years, with thanks to the Powerhouse Museum it has been found. The trophy is currently being held in a vault at a branch of the Commonwealth Bank in Sydney.

There were plans for a new National Fishing Museum to be near Seaworld in Queensland, which was to house the trophy, but this project has been placed on hold. Custodians of the trophy and the collection of the old Australian Fishing Museum are the Game Fishing Association of Australian.

Today an annual Sports & Game Fishing Tournament is held every February out of Ulladulla and is named in Jess's honour. PHA member Cathy Dunn is currently working with the Ulladulla Sports and Game Fishing Club, with hopes of returning and to bring the trophy home to Ulladulla for 2008 and the 70th anniversary of Jess's record catch and the 1938 Australian Sesquicentennial celebrations. Whilst the boat used in 1938, the Tory, which took pride at her moorings in Ulladulla harbour, is currently on dry land being repaired by its owner, the Millard Family.

### References

Mrs Storm of Ulladulla, niece of Jess Sams

Don Goswell. President of the Ulladulla Sports & Game Fishing Club

### Publications and Articles:

Australia's 150<sup>th</sup> Anniversary Celebrations Committee, *Australia: 1788 – 1938*, Simmons Limited Sydney.

Burke, Rosemary. *The Jess Sams Story*, the author, Ulladulla, 1993.

Big-game Angling Contest as in *Walkabout*, 1 June 1938

Cavill, Kenneth. "The Big Game Angling Contest of 1938", in *Australiana*, Vol 22, No. 4 November 2000

*Daily Telegraph*

Dunn, Cathy. *Marlin Tales: A History of Hotels in Ulladulla*, the author, Milton 1998

## New Life for Glenfield, Casula

In the autumn issue of *Insites*, the Historic Houses Trust announced “that the nationally significant property ‘Glenfield’ at Casula will join ‘Exeter Farm’ at Glenwood as the two flagship properties to be conserved through the Endangered Houses Fund (EHF)”<sup>1</sup>. Glenfield is in the Liverpool Council area in south west Sydney and Exeter Farm in the Blacktown Council area to the north west.

Through the EHF, the trust aims to conserve historic buildings and return them to private use through sale or long-term lease. Proceeds from completed projects will be returned to the fund for use in the purchase and conservation of further properties.



*“Symmetrical on the diagonal” was the unusual first view of the house by visitors approaching Glenfield in the 19<sup>th</sup> century.*

On February 17, the Historic Houses Trust opened Glenfield to its members for the first time. Groups were alternately escorted by three different guides – Richard Silink – manager EHF portfolio development, Dr James Broadbent – consultant for the garden plan, and Scott Carlin – senior curator Vaucluse House and Elizabeth Bay House. It was an opportunity to see the property before conservation work began in three weeks time.

The NSW Department of Planning purchased Glenfield in 2003 to expand the adjoining Leacock Regional Park. The property is being subdivided with the part of the site containing the remaining buildings being transferred to the Historic Houses Trust and the remainder to the National Parks and Wildlife Service, which has responsibility for the property through its

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<sup>1</sup> Glenfield, Casula, *Insite*, autumn 2007, Historic Houses Trust, p.02.

management of Leacock Regional Park. A budget of \$2 million has been allocated from the EHF to conserve the homestead and buildings and to develop the gardens. As part of the project the trust will also undertake an oral history with the descendants of the Leacock family, archaeological investigation and further historical research.

There have been two major phases in Glenfield's life – the Throsby family in the 19<sup>th</sup> century and the Leacock family in the 20<sup>th</sup> century. Glenfield began as a land grant to Dr Charles Throsby, formalised by Governor Macquarie in 1810. The 14 room homestead appears to have been built in stages between about 1810 and 1822. Associated with it on the remaining 1.3 hectares of land, are a two storey brick barn, a dairy cottage and the original three holer brick privy.



*Glenfield's barn is currently the most prominent building seen from the road.*

They sit high on a ridge overlooking sand mining along the course of the Georges River – soon to be phased out – and the Holsworthy Military Reserve. The railway line to Campbelltown and Melbourne runs through the valley below. The section of the line from Liverpool to Goulburn, seen from Glenfield, was opened in 1869.

According to our guides, the stylishness of the newer section of the house built between 1817 and 1822, with its French doors, double verandah posts, extended stone steps to carriages and the generous proportions of rooms, suggests the involvement of an architect in the design – possibly Francis Greenway or Henry Kitchen. These characteristics were later copied by John Macarthur at Elizabeth Farm.



*The oldest part of Glenfield homestead overlooks the valley and is built over a brick cellar. The dairy cottage is seen in the distance.*

But it seems as if the property may never have reached its intended potential. Charles Throsby stood guarantor for a loan to wealthy merchant Garnham Blaxcell. Blaxcell defaulted and absconded from the colony. The stress induced by subsequent years of litigation led to Throsby's suicide in 1828, at the age of 51. Although Glenfield remained in the family's ownership, it was often leased and didn't receive the level of development or nurture that it might have done under Charles Throsby's personal care.

This has a direct impact on contemporary plans for the garden. While requiring further research, James Broadbent has found little evidence of a well developed 19<sup>th</sup> century garden. His proposals for the garden's redevelopment aim for simplicity and the incorporation of some 19<sup>th</sup> century elements, including a square lawn identified to the north of the house, and other elements that reference plant choices of the era. He proposes a hedge along the front to provide privacy from the road and to screen Glenfield from new housing developments on the other side.



*The three holer brick privy sits just below the eastern side of the house. Sand mining is visible in the background.*

The second phase of Glenfield's life began with the purchase of the property by James Leacock in the 1920s. A Boer War veteran, Jim Leacock planned to use Glenfield to set up a dairy farm. He was an idealist, activist, advocate for Aboriginal rights and a social reformer. In the early 1970s, he converted Glenfield to a communally managed or "cooperative" farm, known as the Glenfield Goodwill Cooperative Society. The farm was known for its herbs and home grown produce. He used the barn as an art gallery and showed and sold Aboriginal artworks there. He lived at Glenfield until his death in 1974 at the age of 95.



*The house has two attic rooms with gable windows facing east. Even on a hot day, the house is pleasantly cool upstairs.*

While the farming and gardening activity of the cooperative era has obscured much of the 19<sup>th</sup> century evidence of use, the Historic Houses Trust is very hopeful it will be able to uncover what remains. In fact, continued use of the farm and its buildings, probably contributed substantially to Glenfield's survival into the 21<sup>st</sup> century.

Now the challenge is to conserve the historic property, while allowing for contemporary comfort and use. The aim of the works is to restore the buildings and surrounds to an appropriately high standard, but to leave flexibility for the future occupants to install their own choice of fittings in areas like bathroom and kitchen.

Historic Houses Trust aims to keep Glenfield in public ownership, while leasing it on a long term basis in much the same way that Bronte House is managed by Waverley Council. Part of the terms of the lease will be the requirement to open the property to the public on occasion each year.

Story and photos  
Katherine Knight

## **Congratulations - Energy Australia National Trust Heritage Awards for 2007**

PHA Members were represented in the Energy Australia National Trust Heritage Awards for 2007 announced in April 2007

PHA members who received accolades for their work include:

### **Category**

INTERPRETATION AND PRESENTATION - CORPORATE/GOVERNMENT

Highly Commended - Ku-ring-gai Council for  
Book

**Under the Canopy: a Centenary History of Ku-ring-gai Council**

In fact, PHA members Pauline Curby and Virginia Macleod wrote the work

### **Category**

INTERPRETATION AND PRESENTATION – INDIVIDUALS

Award for

**World Wars II and I: Survey of buildings, sites and cultural landscapes in NSW**

Recipient Robertson and Hindmarsh Pty Ltd

Team members – Scott Robertson, Noni Boyd, Terry Kass

Terry Kass prepared the Thematic History for this study as well as the histories for items to be added to the NSW State Heritage Register.

## **'Face to face: connecting with your audience'**

### **Workshop with PHA member Ron Ringer Saturday 14 April 2007**

This was an interactive session, actually putting presentations into practice.

First we each had to present ourselves in two minutes – how time gets away when you get going. Then we reviewed generally the pitfalls and difficulties and tried again.

This time we presented a historical object. How much easier it is when the focus is on something else - not you the presenter. Perhaps that is the attraction of using power point notes, which Ron felt to be over-done and old hat although we all felt that photos are very useful when presenting history.

What to remember when giving a talk:

- Position yourself so you can see the audience and any visual displays
- Make eye contact with audience
- It is much easier to stand behind a lectern
- Modulate your voice - loud and soft- makes it more interesting
- Intonation explore your voice and use emphasis
- Avoid repeated gestures such as hand waving
- Pauses can be effective if not over done. Better than Um/Er
- Walking around, or among the audience may be appropriate
- Important to keep to allocated time
- Rehearse . It may be useful to mark speech with timing
- Try not to be put off by lack of reaction in audience

Ron stressed that it is very important to prepare and structure your talk. Consider your audience's interests. As Ron said "a presentation is like a conversation" and you are not alone.

We didn't cover all the material and Ron has promised another session. It was really good for building your confidence and skills in a supportive group.

By Virginia Macleod

## Current Sources in Aboriginal History

About 15 historians and archaeologists gathered in the auditorium of History House in early March to hear a presentation on Current Sources in Aboriginal History by Dr Michael Bennett, the historian at NSW Native Title Services. NSW Native Title Services are appointed by the court to provide information to the court for selected native title cases.

The role of the historian working for NSW Native Title Services is to address three issues about indigenous land occupation:

1. the nature of the occupation of the land and water and the uses they made of natural resources;
2. the nature of their movement about the land and waters and the movement, if any, of other indigenous people in the same area;
3. the impact of non-Aboriginal people on the indigenous occupation of the land and water.

The historian looks for evidence of land use and, in looking at the impact of white settlement on indigenous people, looks for continuity of land use by the indigenous population. The court uses this information to establish whether claimants and their ancestors have maintained their lands and customs.<sup>1</sup>

Rules of evidence require that sources are documented. The historical researcher must remain independent and report to the court, not to the parties involved. Under this system, the historian looks only at documentary sources and is not involved in oral histories. The court recognises oral history as relevant evidence, but it is evidence that is presented as part of the expertise of the anthropologists. This is because the lawyers do not want claimants and witnesses to speak to too many people as this multiplies the inconsistencies in the oral accounts.<sup>2</sup>

Michael Bennett trained as an historian at the University of Canberra, where he completed a doctorate on 19<sup>th</sup> century Aboriginal labour on the Shoalhaven. Michael then provided a comprehensive overview of NSW historical sources that he has found useful in his work and discussed the strengths and weaknesses of these sources:

Birth, death and marriage records - these have limited immediate value as only 1188 people are identified in the NSW index of registered deaths as Aboriginal. These sources must be integrated with other evidence to document family connections.

Police and Goal Records - the Police Gazette which lists people released from gaol; Police Charge and summons books; Gaol photograph books; Magistrates Bench Books; Police salary registers as Aboriginal trackers were paid from 1862; Police diary duty and occurrence books.

Census data – 1891 and 1901 census have columns to identify Aboriginal people but only give the name of the householder not individuals and Aboriginal people are not always identified.

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<sup>1</sup> 'On the trail of the ancestors. Michael Bennett native title historian', *Connections* No 1, May 2006, p.6

<sup>2</sup> Ibid.

Blanket returns – exist from the late 1820s-40s, with few after 1850 which mainly give numbers rather than names. The Bathurst returns exist for the late 19<sup>th</sup> century and are now on line for the 1860s-80s. There is a La Perouse census conducted by the Colonial Secretary in the 1890s.

Electoral returns - the 1859 Electoral Act did not exclude Aboriginal people from voting, but few are easily identified because of the use of English names.

Indigenous voices – in the 19<sup>th</sup> and 20<sup>th</sup> century these are rare with some Colonial Secretary In letters or court depositions giving verbatim accounts. There are occasional reminiscences in the Mitchell Library, such as the case of Mary Jane Cain who was born in 1844 and left her handwritten reminiscences of life in Coonabarabran..

Newspapers – Info Koori in the State Library of NSW is constantly updated to include a miscellany of police court columns, obituaries, editorials and articles from the Town and Country Journal.

On line resources include:

[www.sl.nsw.gov.au/infokoori](http://www.sl.nsw.gov.au/infokoori); Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS);

[www1.aiatsis.gov.au/dawn/intex.htm](http://www1.aiatsis.gov.au/dawn/intex.htm) (*Dawn* was the newspaper of the Welfare Board published from 1952 and has been fully scanned and is available for purchase on CD or on line).

At Mitchell is a new State Library site – [www.atMitchell.com/journeys/social/indigenous](http://www.atMitchell.com/journeys/social/indigenous) - which includes the Bathurst blanket returns;

State Records website - [www.records.nsw.gov.au/indigenous](http://www.records.nsw.gov.au/indigenous) -

Indexes Aboriginal colonial court cases 1788-1838;

Register of people on Aboriginal reserves 1875-1904;

Schools and related records 1876-1979;

Gaol photographs 1870-1930

On line geography is another useful resource through Google earth, while the Geoscience Australian gazetteer of place names – <http://www.ga.gov.au/map/names/> (also available on CD) and the NSW Geographical Names Board - [www.gnb.nsw.gov.au/name/search](http://www.gnb.nsw.gov.au/name/search) is also useful.

Other useful on-line resources include:

The Wellington Valley missionaries site at the University of Newcastle;

Bundawang Aborigines by Cathy Dunn (PHA member)

[www.ulladulla.info/history/dundawant/welcome.html](http://www.ulladulla.info/history/dundawant/welcome.html);

National Parks and Wildlife Service with materials on indigenous women's heritage and cemeteries;

National Archives of Australia, which has indigenous service records.

Regional sources that were mentioned included Moree Regional Library, which has a dedicated librarian for indigenous research and the University of New England Archives extensive collection of rural property records.

Carol Liston

## **In living memory**

This exhibition *In living memory* brings to life records which came to the State Records of NSW from the NSW Aborigines Welfare Board. The display is drawn from a collection of over 1000 photographs of Aboriginal people taken between 1919 and 1966. All the images of Aboriginal people, on the missions, individual portraits and weddings photos, were taken within living memory. These are mounted on the walls, but I found most compelling the plain old-style albums with black pages, distributed around the room.

These present the stark ordered lives of the children under the care of the Welfare Board. Rows of freshly washed and brushed children are dressed in uniforms, in the style of school photos for the last century. However these photos weren't sent home with the children for their parents to treasure, show relatives or stick on the wall. Once the children were removed to institutions like Kinchela Aboriginal Boys home they never saw their parents again. Now many of the children in the photos can't be identified.

Contemporary images, taken by Mervyn Bishop, of members of the Aboriginal community studying these old photos to try to identify relatives, add more poignancy but also hope.

The Welfare Board created these records to document what it considered its success in educating and equipping Aboriginal children for a role in life in the 1930s and 1940s. But now their importance is to trace families and to heal the effects of the Welfare Board's actions.

This exhibition conveys a great deal in a limited space. It is also an excellent insight into what might be found in the State Records of NSW. Who knows how many other treasures are hidden in their vaults?

Don't miss this exhibition which ends on 30 June 2007. State Records of NSW Globe Street, the Rocks 9-5 Monday to Friday, 10-4 Saturday.

For a preview go to <http://www.records.nsw.gov.au/> the exhibition is listed on home page.

Virginia Macleod

## **History Advisory Panel of the NSW Heritage Office, 17 May 2007**

1. The 'Draft Policy Framework' on Ruins has been adopted by the Heritage Council, and is available in the Policy section of the Archaeology page on the website.
2. The Aboriginal Cultural Heritage Advisory Committee (ACHAC) will consider criterion D Guideline (Social Significance) at their next meeting.
3. Methods for continuing the Regional Histories project were discussed.
4. Members decided to add a new project focussed on 'Community curation' facilitating the involvement of local people in managing sites.
5. The need to complete the discussion paper on heraldic authority in NSW was affirmed.
6. The need to enforce the provisions of the *State Arms, Symbols & Emblems Act*, and related Heritage Council policies and procedures was also recognised.
7. The Development of a convict 'ripple effect' research framework to connect national/state/local convict sites with World convict sites to stimulate research, cultural and economic benefits for the sites was discussed, as was a current project regarding the Female Factory 'sub-system' within the convict system.
8. Since the current Cemeteries Conversion Act essentially applies to local council-controlled cemeteries, the need for general cemeteries management legislation was identified as necessary to address the management of cemeteries.
9. The inclusion of a key project focussed on migration heritage was accepted which would build upon many existing thematic and settlement histories. It would also follow logically from the World Wars One & Two study (Robertson, et al) through the re-use of many such sites as migrant camps, and provide a place-base to any such project.
10. A proposal to cater for the difficulties faced by researchers in country towns accessing records held in Kingswood, as well as training students in the use of archives, research skills, or making notes from original records, and developing computer skills was also discussed.
11. A possible student research project, which would be specifically about ruins in the Australian landscape, as distinct from published literature about overseas experiences, was also discussed.
12. The need for an officer of the Heritage Office to co-ordinate the insertion of new material about listed items on the State Heritage Register, which currently has little supporting data was recommended.
13. Terry Kass advised members that the study on the Heritage of World Wars I & II Study, upon which he had worked as historian, has recently received a National Trust award.

Terry Kass

## **Minutes of National Archives of Australia Consultative Committee Meeting, 24 April 2007**

1. The Chester Hill repository is receiving \$1.5 M worth of renovations including fire upgrade, new ceilings and fitouts etc.
2. Re-organisation of repositories means that Sydney will become one of the major centres.
3. A new building will be built at Canberra to replace three existing storage buildings, whilst the search room will remain where it is at present.
4. Sydney is currently part of a collection review of VDRs (Valuable Discontinued Records), i.e., those records orphaned without a current department responsible for them. It holds 4 shelf kilometres of these.
5. Aircraft passenger manifests at Sydney are being repackaged.
6. About 40-45 metres of records of the Federal Court in Sydney have been taken by Sydney repository.
7. In liaison with the Powerhouse Museum, the Sydney repository is rationalising its records of the Metric Conversion Board.
8. Film Australia is transferring its “stills” collection to NAA.
9. Sydney is also receiving the records of Judge Michael Kirby.
10. An Archive Handbook for Small Archives will be launched.
11. Preservation work continues on the post office files though at a slower rate.
12. New series of records opened include Cockatoo Island ship drawings series.
13. Sydney holds the NSW Parish Maps used by the Commonwealth Valuation Office. Often there are annotations with details of Commonwealth owned property (Series C4750). They are not listed on RecordSearch.
14. The Sydney office has completed considerable work on registration records of aliens in World War Two plus personal files of Prisoners of War.

Terry Kass



**The Professional Historians Association (NSW) Inc** is the organisation representing qualified historians in NSW and ACT who are professionally employed or commissioned to undertake historical work.

## **Publications**

### **PHA (NSW) web Site**

[www.phansw.org.au](http://www.phansw.org.au)

available on line

PHA (NSW) Register of consulting historians

List of financial members

PHA (NSW) Annual Reports

Professional fees

PHA (NSW) Register of Historic Places and objects

Phanfare indexes

Information about professional development

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## **National web site**

[www.historians.org.au](http://www.historians.org.au)

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