

Magazine for members  
Summer 2016-17

# SL



STATE LIBRARY®  
NEW SOUTH WALES



# ‘Message



## Magnificent Mitchell galleries

In September we farewelled State Librarian Dr Alex Byrne with an impressive cake that featured a map of New South Wales marking the 180 public libraries he visited over five years. Alex’s vision to transform the Library continues next year with a program of major works that will deliver new galleries to the public.

As you will know, our plans to refurbish the iconic Mitchell building began back in 2014 with a focus on opening up more heritage spaces for public use. Since then, we’ve seen a dramatic increase in the number of people using and enjoying the Mitchell Library Reading Room and the Friends Room. The new Gallery Room has proved to be a wonderful space to host events and public programs.

As part of our master plan, we’re creating world-class public galleries in the eastern wing of the Mitchell building. We will also refurbish our current galleries to ensure we are well-equipped to deliver inspiring physical and digital experiences throughout our galleries. (See our plans on p. 10.)

Building on our successful learning programs, the renewed galleries will provide even greater opportunities for schoolchildren to engage with and learn from the collection. The enhanced spaces will stimulate people of all ages to not only visit more often, but to go deeper into the collection itself.

The magnificent Mitchell galleries are supported by significant contributions from our generous benefactors.

**LUCY MILNE**  
Acting NSW State Librarian  
& Chief Executive



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THE MAGAZINE FOR FOUNDATION MEMBERS, FRIENDS AND VOLUNTEERS IS PUBLISHED QUARTERLY BY THE LIBRARY COUNCIL OF NSW.

SUMMER 2016–17  
VOL. 9 NO. 4  
ISSN 1835-9787 (PRINT)  
ISSN 1836-1722 (ONLINE)

P&D-4821-11/2016  
PRINT RUN 3500

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UNLESS OTHERWISE STATED ALL PHOTOGRAPHIC WORK IS BY DIGITISATION AND IMAGING, STATE LIBRARY OF NSW.

### SUSTAINABILITY

PRINTED IN AUSTRALIA BY RAWSON PRINT CO. USING SPICERS REVIVE LASER 200 GSM AND 110 GSM. THE PAPER IS AUSTRALIAN MADE, CARBON NEUTRAL AND FSC® 100% RECYCLED CERTIFIED.

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### OPENING HOURS

THE GOVERNOR MARIE BASHIR AND MITCHELL LIBRARY READING ROOMS

MONDAY TO THURSDAY  
9 AM TO 8 PM

FRIDAY 9 AM TO 5 PM

WEEKENDS 10 AM TO 5 PM

THE SPECIAL COLLECTIONS AREA IS CLOSED ON SUNDAYS.

GALLERIES OPEN TO 5 PM, THURSDAYS TO 8 PM

### FRONT AND BACK COVER

ILLUSTRATIONS FROM *GUMNUT BABIES* (DETAILS), 1916, MAY GIBBS  
PXD 304/1/1  
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## *Amplify*

A new online tool, Amplify, has been developed to help transcribe the Library's enormous archive of digital sound recordings. It pairs audio files with computer-generated transcripts, allowing users to correct the transcripts as they listen.

The first set of recordings is from the Rainbow Archive, a large and colourful collection

documenting the Aquarius Festival and the counter-culture movement of Northern NSW in the 1970s. Coinciding with UNESCO World Day for Audiovisual Heritage on 27 October, Amplify was launched at Richmond Tweed mobile library in Nimbin.

NIMBIN GATHERING, ROGER MARCHANT,  
C. 1973-1985

[amplify.sl.nsw.gov.au](https://amplify.sl.nsw.gov.au)



## High and mighty

Popular photographs in the Library's collection can now be downloaded as high resolution files through Flickr, thanks to the DX Lab. Since 2008 we have created 130 Flickr albums on themes from bohemian Sydney to vintage tennis. Our images have attracted over 34 million views, with Antarctic penguins a perennial favourite. The images are all copyright free with no publication restrictions.

COUNTRY WEEK TENNIS, 1937, SAM HOOD



## Study space

We're refurbishing the Governor Marie Bashir Reading Room to meet the changing needs of readers, researchers and visitors. There will be more informal study spaces and improved access to collections and services. The lower ground floor will be opened up, with accessible furniture, equipment and study booths. A secure area on this level will hold the most recent collection material, including current newspapers and serials, with other reference material, services and family history resources on the floor below. All building work will take place outside opening hours, and some collections may be temporarily relocated as the work is completed in the coming months. Please see Library staff for assistance as we work towards these improvements.



## Government Gazette online

The Library's entire collection of the *NSW Government Gazette* is now online, with over one million pages of this historic publication digitised. Carrying official records on every facet of government between 1832 and 2001 – from local council notices to the establishment of our nation – the *Gazette* is essential to anyone examining the history of NSW and Australia. The digitisation was made possible through the Library's Digital Excellence Program, funded by the NSW Government and delivered in partnership with the National Library of Australia. Search the *NSW Government Gazette* using Trove:

[trove.nla.gov.au/newspaper/gazette](http://trove.nla.gov.au/newspaper/gazette)



## Growing libraries

Public libraries in New South Wales have demonstrated their importance to communities in statistics compiled recently by the State Library. Visits to libraries grew between 2014 and 2015 from 34.87 million to 35.35 million. Internet access at libraries grew from 7.79 million to 9.58 million sessions, and visits to library websites grew 10 per cent to 11.27 million. Library programs drew 1.6 million attendees. Use of collections remains strong at 43.68 million loans in 2014–15, with 1.5 million new books added and an increase in ebook loans from 500,000 to 655,000. These figures show the continuing popularity of public libraries and the growth in digital and online use.

[sl.nsw.gov.au/public-library-services](http://sl.nsw.gov.au/public-library-services)

LISA SHANAHAN READING TO CHILDREN AT THE NEW ROCKDALE LIBRARY, WHICH OPENED ON 30 JULY 2016



## Rare opportunity

A member of the Library's Collection Care team, Bronwen Glover, is completing a program on conserving books and library materials at West Dean College in the UK. The internationally recognised course is not available in Australia and results in a Masters in Conservation Studies. Bronwen is in the second year of the hands-on program, which is an opportunity to learn the most up-to-date book conservation techniques. In January she will travel to Malta for an internship, where she will gain knowledge relevant to the Library's incunabula and parchment-based volumes. She is looking forward to returning to the Library to apply her new skills to fragile and frequently used items in our collections.

BRONWEN GLOVER, PHOTO BY JOY LAI

# NEWS



## Interrobang

The following is one of approximately 350 questions answered each month by the Library's 'Ask a Librarian' service.

**? I'm looking for information about the 'Old Guard', a secret army that was ready to take over the government of NSW should Premier Jack Lang default on interest due from the state in 1932.**

**!** Information about the Old Guard can be hard to find because the term wasn't used to describe it at the time. Loyal to the British Empire, members of the 1930s paramilitary organisation were concerned about what they perceived as the growing threat of communism.

In 1931 a breakaway group, known as the New Guard, formed in response to the election of the Lang NSW Labor government. Under the leadership of Lieutenant-Colonel Eric Campbell, membership rose to 50,000 at its peak. The New Guard held public rallies and took vigilante action, including Francis Edward de Groot's famous cutting of the Sydney Harbour Bridge ribbon on horseback in 1932.

Historians Andrew Moore and Keith Amos are among those who have written about the Old Guard and New Guard. The Library holds relevant manuscript collections such as the New Guard (Five Dock Locality) records, 1931–1935, and papers relating to individuals such as de Groot (a dozen manuscript records were found).

[sl.nsw.gov.au/ask](http://sl.nsw.gov.au/ask)

on this

# DAY

COMPILED BY Anna Corkhill, Research & Discovery



## 6 December 1797

Surgeon and explorer George Bass records the name of Kiama Blowhole. Bass located the blowhole after anchoring his whaleboat in the sheltered Kiama Harbour. Local Aboriginal people, the Wodi Wodi, had long known of this natural phenomenon and referred to it as 'Khanterintee', meaning 'mysterious noise'.

THE BLOWHOLE AT KIAMA, ILLAWARRA, C. 1831, ROBERT MARSH WESTMACOTT DL PX 53

## 14 December 1840

Governor George Gipps appoints the first Government Printer of New South Wales, John Kitchen. After announcing plans to establish a Government Printing Office the month before, Gipps also appointed two assistant printers and 20 production staff.

GOVERNMENT PRINTING OFFICE, CORNER OF PHILLIP AND BENT STREETS, SYDNEY, C. 1870-75 AMERICAN & AUSTRALASIAN PHOTOGRAPHIC COMPANY ON 4 BOX 59 NO 317



## 21 January 1939

The nine-week strike at Port Kembla ends. In November 1938, dock workers walked off the job, refusing to load 'pig-iron' (crude iron blocks) onto the ship *Dalfram*, which was bound for Japan. Attorney-General Robert Menzies intervened, earning himself the nickname 'Pig-Iron Bob'.

PORT KEMBLA, 1938 GOVERNMENT PRINTING OFFICE 1 - 29182



## 5 February 1938

Sydney becomes the third city to host the British Empire Games, a precursor to the Commonwealth Games. Held to coincide with the sesquicentenary (150 years) of British settlement, the games were not run again until 1950 due to the outbreak of World War II.

OPENING EMPIRE GAMES, SYDNEY CRICKET GROUND, 1938 HOME AND AWAY - 17863



## 21 January 1815

The first road to cross over the Blue Mountains is completed. Governor Macquarie had appointed retired Lieutenant William Cox in May 1814 to construct a road connecting the Blue Mountains to the Bathurst Plains. Built by a team of 30 convicts and eight soldiers, Cox's Pass remained in use until 1827.

COX'S PASS [PASS], C. 1815, JW LEWIN PXE 888



## 3 February 1954

Queen Elizabeth II arrives at Farm Cove in Sydney to begin an extensive tour of the country. The royal visit to Australia was the first by a reigning monarch, and took in over 70 towns and all capital cities except Darwin.

ROYAL VISIT TO BROKEN HILL BASE STATION, 1954 PXD 906



# Mitchell GALLERIES master plan

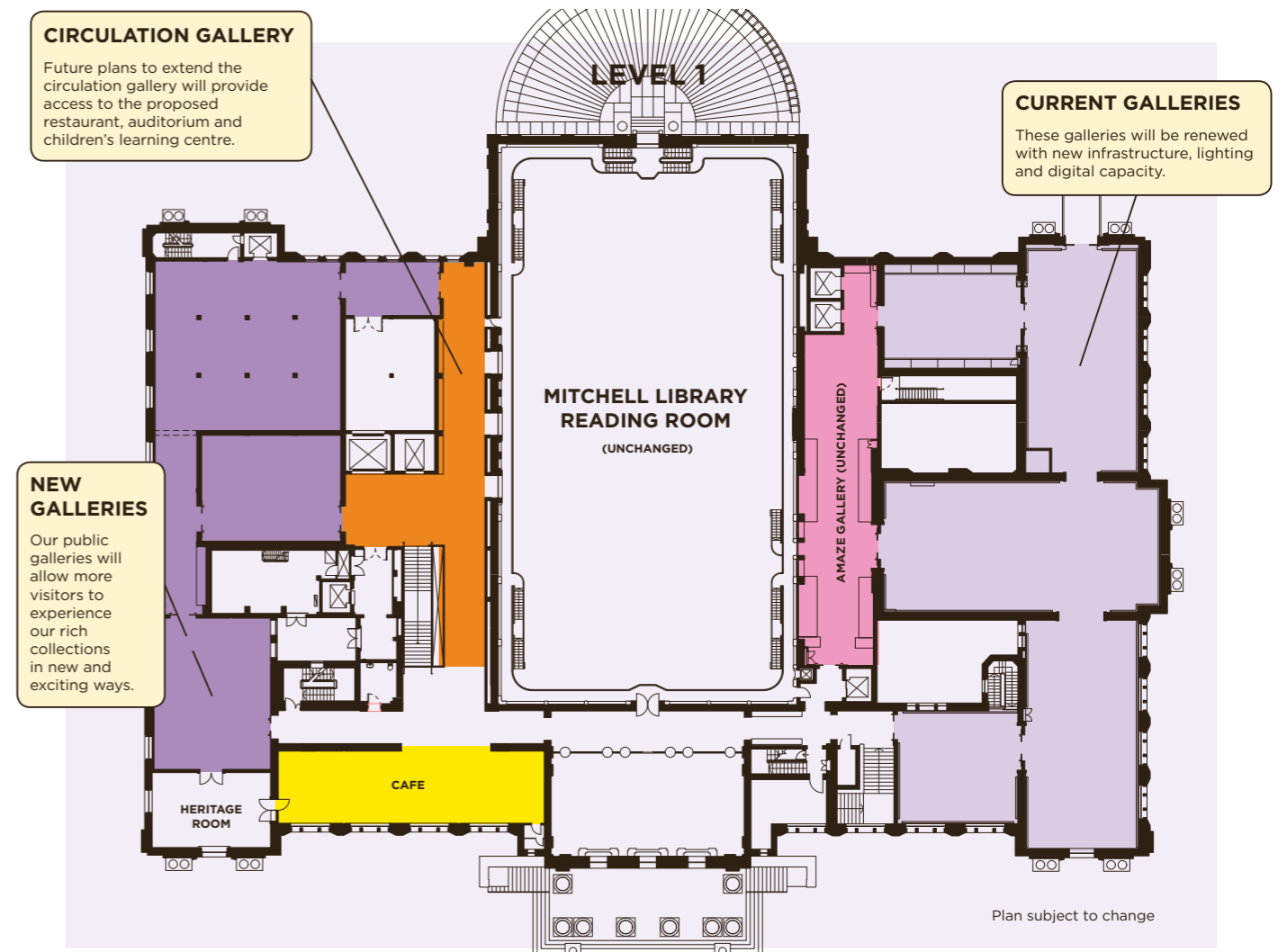
As one of the world's great libraries, it is vital that all of our visitors are able to access our iconic Mitchell building and the extraordinary riches within it.

The Library holds 13 linear kilometres of manuscripts, 2.5 million books, 1.5 million photographs, 160,000 prints, drawings and maps, 100,000 paintings and watercolours, 120,000 architectural plans and 3500 objects. Through NSW Government funding to digitise the collection over 10 years, we now have 7.5 million digitised pages, images and oral history recordings.

The display of this monumental collection – the foremost on Australia and its region – has been limited to just 800 square metres

of gallery space. Many precious pieces have been largely unseen.

Thanks to committed and generous supporters of the State Library, plans are underway to develop world-class galleries in the Mitchell building. We have been working closely with Hassell Studio architects and heritage experts to create a master plan that will celebrate the heritage of the magnificent Mitchell and provide inspiring public spaces for readers, researchers, students and visitors to access our collections and services.



Our new Mitchell galleries aim to be the first destination for visitors to our great city through a continuing kaleidoscope of free exhibitions across the entire first floor of the Mitchell building. We'll be embracing the latest technologies for visitors to experience a combination of our amazing digital content and unique collection items. The galleries will continue to showcase local and international collections, and host high-profile exhibitions like World Press Photo. A dedicated children's learning centre on the ground floor will enable school groups and families to access key historical resources.

The master plan for the Mitchell galleries includes new lifts and a beautiful set of circulation galleries with stairs that will connect the floors of the Mitchell building and lead visitors to the new galleries.

An accessible entrance to the Mitchell building, funded by the NSW Government, is currently being explored. This will make the Mitchell building accessible to all for the first time since it opened in 1910. The changes will give visitors – particularly those with prams and mobility issues – easy access to the Library's entrance.

Later stages of our vision include a subterranean auditorium and a rooftop restaurant/function centre with eastern harbour views. The rooftop transformation is being considered as part of the NSW Government's plans to revitalise Macquarie Street.

**For the latest updates on the Library's master plan, visit [www.sl.nsw.gov.au](http://www.sl.nsw.gov.au). If you have any comments or questions, please email [mitchell.feedback@sl.nsw.gov.au](mailto:mitchell.feedback@sl.nsw.gov.au)**



# RED CROSS

## *under the Southern Cross*

**+** WORDS Melanie Oppenheimer

Australian Red Cross has donated its NSW archive to the Library, spanning over 100 years of humanitarian aid.

Growing up in Bingara, about 600 km north-west of Sydney, my maternal grandmother, Nancy Nivison, developed a passion for nursing. But the strong disapproval of her parents meant this dutiful daughter could not pursue that career. In the 1920s young ladies like Nancy were destined to become wives and mothers. The Second World War and Australian Red Cross would change all that.

Nancy married a First World War veteran and grazier and moved to Walcha to raise a family. In her late-30s, after the outbreak of war, she joined the local branch of the Red Cross. Having completed her training, she formed the Walcha Voluntary Aid Detachment.

Since 1914 VADs, or Voluntary Aids, had been the public face of the Red Cross. Mainly women, they wore white dresses with a distinctive red cross on the bosom. Trained in first aid and home nursing, they worked as quasi-nurses and performed a range of domestic duties in Red Cross convalescent homes – scrubbing floors, sweeping and dusting wards, sorting linen and emptying bedpans.

During the Second World War, these ‘maids of all work’ served in the Middle East and formed the basis for the Australian Army Medical Women’s Service, which was created in 1943. Back in Australia, VADs continued their volunteer work, with some helping war brides and their babies prepare for long voyages to meet their husbands in America.

The highlight of Nancy’s war came when she was selected by Australian Red Cross to join a medical relief unit on board HMS *Glory*, a British aircraft carrier, from September to December 1945. Its mission was to pick up British and Canadian ex-POWs in Manila and



transport them to Vancouver. A temporary hospital was set up in the vast aircraft hangar, with patients treated for malnutrition and a range of tropical illnesses. The ship also transported members of Australia’s 9th Division back from what is now Indonesia.

On her return home, the VAD was disbanded and Nancy turned her new found leadership skills to other community needs, continuing to volunteer for the Red Cross and other causes until her death in 1972.

For me, the donation of Australian Red Cross’ NSW archive to the Library brings to a close a personal journey that spans almost 30 years. Not only has Red Cross history dominated my academic life, but it also connects me with my grandmother.

In 2014, when Australian Red Cross marked its centenary, the organisation decided to make its archival records and memorabilia publicly accessible. The national and Victorian records were recently given to the University of Melbourne’s Baillieu Library, and the NSW collection will be transferred to the State Library over the next two years.

VOLUNTARY AIDS ON WOOLLOOMOOLOO WHARF, READY TO EMBARK HMS *GLORY*, 26 SEPT 1945 — MY GRANDMOTHER, NANCY NIVISON, IS SECOND FROM LEFT, BOTTOM ROW, PHOTOGRAPH COURTESY OF THE AUTHOR  
OPPOSITE: JUNIOR RED CROSS, PORT MACQUARIE C. 1921 AT WORK AND PLAY - 04916

It contains over 500 boxes of archival material, thousands of photographs, posters, memorabilia and other assorted items from over 100 years of Red Cross history.

Australian Red Cross forms part of a global movement. The International Committee of the Red Cross was formed in Switzerland in 1863, a year before the Geneva Convention established the rules of war.

The International Federation of Red Cross and Red Crescent Societies, also based in Geneva, was created in 1919 in the aftermath of the First World War. The third part of the movement consists of 190 national societies such as Australia's.

Australian Red Cross was originally formed as a branch of the British Red Cross Society. Its foundational President, the dynamic Lady Helen Munro Ferguson, was the wife of the Governor-General. Her detailed knowledge of the Red Cross came from her involvement in forming the Scottish branch five years earlier. The national headquarters was in Melbourne – the location of the federal government in 1914 – with each state establishing its own largely autonomous division.

As I have done, many people will now be able to use the records to trace stories of their family members or uncover new information about their local community, stories that for too long have been hidden from our history. They will be able to make personal connections with major events that have had an impact on NSW.

The Red Cross had an extensive network of branches across the state, and minute books of these branches (many now closed) form an integral part of the collection.



Through its 100 years, Australian Red Cross has attracted a diversity of people to volunteer for its cause in a variety of ways. The VADs continued their work in peacetime, providing a volunteer army to respond to a range of natural disasters, from the 1950s floods in the Hunter Valley to Cyclone Tracy in 1974. VADs and other Red Cross branch members were on hand to assist the Red Cross Blood Bank through the NSW Red Cross Transfusion Service across NSW. The VADs were closed down in December 2009 after 95 years of service.

From the earliest days of the organisation, the Junior Red Cross was another important program. NSW and Canada Red Cross share the accolades for founding this global organisation of children, which by 1935 boasted over 15 million members in 51 countries. The Junior Red Cross taught young Australians about active citizenship, fundraising and engaging with children from other countries and cultures. It also focused on health and first aid.

One of the highlights of the collection is the light it shines on many less well-known individuals from NSW who have made a huge contribution to the state. Eleanor MacKinnon is one such individual. The Junior Red Cross was her idea and she provided energetic leadership until her untimely death in 1936.

A wonderful wordsmith, MacKinnon founded and edited for many years the *Red Cross Record* and *Junior Red Cross Record*. Her small collection of papers held by the Library complements the newly acquired collection. It includes her correspondence with friends such as Billy Hughes, in whose electorate she lived, and whose politics she shared.

The range of Red Cross work during the twentieth century was unparalleled, and its peacetime responsibilities became increasingly important. It played a role in the development of social work, and its Blood Transfusion Service, developed in the years after the Second World War, continues to this day. Its highly regarded Tracing Bureau, started over 100 years ago, continues to assist in disasters and national emergencies as well as linking refugees with family members. And the highly respected Australian delegates to the International Committee of the Red Cross contribute to humanitarian assistance programs across the world.

These stories and more lie waiting to be discovered in the Red Cross collection.

**Professor Melanie Oppenheimer holds the Chair of History and is the Dean of the School of History & International Relations, Flinders University, South Australia. She is Australian Red Cross Historian and Australian Red Cross Ambassador. She introduced the Red Cross collection to the Library.**



CLIVE EVATT KC MLA GREETS MEMBERS OF THE JUNIOR RED CROSS, LAYING THE FOUNDATION STONE FOR BEXLEY NORTH PUBLIC SCHOOL, 25 MARCH 1950 GOVERNMENT PRINTING OFFICE 1 - 47512  
TOP AND OPPOSITE: RED CROSS NURSES AND TROOPS OUTSIDE ALBURY TOWN HALL, NSW, 1914-15, STANLEY R BEER STUDIOS, STRAND, SYDNEY BCP\_00517  
OPPOSITE: PATTERN FOR JUNIOR RED CROSS CAPE





*We call it*

# HISTORY



WORDS Bruce Pascoe

**AWARD-WINNING AUTHOR**

**BRUCE PASCOE GAVE THIS ADDRESS**

**AT THE 2016 NSW PREMIER'S HISTORY**

**AWARDS PRESENTATION.**

When I was at school on King Island I was told that Aboriginal people had been in Australia for 7000 years. My teacher wasn't an axe murderer, she was a lovely, caring person.

By the time I got to Mornington I was told it was 12,000 years. My teacher wasn't trying to pull the wool, he was just bald. We called him Pinhead.

At Fawkner High School the assessment had risen to 30,000 years, even though that teacher was an alcoholic defrocked Methodist minister.

At Melbourne University we were told 40,000 years was the absolutely correct answer based on carbon dating. No one told us carbon dating could only measure to 40,000 years after which the carbon trace disappeared.

Analysis of cave deposits in the Kimberley and Tasmania and cave art in the Territory bumped the figure to 50,000 years and then the analysis of an ossified midden at Warrnambool in 2016 came in at 80,000 years using a new

technique. The archaeologist Gurdip Singh suggests Lake George pollen tests hint at an age of 120,000 years.

The last two dates turn the Out of Africa theory on its head. Even the proponents of that theory are having second thoughts after new research from other continents. Our politicians, of course, are still saying 40,000 years because that is what they learned at university.

We were taught each of these dates with absolute certainty by our history teachers. They also taught us that Aborigines were hapless wanderers of the soil who roamed from one witchetty grub to the next bush tomato with no plan or care for tomorrow.

After I wrote the contact history *Convincing Ground* in 2009 I began to review some aberrant passages in the explorers' diaries. They suggested Aboriginal people were seen planting, irrigating and harvesting crops.

ABORIGINAL PEOPLE HUNTING, C. 1860s TO 1901, TOMMY McCRAE PXA 364



/01

When I pointed these out to some archaeologists and historians I was howled down. In a very kind and genteel way, of course.

The instantaneous scorn for the suggestion that Aboriginal people had agency in the land concerned me. But I'd seen these reports in writing and the resistance to these ideas convinced me that if I was to investigate this matter in any greater depth I would have no hope of convincing Australian academics unless I used an unimpeachable source. No, not Sir Donald Bradman or Mother Theresa, I would have to turn exclusively to the first hand reports of the Australian explorers and pioneers.

In *Dark Emu* I sifted the evidence of organised Aboriginal agriculture, building and continental governance. I relied almost exclusively on the journals of the first European visitors to Aboriginal land such as Charles Sturt and Thomas Livingstone Mitchell.

There were a few shots fired back on social media and I had to scurry to check my sources. One history sleuth accused me of manufacturing and distorting evidence. He cited as the most glaring example my placing of Sturt in the desert



/03



/02

when he was saved by Aboriginal people — people who had never seen either a white man or a horse. They gave him water and a house and fed him on roast duck and cake (see *Dark Emu*, pp. 74–75).

And my inquisitor was quite right. I'd made a mistake of about 70 km, and you'll agree that in the context of the Simpson and Sturt Stony deserts that is a hanging offence. Sturt was in the desert, the Aboriginal people were cropping the ephemeral riverbed; Sturt did extoll the wonders of cakes, duck, houses and social harmony and cohesion, but I had made an error of 70 km. All of it sandhills.

My critic also accused me of 'making things up', the same accusation Keith Windschuttle directed at Henry Reynolds and others, but unless the explorers were lying, the proof is in their journals. The explorers were not really interested in Aboriginal people as they were employed to find, grass, water and inland seas, so the fact that they reported Aboriginal activities at all is a brief diversion from their duties as servants of the colony and empire.

We are entering a period of re-reading the accepted history. I try to avoid words like revision and revisit because they don't do justice to the enormity of our task and that task is to read every document with a critical eye — not with the eye of someone convinced of Aboriginal incompetence but someone who reads as critically as possible, someone who has read that Lieutenant Grey saw yam fields stretching to the horizon in Western Australia and so deeply tilled he couldn't walk across them, and that Sir Thomas Mitchell rode through nine miles



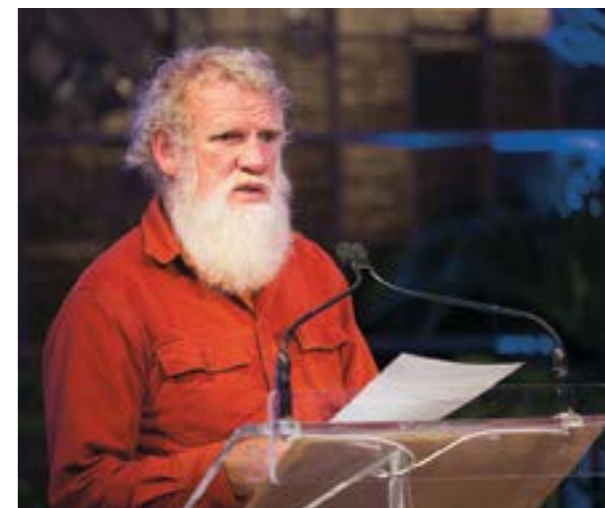
/04

of stooked grain which his fellow explorers referred to as an English field of harvest (see TL Mitchell, *Three Expeditions into the Interior of Eastern Australia*, vol. I, pp. 237–38).

Having read those passages and others by Stapylton, Giles (both of them), Gregory, Warburton and hundreds of others, it is wise to keep an eye out for the repeated references to the Aboriginal agricultural economy. It is too late to wonder why these references were never considered important enough to read to our schoolchildren or the nation, because the ignorance created by that omission has already fettered every interaction between the two races.

The failure to credit Aboriginal Australia with having created sovereign states, houses, domestication of plants, dams, clothes and a political culture that forbade land war, and maintained that policy for 80,000 years, has allowed the land to be stolen from those old federalists, the children to be taken and people left to die in police vans in the belief that they were no better than animals.

Worse than all this, it infects our conversation with each other today. The American physicist Duane Hamacher told me a story recently of his first visit to Australia with another American scientist. They were working with Australian astrophysicists in central Australia and Duane asked in his mild tone



/05

if they had investigated Aboriginal stories of the night sky. The vitriol that poured from the Australian scientists' lips stunned the Americans and even today Duane is not prepared to repeat the phrases in public. *What sort of country is this?* Hamacher thought. And that assessment — from a people that produced Donald Trump — should cause us some concern.

Australians are too sensitive to the past to tolerate the term racism or even the word invasion. The uproar in 2016 that followed an educator arguing that Victorians should teach an invasion history rather than the pasteurised settlement story swamped the airwaves and newspapers. The tiniest needle and our knee jerk reaction kicks over the coffee table, smashes Grandma's best crockery and concusses the dog. So I don't use words like racism or even invasion very much. I'm too fond of dogs. But one day Australia has to embrace the story of how it came by the land. We call it history not Valium.

**Bruce Pascoe, a Bunurong man, is a member of the Wathaurong Aboriginal Co-operative of southern Victoria. His book *Dark Emu: Black Seeds, Agriculture or Accident?* (Magabala Books) was the joint winner of the 2016 Indigenous Writer's Prize of the NSW Premier's Literary Awards and won the 2016 NSW Book of the Year. This is an edited version of his address at the 2016 NSW Premier's History Awards.**

- 01 ABORIGINAL FISHERIES, DARLING RIVER, NEW SOUTH WALES, C. 1870–80, HENRY KING PXA 434
- 02 ABORIGINAL MAN & CHILD COLLECTING OYSTERS, PORT MACQUARIE AREA, NSW, C. 1905, THOMAS DICK AT WORK AND PLAY - 04719
- 03 WATER CARRYING AND FISHING MATERIALS (DETAIL), TR BROWNE, ALBUM OF DRAWINGS ARRANGED BY THOMAS SKOTTOWE ESQ. SAFE / PXA 555
- 04 ABORIGINES GATHERING OYSTERS, PORT MACQUARIE AREA, NSW, C. 1905, THOMAS DICK AT WORK AND PLAY - 04783
- 05 BRUCE PASCOE AT THE 2016 NSW PREMIER'S HISTORY AWARDS PHOTO BY JOY LAI

# War from a WOMAN'S angle

✱ WORDS Jeannine Baker

Iris Dexter made a valuable and distinctive contribution as a war reporter during the Second World War.

It was New Year's Eve 1941 and Iris Dexter, a journalist at *Woman* magazine, looked across Martin Place from her office in the Associated Newspapers building, a gothic skyscraper crowned with a metal globe. She was struck by the 'intactness' of the scene. 'Nothing chipped off anywhere and nothing anywhere shattered,' she wrote to her brother Bill Norton, who was serving overseas with the RAAF. 'The complete and perfect blue-print of the city ... and bugger me if above it all there isn't a pink cloud and the evening star solitarily shining.' For Dexter, desperate for news of her brother, it seemed wrong that life could go on as normal amid the madness of war.

Dexter's funny, poignant letters provide vivid glimpses of life in wartime Sydney, covering issues such as rations, blackout precautions, military parades, and weddings hurriedly organised to fit in around home leave. One letter describes the common practice of women painting their bare legs to resemble stockings (which were scarce in wartime).

'I've seen some that look like the inside walls of all those Spanish style movie theatres that went up in 1928 ... tram guards at peak hours hate it, because the legs come off all over them as they bash their way through the cash customers'.

In February 1942, Iris told Bill that in her dreams he was 'a very little boy in white and black patent leather boots and I am saving you from some danger ... I'd give anything to be with you even for an hour to see how you're looking and to get a lot of talking done'. Bill Norton died in action six weeks later.

Born in 1907 as Iris Chapman Norton, Dexter worked in film, publicity and advertising before moving into journalism. By the late 1930s she was working as a freelance journalist for Sydney newspapers including *Smith's Weekly*, the *Sunday Telegraph* and the *Sunday Sun and Guardian*. After she joined the staff of *Woman* in 1940, she wrote straight journalistic pieces under her own name, and a regular humour column under the pen-name Margot Parker (presumably inspired by *New Yorker* columnist Dorothy Parker).



IRIS DEXTER, C. 1943  
MLMSS 7033  
OPPOSITE: IRIS DEXTER  
IN HER WAR  
CORRESPONDENT'S  
UNIFORM, 1943,  
AUSTRALIAN WAR MEMORIAL  
PO 5161.017



Like other women journalists, Dexter mainly covered the war from the 'woman's angle', for example by writing about women's war work or conducting interviews with the wives of military leaders. This stemmed from the widespread pre-war practice of confining women journalists to lower-status work associated with domestic issues, and the assumption that only men were suited to writing about the military side of war.

In February 1943 *Woman* announced that Dexter was now 'on the warpath' around the country, 'getting the feminine angle' on the war as an accredited war correspondent to the Australian military forces. Previously, only male journalists had been accredited, receiving a uniform, and the honorary rank of captain (or the equivalent in each service), with their travel, meals and accommodation covered by the military.

Recognising that women journalists could play a critical role in publicising the women's auxiliary services — thereby increasing recruitment numbers and enabling the release of more men for combat — the Australian Army's Director of Public Relations, Brigadier Errol Knox, decided in November 1942 to accredit one woman war correspondent from each newspaper organisation. Unlike their male colleagues, the women correspondents were not permitted to travel to operational areas.

Eight women war correspondents, including Dexter, embarked in February 1943 on a tour of women's Army, Air Force and Naval centres throughout New South Wales and Queensland. A striking photograph taken by 19-year-old Barbara Joan Isaacson of the Australian Women's

Army Service features Dexter standing next to a Douglas C-47 aircraft, glamorous in her war correspondent's uniform and flying goggles.

Also in the group was the formidable Connie Robertson, women's editor at the *Sydney Morning Herald*. Robertson's personal papers in the Mitchell Library include a report on the women war correspondents' tour, as well as her original despatches complete with censorship marks. The women reporters could not write about everything they saw, because many service women were engaged in what was often referred to in their news stories as 'hush hush' work. Usually datelined 'Somewhere in Australia', their stories emphasised the women's camaraderie, patriotism and firm support for the war effort. Readers were reminded that despite working in challenging conditions, the women managed to retain their femininity.

At the same time as Dexter was on the women war correspondents' tour, Margot Parker introduced her readers to her best friend and 'ace war correspondent', Frenzia Frisby:

My eyes have assumed a blazing green incandescence because I am not the one to be dashing around in khaki officer's uniforms, hobnobbing with Squadron Leaders, looking important in staff cars and setting the jaw interminably ... It was a big day for me, getting around with Frenzia. She began calling trams Transport immediately, and got into them very gravely, twitching her jaw muscles at people and looking as though She Knew Something They Didn't Know... Frenzia is now 'Somewhere in Australia'. The trouble is, she may not stay there.



COVER OF *WOMAN* MAGAZINE, 8 FEBRUARY 1943  
'CHEERIO': IRIS DEXTER EMBARKING ON A REPORTING ASSIGNMENT WITH TYPEWRITER IN HAND, c. 1943  
MLMSS 7033  
OPPOSITE: DEXTER'S MARGOT PARKER COLUMN

While she was proud of her wartime role, Dexter used Frisby to poke fun at the women journalists' self-importance and the seriousness of their mission. These Margot Parker stories represent a sharp departure from the common portrayal of service-women as vital cogs in the national machinery of war, often focusing on banalities such as the foibles of sharing living quarters or the difficulties of fixing a mosquito net.

In October 1943, General Douglas MacArthur, Supreme Commander of the Southwest Pacific Area, invited Lorraine Stumm, an Australian accredited war correspondent for the London *Daily Mirror*, to visit the operational area of New Guinea, provoking a furious reaction from Australian Army command. Since it had proved impossible to confine women journalists to the home front, General Thomas Blamey cancelled the accreditation system for women in November 1943.

After peace was declared, Dexter travelled through South-East Asia to report on the circumstances of newly released Australian prisoners of war. Her series of articles presents a shocking picture of damaged men and women. In Singapore hospitals she observed 'the dragging, awkward, haunting bones of men, the spectral sons whose slavery we must never forget'. Australian nurses released from imprisonment in Sumatra were 'drifting lightly about

like wraiths, their hair cut short, their faces yellow and haggard'. A later article depicts the women restored to domesticity and femininity: wearing floral dresses, being given cups of tea and receiving beauty treatments.

Later in life Dexter claimed that her wartime experiences, including the death of her much-loved brother, had taken a considerable toll on her health. Even though Australian women reporters were largely quarantined from combat, they still encountered the devastating human cost of conflict.

Along with other women war correspondents, Dexter felt she had made a vital contribution to the war effort by providing morale-boosting stories to Australian women, and writing about the human face of war. Until recently, however, the work of women journalists has been little recognised in the history of war reporting. In 1947 Dexter gave up full-time journalism, but continued to write as Margot Parker for close to 30 years.

One of the challenges in writing women's history is the lack of personal papers in public collections. Thanks to Iris Dexter's family friend Elisabeth Knight, who donated her papers to the Library after Dexter's death in 1974, her story will not be forgotten.

**Dr Jeannine Baker was the 2004 Nancy Keesing fellow. Her book *Australian Women War Reporters: Boer War to Vietnam* is published by NewSouth.**

**UNIFORM MAKES THE WOMAN**

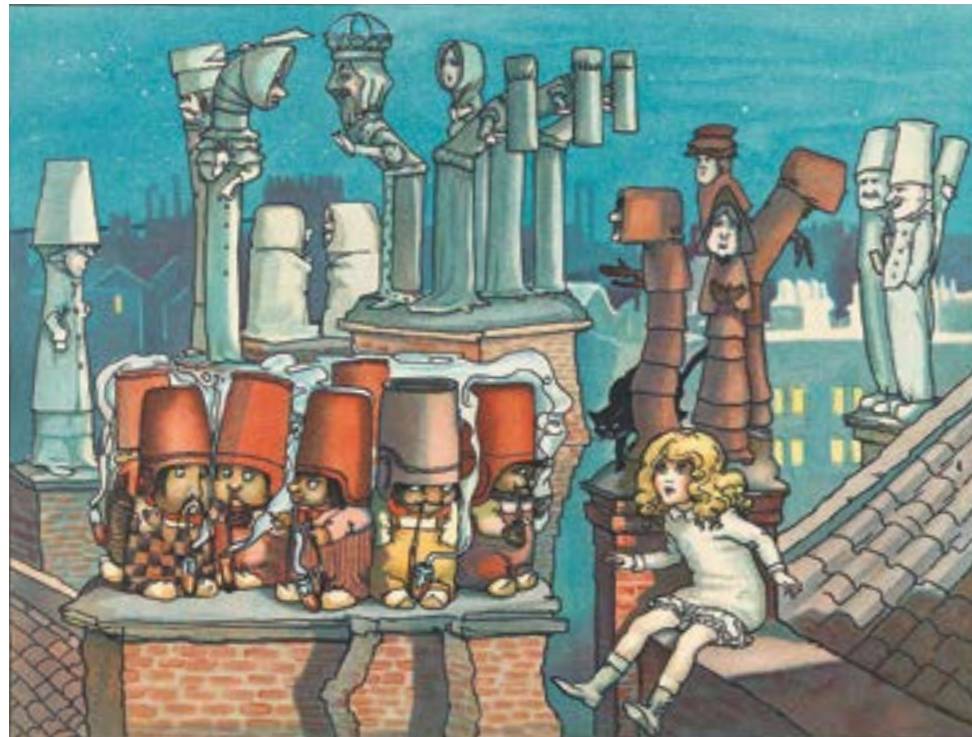
Being the meditations of one whose friend has become a War Correspondent.

By MARGOT PARKER

**D** ID I ever tell you about my friend Frenzia Frisby? Frenzia is a War Correspondent. The things that happen to good old Frenzia may be rigorous, but so are the things that happen to Frenzia's Best Friend.

For a long while I have put up with Frenzia, The Girl Reporter. This indicates my devotion and tolerance. But I feel now, with this Frightening New Turn the war has taken, that I can no longer cope with Frenzia The War Correspondent.

Should the gentle and quick-witted reader be he now forming some nasty



**MAY GIBBS BECAME AUSTRALIA'S BEST-KNOWN AND MOST ENDURING CHILDREN'S PICTURE BOOK AUTHOR AND ILLUSTRATOR. YET, LIKE MANY AUTHORS WHO WENT ON TO BE PHENOMENALLY SUCCESSFUL, SHE STRUGGLED TO GET HER FIRST BOOK PUBLISHED.**

# BIG-EYED *appeal*

As a young artist in Perth, (Cecilia) May Gibbs (1877–1969) was already making a name for herself. Her pen and ink drawings illustrated the fashion pages of the *Western Mail* newspaper and in 1906 she won the contract for the cover of the Christmas edition. Her wildflower paintings held 'pride of place' in the Western Australian court at the 1900 Paris International Exhibition. On a trip to London, she impressed publishers George Harrap and Company, who commissioned her to illustrate books on English social history.

All this success makes it hard to understand why a Perth-based publisher would decline to publish children's picture books by this local artist whose star was rising internationally.

Undeterred, Gibbs took her manuscripts and herself to London again in 1909. One of her proposals was called 'Mimie and Wog: Their Adventures in Australia'. The unpublished manuscript, with sketches in watercolour and pencil, is in the Library's collection and has been digitised for the website. It depicts a blonde girl of about eight, who escapes the cold of England with her hairy dog and has a series of adventures — some frightening and others delightful — in the Australian bush.

To help sell her picture books to publishers, Gibbs hired a literary agent. But even he was unable to convince publishers that there was a market for books of nursery rhymes or escapades set in Australia, with its strange-looking fauna and scraggly

forests. He tactfully suggested that if Gibbs were to change the setting, she might have more success.

In all her creative work, Gibbs drew inspiration from her environment. Living in London, she looked out of her attic window and transported her blonde heroine, Mimie, and her shaggy dog to 'Chimney Pot Land'. Instead of getting lost in the Australian bush, they are lost on the streets of London. Girl and pooch are traumatically separated but reunited with the help of a 'dear little Gutter Girl', a cluster of alley cats and a colony of bats. For luck, or for strength, Gibbs re-christened 'Mimie' as 'Mamie', which was her childhood nickname. The book, titled *About Us*, found publishers in London and New York in 1912.

While it would be another four years before May Gibbs published a picture book set in Australia, she had finally debuted as an author-illustrator. Then, in December 1916, to take advantage of the Christmas market, Angus & Robertson published *Gumnut Babies* and *Gum-Blossom Babies* in Australia. In 1918 they followed up with *Wattle Babies* and *Snugglepot and Cuddlepie: Their Adventures Wonderful*.

These books have become part of the Australian canon of classic children's picture books. They rely on the time-honoured trope of good versus evil — in this case the 'bad Banksia men' versus the gumnuts. There are narrow escapes in the dark of night, identity frauds, abductions, last-minute rescues on perilous cliffs and joyous reunions. Adult readers are not forgotten, with comical characters named Ann Chovy and Dr Hokus Stickus. The characters develop their own lingo with exclamations such as 'great claws!' and 'Isn't it gummy!' (meaning grand).

The gumnuts' adventures parallel life in the adult world — working and earning money, visiting the dentist, going to the ballet, cooking and celebrating with friends.

Preceding the Disney princesses by many decades, Gibbs created the gumnut babies with big round eyes, full of innocence. Perhaps this is one of the secrets of their enduring appeal.

**Alison Wishart, Senior Curator, Research & Discovery**

## ON DISPLAY



**To commemorate the centenary of the publication of *Gumnut Babies* and *Gum-Blossom Babies* in December 1916, May Gibbs' original artworks are in the Amaze Gallery until 15 January 2017. A display featuring reproduction artwork is on until 26 February 2017, and will tour regionally.**

**The May Gibbs collection was presented to the Library by the Northcott Society and the Cerebral Palsy Alliance in 1970. Many of the works were digitised with the support of generous benefactors.**

ILLUSTRATION FROM *GUMNUT BABIES*, 1916, PXD 304/1/1

OPPOSITE: MAMIE IN CHIMNEY POT LAND, FROM *ABOUT US*, LONDON: ERNEST NISTER; NEW YORK: EP DUTTON, 1912

IMAGES © THE NORTHCOTT SOCIETY AND CEREBRAL PALSY ALLIANCE, 2016



FEATURE

# RECORD CATCH



WORDS Ruth Thurstan

Merging history and science, a Library fellowship tracked 80 years of fishing off the east coast of Australia.

The monthly fishing excursion took place on Saturday after the usual club breakfast at the Exchange. The wide ground of Long Reef was the scene of operations, and it may be safely stated that such a day's fishing has rarely taken place so near Sydney Heads. The wind was so strong that the steamer was constantly drifting off the ground, so that the fishing-proper may be confined to about two hours, during which over four hundred schnapper were caught. The fish were so thick that one gentleman, having his line mounted with two hooks, caught eight good sized fish in four consecutive casts.

This description from the *Sydney Mail* and *New South Wales Advertiser* in 1875 is one of many references to the increasingly popular contemporary pastime of fishing for snapper (*Chrysophrys auratus*), known back then as 'schnapper'. Snapper occur throughout Australia's sub-tropical and temperate coastal waters, and form part of the sea bream family, Sparidae.

Snapper fishing was not new in the 1870s — archaeological and historical evidence shows that Indigenous people ate snapper prior to the arrival of Europeans. During the late nineteenth century, however, interest in this species surged as steam power enabled offshore fishing grounds to be routinely exploited for the first time.

Areas where snapper were abundant became known as 'schnapper grounds'. Many of the earliest fishers to exploit these grounds were recreational rather than commercial fishers, with articles joking about the amateurs' sea-sickness. In 1900, the *Newcastle Morning Herald and Miners' Advocate* reported:

The local Schnapper Fishing Club had a very successful outing to Broughton Island the other day in the steamer Swansea and had a splendid haul of fish, some 350 schnapper and about the same quantity of other fish being caught. The members of the club speak highly of Captain Hannell for the attention he paid to excursionists and in finding a good fishing ground for them. It is the intention of the club to make another trip soon.



SNAPPER (DETAIL ABOVE) WITH OTHER FISH, 1813, TR BROWNE, ALBUM OF DRAWINGS ARRANGED BY THOMAS SKOTTOWE ESQ. SAFE / PXA 555

OPPOSITE: ULLADULLA SNAPPER FISHERMAN, 1959, BY JEFF CARTER PXD 1070 © JEFF CARTER ARCHIVE

As a marine biologist with an interest in how fish populations have changed over time, I have been using the Library's archives to explore these late nineteenth and early twentieth century fishing grounds. Drawing information from government annual reports, royal commission evidence and popular media, including metropolitan and regional newspapers, I am using this historical data to help understand the magnitude of change in our coastal marine environments.

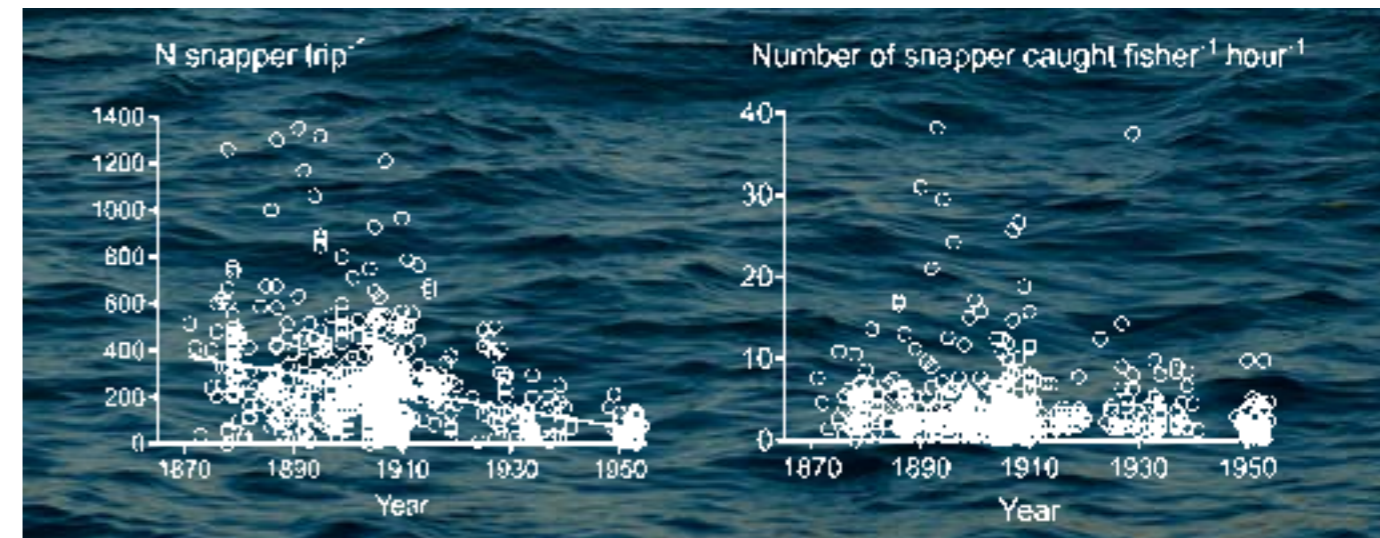
Understanding how natural environments have changed, and what drives these changes, requires years of scientific observation. When it comes to oceans and the animals within them, observing change isn't straightforward. Even with scuba gear and underwater cameras, we know relatively little about what marine communities look like today, and we know even less about what they looked like in the past.

During the past 120 years or so, our impact on marine environments has increased dramatically. Industrialisation has intensified fishing, agriculture and coastal development, depleting fish populations, and increasing silt loading and pollution.

Today, snapper is fished commercially and is also popular with recreational fishers. Along the east coast, there are concerns about the declining snapper population, but long-term trends are difficult to determine with only a few decades of fisheries data. In the archives, I found a huge amount of information about early fishing trips, snapper abundance and nineteenth century fishing culture. Many accounts include the level of detail reported in the *Evening News* in 1877:

About forty members of the Nimrod Club went out for a day's sport on Thursday in the steamer Breadalbane and caught 1,012 fish. The spot at which most of the fish were caught was off Coogee, where the fish bit freely, and were hauled in very rapidly — sometimes two and three at a time. A whale was also seen sporting about. The sport lasted till five o'clock, when the Breadalbane steamed for home.

Historical data allows us to track the number of snapper caught per fisher per trip, and the number of snapper caught per fisher per hour, by amateur fishing parties from south Queensland and New South Wales between 1871 and 1954. In the early days, large steamer vessels would carry between eight and



THESE GRAPHS OF QUANTITATIVE DATA COLLATED FROM THE ARCHIVES SHOW THE NUMBER OF SNAPPER CAUGHT PER TRIP, AND THE NUMBER OF SNAPPER CAUGHT PER FISHER PER HOUR. THE TRIPS ALL RECORDED THE CATCH OF AMATEUR FISHING PARTIES FROM SOUTH QUEENSLAND AND NSW BETWEEN 1871 AND 1954.

30 people per trip, returning with snapper in the hundreds and occasionally over 1000. Over time, catches per boat got smaller as large steamers were replaced by smaller motor boats, although the catch of snapper per fisher per hour did not change significantly from the 1870s to the 1950s.

There is ample evidence, however, that in later years boats needed to travel further from the major population centres to maintain their catch rates. Decline in abundance in inshore waters has been observed since the nineteenth century, for example in a royal commission report from 1880:

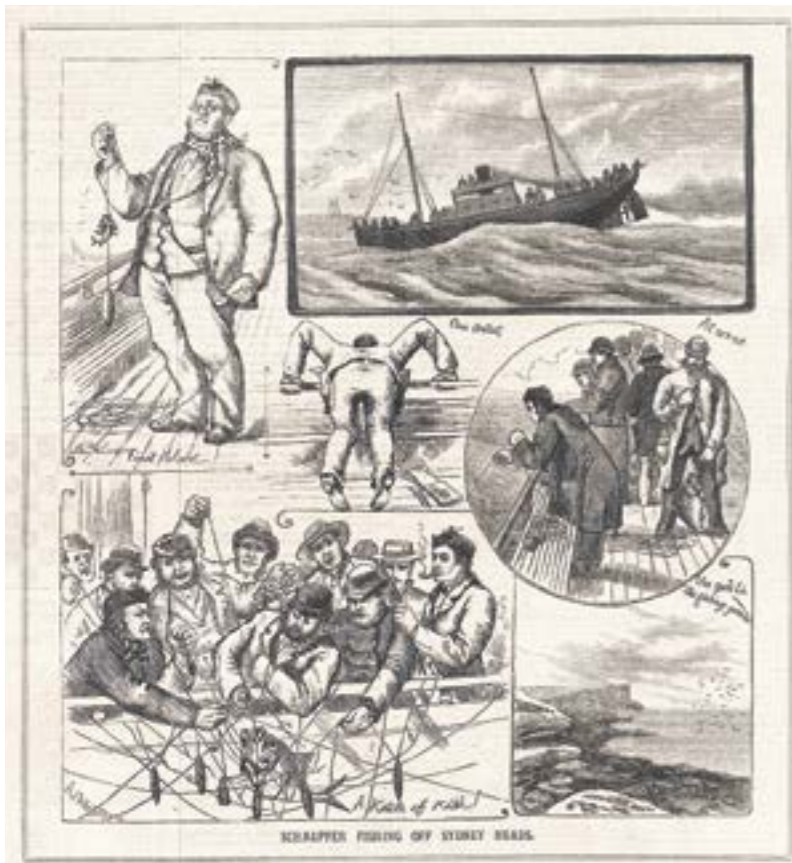
20 and 30 dozen count fish were often taken by two fishermen on [the Broken Bay] grounds. Now, however, the [...] grounds about Broken Bay have fallen off in their productiveness to an alarming degree.

Interpreting trends in fishing catches is not without problems. Data is missing from many records, and there may have been biases in reporting. Were only the best catches reported, giving us a skewed picture of fishing productivity? Statistical analyses can help fill in gaps, while comparison with alternative data sources such as government surveys can help determine the extent of bias in popular records.

Another challenge is comparing historical and contemporary experiences. After the 1960s, newspaper reports on fish catches are scarcer, partly because fewer recent newspapers have been made available online, but also due to cultural changes in recreational fishing. Snapper fishing became less newsworthy as more people had boats, while fishing magazines began to replace newspapers for reporting catches. In more recent decades, growing concerns about the environment meant reports of large catches were no longer acceptable. To address this dearth of recent evidence, I am interviewing long-term fishers and exploring online sources such as social media.

Historical sources like those in the Library are an exceptional opportunity to record fishing activity from a time when scientific monitoring was limited. In providing a long-term perspective, we can use history to help inform contemporary understanding about how humans have influenced fisheries and the wider marine environment.

**Dr Ruth Thurstan is the Alfred Deakin Postdoctoral Research Fellow at Deakin University, Victoria, and was the Library's 2015 David Scott Mitchell Memorial Fellow.**



SNAPPER FISHING OFF SYDNEY HEADS, FROM THE SYDNEY MAIL, 26 AUGUST 2016, P. 340

# Soldiers, **SUNSHINE** & sultanas

\* WORDS Alison Wishart

DRAMATIC EVENTS BESET

THE EARLY YEARS OF THE AUSTRALIAN

DRIED FRUITS INDUSTRY.



'Tis the season for making Christmas cakes and puddings. But did you know that the dried fruits you're soaking in brandy have travelled a long and sometimes controversial path from vine to table over the past century? They were expected to bring salvation to soldiers returning from the First World War but, ironically, were a source of debt and despair.

After the industrial-scale carnage of the First World War, the Australian government wanted to help the returning men forget their traumatic experiences and start a new life. It was believed that liberal doses of sunshine and the hard, honest work of a life on the land would help these damaged men make a successful transition back to civilian life.

The Commonwealth and state governments worked together to create the soldier settlement scheme, enabling returned soldiers and sailors to purchase parcels of land at a low interest rate. They could borrow up to an additional £600 to buy tools, seeds and other materials to improve the land and build a house. The scheme was not open to Indigenous servicemen, who were forced to watch as their land was granted to the white men they had served with.

At Red Cliffs, in the Sunraysia district of north-eastern Victoria, 700 allotments were granted between 1920 and 1923. Nearby was Mildura, where Chaffey Brothers (from California, US) had established Australia's first inland, irrigated settlement in 1887. Providing sufficient vine cuttings for the new blocks was a huge undertaking, and a vine nursery staffed by ex-soldiers was established to propagate three million cuttings. Ex-soldiers were also employed to build roads and irrigation channels, clear the land and build packing sheds.

## FEATURE



It takes three years for vines grown from cuttings to produce a harvest. 'Blockies', as the soldier settlers became known, tended their vines in the early 1920s, and began to harvest and process them for market from 1923.

Not surprisingly, the result was a glut of produce. Equally predictably, prices plunged. Soldier settlers in the Riverina district, and many other parts of Australia, saw the price of dried fruit dive by over 60% and wondered how they were going to repay their debts. The government needed to find a market for the excess dried fruits or face the assessment that it had consigned returned soldiers to toil in an unprofitable industry.

NEW SUNSHINE COOKERY BOOK, NSW DRIED FRUITS BOARD, C. 1920s  
641.64/1  
OPPOSITE: HARVESTING GRAPES, MILDURA, VICTORIA, C. 1921-24  
PXB 310/180





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It had faced a similar crisis four years earlier. In 1919, a shortage of shipping space to Britain for 16 weeks meant dried fruit stockpiled and grew mouldy on the docks. The Australian Dried Fruits Association (ADFA) realised they were too reliant on the British market and sought to boost domestic sales.

Enter entrepreneur and salesman extraordinaire Jack De Garis. Clement John (Jack) De Garis had grown up in the Sunraysia town of Mildura. At the age of 25, he convinced ADFA to give him £20,000 to run a nationwide, American-style publicity campaign to market dried fruits. Although Australians were already among the highest per capita consumers of dried fruits in the world, consuming 4.75 lb (2 kg) per person per year, they were still eating less than 60% of what was grown.

De Garis flexed his networks and hit the printing presses. He collaborated with popular composer Reginald Stoneham, who wrote ‘The Sun-raysed Waltz’ to accompany De Garis’ promotional lyrics. ‘There’s a joy that is mine, eating fruits from the vine’ had dance hall crowds swooning.

Boosted by this success, the two pumped out a musical comedy in less than a month. Called *FFF*, it premiered in Perth in 1920 before touring to Adelaide and Melbourne’s Tivoli theatres.

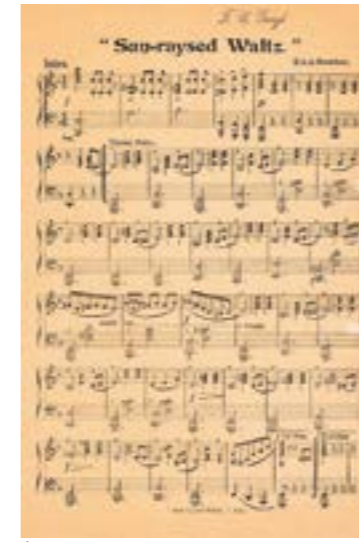
Next came a children’s book with material gathered from adults and children around Australia. It included a little ditty, ‘Dicky was an Anzac’, for which a young girl from Parkville, Victoria, won a prize.

With funds at his disposal, De Garis organised a national competition with cash prizes of £15 and £10 for the first two entrants from each state who could correctly guess what the letters ‘B and S’ stood for in ‘Sun-raysed B S’. The winning answer was revealed on 10 April 1920 as ‘Birthday Stunt’. Every entrant had to send in one shilling, for which they received a selection of Sun-raysed merchandise such as the waltz sheet music, a kettle holder, recipe book or war medal souvenir.

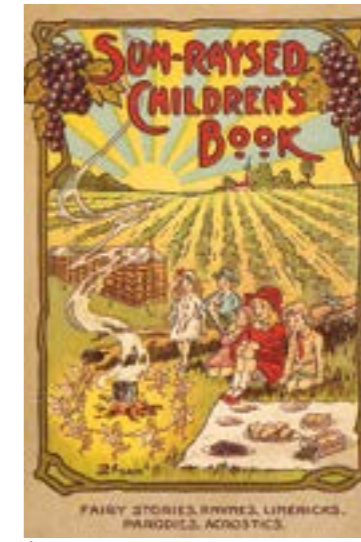
Unfortunately, De Garis’ valiant and audacious marketing efforts failed to rescue the industry from unprofitability. Of all his strategies, the most successful was the free dried fruits recipe book. This cookbook was expanded and reprinted throughout the 1920s with 50 and then 100 recipes ‘for the modern table’. The foreword urged housewives to do their duty as ‘by making daily use of these appetizing and nourishing fruits you will ... be assisting in maintaining a valuable national industry, with which the successful repatriation of large numbers of our returned soldiers is inseparably bound up’.



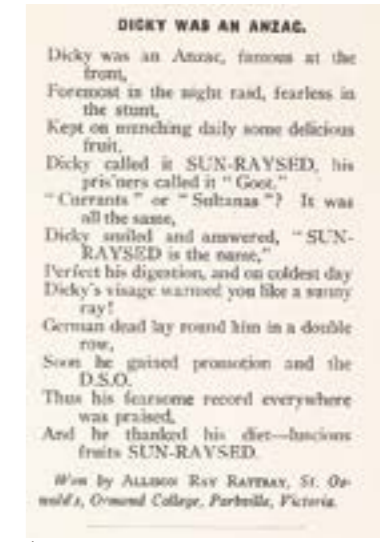
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While the Australian consumption of dried fruits doubled in 1924, no amount of baking could enable it to catch up with the sky-rocketing production. Some farmers chose to feed their unprocessed vine fruits to cows and pigs, rather than pay to have it dipped, dried, sorted, packaged and transported only to make a loss.

Farmers who could not sell their produce could not make enough money to feed their families and pay off their debts, so they walked off their farms. Sometimes they sold the furniture or tools they had purchased with loans and took the money to try and make a new life. Some failed farmers took their own lives. If the war didn’t completely break them, then the harsh realities of living off the land, in a fickle climate, with plummeting prices for produce, sometimes did.

The reality of soldier settlers abandoning their blocks and reneging on their debts did not fit well with the Anzac legend of the strong, resilient, resourceful ‘digger’.

Those who failed were treated callously at first, with government debt collectors chasing and prosecuting them. It was not until the late 1920s that governments began to realise that the men had no capacity to pay.

What became of dried fruit marketing entrepreneur Jack De Garis? He entered a number of risky business ventures that included buying land to establish an ideal rural settlement in Kendenup, Western Australia. Faced with bankruptcy in 1925, he faked his own death — by drowning in Port Phillip Bay — while escaping to New Zealand on the *SS Maheno*. Tragically, in 1926, his financial liabilities and sense of failure overwhelmed him and he suicided at home.

Today dried fruits are still grown in the Riverina and Mildura districts of NSW and Victoria, with the industry worth about \$35 million to the Australian economy. A children’s book, a piece of sheet music, and a recipe book in the library’s collection are reminders of Jack De Garis’ energetic and innovative attempt to turn around the fortunes of the industry and the soldier settlers whose futures depended on it.

**Alison Wishart, Senior Curator, Research & Discovery**

**Sources**

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JANET MCCALMAN, ‘DE GARIS, CLEMENT JOHN (JACK) (1884-1926)’, *AUSTRALIAN DICTIONARY OF BIOGRAPHY*, 1981

04, 05 SHEET MUSIC FOR ‘THE SUN-RAYSED WALTZ’, COMPOSED BY RAA STONEHAM AND PUBLISHED BY CJ DE GARIS, 1919

06, 07 FRONT COVER AND DITTY FROM THE *SUN-RAYSED CHILDREN’S BOOK*, 1919 Q 821.208/1

01 CARICATURE OF JACK DE GARIS FROM *PUNCH*, 30 OCTOBER 1919 TN 129

02 SHEET MUSIC FOR ‘THE SUN-RAYSED WALTZ’ (DETAIL), COMPOSED BY RAA STONEHAM AND PUBLISHED BY CJ DE GARIS, 1919 MUSIC FILE/STO

03 *A SUNSHINE COOKERY BOOK ...*, AUSTRALIAN DRIED FRUITS ASSOCIATION, C. 1930s 641.648



## Community concern

The Library has acquired images by award-winning photographer Dean Sewell, showing the coal mining and coal seam gas industries and associated protests across New South Wales.

Coal mining and coal seam gas (CSG) exploration in NSW have attracted trenchant opposition over the past 10 years from a broad range of groups including environmentalists, local communities, farmers and Indigenous peoples. Opposition to CSG has seen protests in the Hunter, Northern Rivers, Pilliga State Forest and other regions.

Dean Sewell's photographs document the protest movement, including the high-profile Bentley blockade and groups featured in the media such as Lock the Gate and Knitting Nannas Against Gas (KNAG). Knitting Nannas was established in the Northern Rivers in 2012 by local women concerned about the impact of CSG on the land. They use knitting as a symbol of non-violent political activism.



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Having been allowed inside the protesters' camps, Sewell provides a unique, personal insight. He records some of the more extreme actions such as 'locking-on', where protesters lock themselves to mining equipment. With protesters becoming increasingly media-savvy, they have been able to promote their cause to a wider audience. The photographs highlight the diversity of protesters, showing them united for the cause.

A leading documentary photographer and photojournalist, Dean Sewell was Australian Press Photographer of the Year in 1994 and 1998; he has received World Press Photo awards and won the Moran Contemporary Photographic Prize in 2009. He is a founding member of Oculi, a collective of contemporary photographers based in Australia.



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These photographs reflect the changing nature of the coal industry and the effects on local communities. They add to the Library's contemporary and digital collections, and complement broader archives relating to environmental issues and protest movements.

Jennifer O'Callaghan, Collection Strategy & Development

- PHOTOGRAPHS  
BY DEAN SEWELL
- 01 GLOUCESTER VALLEY, 27 OCTOBER 2014
  - 02 PILLIGA STATE FOREST, NARRABRI, 20 FEBRUARY 2016
  - 03 DOUBTFUL CREEK, KYOGLE, 11 FEBRUARY 2013
  - 04 KNITTING NANNAS AT PILLIGA PUSH PROTEST CAMP SITE, 21 FEBRUARY 2016
  - 05 KAMILAROI HIGHWAY, BREEZA, 15 MARCH 2015



# *Fishing at night*

Talented colonial artist and surveyor Thomas Balcombe presented an idealised view of Indigenous life.

Thomas Tyrwhitt Balcombe (1810–1861) arrived in Sydney with his family in 1824, after his father had been appointed Colonial Treasurer of NSW. He joined the Surveyor-General's Department (led by Thomas Livingstone Mitchell) as a draughtsman in 1830, and was later promoted to field surveyor. Holding the position for the rest of his working life, he travelled along the NSW coast, and to the Murray River, Bathurst and Goulburn regions in the 1830s and 1840s.

It was during the 1830s that Balcombe started to realise his artistic ambitions, building a reputation as a prolific and competent painter, lithographer and sculptor. An active member of the Sydney art scene, he became famous for his skill in depicting not only Australian landscapes, settler life and economic activity but also Aboriginal peoples, communities and customs.

This painting, recently acquired by the Library, features a small group of Aboriginal people fishing in an idealised natural environment. Although the people and the exact location are unknown, this wonderful image is valuable for its finely painted details. The viewer can see canoe construction, equipment and clothing as well as fishing methods and the way fire was managed for night-time expeditions. Incorporated into the picture are many of the topographical details for which Balcombe was so well regarded. The group, fishing in an inlet, is set against a beach with a headland in the background, under a beautifully captured moonlit sky.

By the middle of the nineteenth century Aboriginal peoples had been subjected to open attacks and violent upheaval as the early colonial settlements continued to expand and compete for resources. Artists of this period, including Balcombe, would have witnessed this disruption of Indigenous culture and way of life.

At the same time, Australian art was moving away from graphic portraits to a more romanticised, idealistic view of Aboriginal peoples in imagined pre-contact settings. Such scenes focused on the customs and lifestyles of the First Australians, with the most popular images showing the hunting of native animals. These images were, of course, in sharp contrast to the experiences of Aboriginal peoples struggling with the trauma of colonisation.

'It is not clear if Balcombe painted this particular painting from direct observation of Aboriginal life or from his imagination,' says Richard Neville, Mitchell Librarian. 'These paintings, regardless, reflect the general complexity of European responses to Aboriginal peoples in the mid-nineteenth century. Balcombe's subject, in its moody setting, is infused with a romanticism typical of European pictorial conventions of the time.'

This work is a significant addition to the Library's collection of colonial art.

**Rachel Franks, Coordinator, Education & Scholarship**

# EXCELLENCE

*in literature and history*

We celebrate the winners and short-listed authors for the 2016 NSW Premier's Literary and History Awards. These awards recognise writers across all genres and promote the importance of literature and history.

## NSW Premier's Literary Awards



PRESENTED  
16 MAY 2016

### BOOK OF THE YEAR

*Dark Emu*  
Bruce Pascoe  
(Magabala Books)

### PEOPLE'S CHOICE AWARD

*The Life of Houses*  
Lisa Gorton  
(Giramondo)

### SPECIAL AWARD

Dr Rosie Scott AM



### CHRISTINA STEAD PRIZE FOR FICTION

**WINNER:**  
*Locust Girl: A Lovesong*  
Merlinda Bobis  
(Spinifex Press)

**SHORTLISTED:**  
*Ghost River*  
Tony Birch  
(University of Queensland Press)

*Clade*  
James Bradley  
(Penguin Random House)  
*The Life of Houses*  
Lisa Gorton  
(Giramondo)  
*A Guide to Berlin*  
Gail Jones  
(Penguin Random House)  
*The World Without Us*  
Mireille Juchau  
(Bloomsbury)

### UTS GLENDA ADAMS AWARD FOR NEW WRITING

**WINNER:**  
*An Astronaut's Life*  
Sonja Dechian  
(Text Publishing)

**SHORTLISTED:**  
*Fever of Animals*  
Miles Allinson  
(Scribe Publications)

*Relativity*  
Antonia Hayes  
(Penguin Random House)  
*In the Quiet*  
Eliza Henry-Jones  
(HarperCollins Publisher)  
*When There's Nowhere Else to Run*  
Murray Middleton  
(Allen & Unwin)  
*Hot Little Hands*  
Abigail Ulman  
(Penguin Random House)

### DOUGLAS STEWART PRIZE FOR NON-FICTION

**WINNER:**  
*Reckoning: A Memoir*  
Magda Szubanski  
(Text Publishing)

**SHORTLISTED:**  
*The Nashos' War: Australia's National Servicemen and Vietnam*  
Mark Dapin  
(Penguin Random House)

*One Life: My Mother's Story*  
Kate Grenville  
(Text Publishing)  
*Across the Seas: Australia's Response to Refugees: A History*  
Klaus Neumann  
(Black Inc.)  
*Island Home*  
Tim Winton  
(Penguin Random House)  
*Small Acts of Disappearance*  
Fiona Wright  
(Giramondo)

### KENNETH SLESSOR PRIZE FOR POETRY

**WINNER:**  
*brush*  
Joanne Burns  
(Giramondo)

**SHORTLISTED:**  
*Eelahroo (Long Ago)*  
*Nyah (Looking)*  
*Möbö-Möbö (Future)*  
Lionel G Fogarty  
(Vagabond Press)  
*The Hazards*  
Sarah Holland-Batt  
(University of Queensland Press)  
*Fainting with Freedom*  
Ouyang Yu  
(Five Islands Press)  
*terra bravura*  
Meredith Wattison  
(Puncher & Wattmann)  
*Not Fox Nor Axe*  
Chloe Wilson  
(Hunter Publishers)

### PATRICIA WRIGHTSON PRIZE FOR CHILDREN'S LITERATURE

**WINNER:**  
*Teacup*  
Rebecca Young & Matt Ottley  
(Scholastic Australia)

**SHORTLISTED:**  
*Tea and Sugar Christmas*  
Jane Jolly & Robert Ingpen  
(National Library of Australia)  
*A Single Stone*  
Meg McKinlay  
(Walker Books Australia)  
*Molly and Pim and the Millions of Stars*  
Martine Murray  
(Text Publishing)  
*The Greatest Gatsby: A Visual Book of Grammar*  
Tohby Riddle  
(Penguin Random House)  
*Flight*  
Nadia Wheatley & Armin Greder  
(Windy Hollow Books)

### ETHEL TURNER PRIZE FOR YOUNG ADULT'S LITERATURE

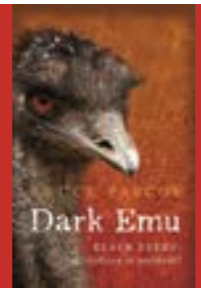
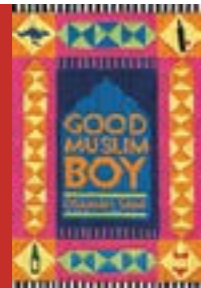
**WINNER:**  
*Laurinda*  
Alice Pung  
(Black Inc.)

**SHORTLISTED:**  
*Battlesaurus:*  
*Rampage at Waterloo*  
Brian Falkner  
(Pan Macmillan)  
*Freedom Ride*  
Sue Lawson  
(Black Dog Books)  
*Welcome to Orphancorp*  
Marlee Jane Ward  
(Seizure)  
*The Peony Lantern*  
Frances Watts  
(HarperCollins Publisher)  
*The Guy, the Girl, the Artist and his Ex*  
Gabrielle Williams  
(Allen & Unwin)

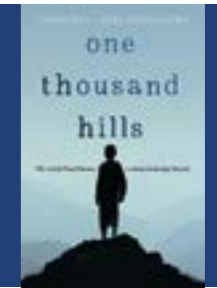
### NICK ENRIGHT PRIZE FOR PLAYWRITING

**WINNER:**  
*The Bleeding Tree*  
Angus Cerini  
(Currency Press in association with Griffin Theatre Company)

**SHORTLISTED:**  
*Boys Will Be Boys*  
Melissa Bubnic  
(Sydney Theatre Company)  
*Broken*  
Mary Anne Butler  
(Currency Press)  
*Battle of Waterloo*  
Kylie Coolwell  
(Sydney Theatre Company)  
*Hello, Goodbye & Happy Birthday*  
Roslyn Oades  
(Malthouse Theatre)



## NSW Premier's History Awards



### BETTY ROLAND PRIZE FOR SCRIPTWRITING

**WINNER:**  
*Deadline Gallipoli, Episode 4: 'The Letter'*  
Cate Shortland  
(Matchbox Pictures)

**SHORTLISTED:**  
*Last Cab to Darwin*  
Reg Cribb & Jeremy Sims  
(Last Cab Productions)  
*Deadline Gallipoli, Episode 1*  
Jacquelin Perske  
(Matchbox Pictures)  
*The Secret River, Part 2*  
Jan Sardi & Mac Gudgeon  
(Ruby Entertainment)  
*House of Hancock*  
Katherine Thomson  
(Cordell Jigsaw Zapruder)

### MULTICULTURAL NSW AWARD

**WINNER:**  
*Good Muslim Boy*  
Osamah Sami  
(Hardie Grant Books)

**SHORTLISTED:**  
*Shining: The Story of a Lucky Man*  
Abdi Aden  
& Robert Hillman  
(HarperCollins Publisher)  
*The Other Side of the World*  
Stephanie Bishop  
(Hachette Australia)  
*The Principal, Episode 1*  
Kristen Dunphy  
(Essential Media and Entertainment)  
*We Are Here*  
Cat Thao Nguyen  
(Allen & Unwin)  
*Vera: My Story*  
Vera Wasowski  
& Robert Hillman  
(Black Inc.)

### INDIGENOUS WRITER'S PRIZE (NEW PRIZE)

**JOINT WINNERS:**  
*Dark Emu*  
Bruce Pascoe  
(Magabala Books)  
*Heat and Light*  
Ellen van Neerven  
(University of Queensland Press)

**SHORTLISTED:**  
*Ghost River*  
Tony Birch  
(University of Queensland Press)  
*Inside My Mother*  
Alice Cobby Eckermann  
(Giramondo)  
*Dirty Words*  
Natalie Harkin  
(Cordite Publishing Inc.)  
*Not Just Black and White*  
Lesley Williams and  
Tammy Williams  
(University of Queensland Press)

PRESENTED  
2 SEPTEMBER 2016



### AUSTRALIAN HISTORY PRIZE

**WINNER:**  
*Australia's Boldest Experiment: War and Reconstruction in the 1940s*  
Stuart Macintyre  
(NewSouth Publishing)

**SHORTLISTED:**  
*The Eighties: The Decade That Transformed Australia*, Frank Bongiorno  
(Black Inc.)  
*Just Relations: The Story of Mary Bennett's Crusade for Aboriginal Rights*  
Alison Holland  
(UWA Publishing)

### GENERAL HISTORY PRIZE

**WINNER:**  
*Illicit Love: Interracial Sex and Marriage in the United States and Australia*  
Ann McGrath  
(University of Nebraska Press)

**SHORTLISTED:**  
*Holy Legionary Youth: Fascist Activism in Interwar Romania*  
Roland Clark  
(Cornell University Press)  
*Prince of Darkness: The Untold Story of Jeremiah G Hamilton, Wall Street's First Black Millionaire*  
Shane White  
(St Martin's Press)

### NSW COMMUNITY AND REGIONAL HISTORY PRIZE

**WINNER:**  
*Fractured Families: Life on the Margins in Colonial New South Wales*  
Tanya Evans  
(NewSouth Publishing)

**SHORTLISTED:**  
*Lord Wolseley Hotel. A Social History of a Very Small Pub*  
Shirley Fitzgerald  
(Lord Wolseley Hotel)  
*Unnamed Desires: A Sydney Lesbian History*  
Rebecca Jennings  
(Monash University Publishing)

### YOUNG PEOPLE'S HISTORY PRIZE

**WINNER:**  
*One Thousand Hills*  
James Roy and  
Noël Zihabamwe  
(Omnibus Books for Scholastic Australia)

**SHORTLISTED:**  
*Cyclone*  
Jackie French and  
Bruce Whatley  
(Scholastic Press for Scholastic Australia)  
*Freedom Ride*  
Sue Lawson  
(Black Dog Books, an imprint of Walker Books Australia)

### MULTIMEDIA HISTORY PRIZE

**WINNER:**  
*Afghanistan: Inside Australia's War*  
Victoria Midwinter Pitt  
and Alan Erson  
(Essential Media & Entertainment)

**SHORTLISTED:**  
*The Waler: Australia's Great War Horse*  
Marian Bartsch  
(Mago Films)  
*The Crater*  
David Bradbury  
(Spirited Films Pty Ltd)



## FOUNDATION

# building strong Foundation

## Supporting digital innovation

The Foundation-supported DX Lab Fellowship is an opportunity for creative scholars to combine technology with the Library's heritage and contemporary collections.

With 7.5 million digitised objects in the Library's collection, we are developing new ways to explore and use our digital collections.

The Library's DX Lab was established in 2015 as the first cultural heritage lab in Australia.

It is a space for experimenting with emerging technologies and learning new skills in a rapidly evolving digital environment.

The results of these experiments will benefit students, teachers, researchers, technology experts and the general public who access our collections.

Last year the Library announced the DX Lab Fellowship, which supports the creative use of collection data. It promotes innovation, partnerships and experimentation through new digital interfaces and experiences.

A unique opportunity for researchers in the digital humanities – particularly within the galleries, libraries, archives and museums (GLAM) sector – the DX Lab wants to encourage passionate researchers to create revolutionary experiences using the latest technologies.

In late 2015, two creative technologists, Elisa Lee and Adam Hinshaw, shared the first DX Lab Fellowship. On the judging panel were Seb Chan, Chief Experience Officer, Australian Centre for the Moving Image; Tea Uglov, Creative Director, Google Creative Lab; Richard Neville, Mitchell Librarian and Director, Education & Scholarship; Paula Bray, DX Lab Leader; and Kate Curr, Manager, Digital Strategy & Innovation.



Among what Seb Chan called 'a stellar field of applicants', Elisa and Adam pitched their project titled 'A real-time visualisation of content accessed from the State Library of NSW collection'.

They envisaged an 'elegant and playful' digital platform where viewers can see what people are searching for in the Library's collection in real time (prototype pictured above). 'This complex information stream would be experienced in a simple and engaging form,' they wrote in their proposal, 'which speaks to the Library staff and the general public. It will invite contemplation of the collection, how it is being used and who is using it.'

With Elisa and Adam nearing the final stages before their project goes live, the DX Lab recognises the Foundation's generous support for this fellowship.

**If you would like to support the Library's digital projects, including the DX Lab Fellowship, please contact Susan Hunt, Director, State Library of NSW Foundation, on (02) 9273 1529 or [susan.hunt@sl.nsw.gov.au](mailto:susan.hunt@sl.nsw.gov.au).**

[dxlab.sl.nsw.gov.au](http://dxlab.sl.nsw.gov.au)

## friends

Being a Friend gives you a different perspective on the Library. You'll enjoy a closer involvement with our work and contribute to the Library's exciting future.



### BOOK CLUB WITH THE BARD

To mark the 400th anniversary of the death of William Shakespeare in April 2016, we ran a competition for Friends of the Library to hold their book club in the wonderful Shakespeare Room.

In August, the competition winner, Anne Grundy, and her book club friends were treated to an up-close and personal viewing of Shakespeare's First Folio with our rare books expert Maggie Patton. The group then settled in for an enjoyable book club session, with canapes and wine, in the historic and sumptuous surrounds of the Shakespeare Room.

You, too, can host your book club at the Library in the historic ambience of the Friends Room, as long as one member of your group is a Friend of the Library (other conditions apply).

### CHRISTMAS GIFT MEMBERSHIP

If you're looking for a special gift for a literary-minded friend or family member, why not purchase a one-year membership to the Friends of the Library? Benefits include the quarterly *SL* magazine and *What's On*, special events, discounts and exclusive access to the Friends Room.

### CONTACT THE FRIENDS OFFICE

For more information about book clubs or gift memberships, please contact Helena Poropat in the Friends Office.

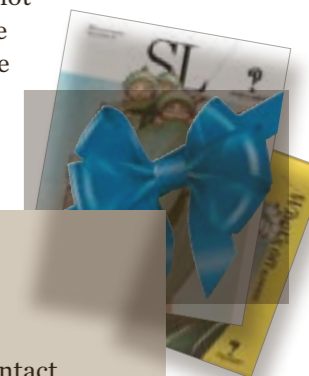
**Email:** [friends@sl.nsw.gov.au](mailto:friends@sl.nsw.gov.au)

**Telephone:** (02) 9273 1593

To learn more about the perks of becoming a Friend visit:

[www.sl.nsw.gov.au/join/friends-state-library](http://www.sl.nsw.gov.au/join/friends-state-library)

ANNE GRUNDY, THIRD FROM LEFT, AND HER BOOK CLUB IN THE SHAKESPEARE ROOM  
PHOTO BY JOY LAI



H I G H L I G H T S



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NATIONAL BIOGRAPHY AWARD PRESENTATION, 8 AUGUST 2016, PHOTOS BY MERINDA CAMPBELL

01 DR BRENDA NIALL AO, WINNER OF THE 2016 NATIONAL BIOGRAPHY AWARD FOR *MANNIX*  
 02 WINNER AND SHORTLISTED AUTHORS OF THE 2016 NATIONAL BIOGRAPHY AWARD: DR PETER COCHRANE (SENIOR JUDGE), DR KAREN LAMB (SHORTLISTED), PETER REES (SHORTLISTED), DR ALEX BYRNE (STATE LIBRARIAN), THE HONOURABLE GEORGE SOURIS AM, DR BRENDA NIALL AO (WINNER), MARTIN EDMOND (SHORTLISTED), STEPHEN FITZGERALD AO (SHORTLISTED), A/PROF RICHARD WHITE (JUDGE), MICHAEL CROUCH AO (DONOR)



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03 WINNERS OF THE 2016 NSW PREMIER'S HISTORY AWARDS: NOËL ZIHABAMWE, DR TANYA EVANS, JAMES ROY, PROFESSOR STUART MACINTYRE, ALAN ERSON, VICTORIA MIDWINTER PITT, NAOMI CAMERON (ACCEPTING ON HER BEHALF OF HER MOTHER, PROFESSOR ANN MCGRATH), BRUCE PASCOE (KEYNOTE ADDRESS), 2 SEPTEMBER 2016 PHOTO BY JOY LAI

04 STUDENTS FROM ALEXANDRIA PARK COMMUNITY SCHOOL, INDIGENOUS LITERACY DAY, 6 SEPTEMBER 2016 PHOTO BY MERINDA CAMPBELL

05 WORD EXPRESS AWARDS, 22 AUGUST 2016, PHOTO BY JOY LAI

06 INDIRA NAIDOO LAUNCHES *PLANTING DREAMS* EXHIBITIONS, 6 SEPTEMBER 2016 PHOTO BY JOY LAI

07 KEI TAKAHASHI, JENNIFER TRAN AND BENJA HARNEY, *PLANTING DREAMS* LAUNCH, 6 SEPTEMBER 2016 PHOTO BY JOY LAI



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08 ROHAN LILLEY, AUDIO ARCHIVIST, NATIONAL FILM AND SOUND ARCHIVE, VINYL LOUNGE, 12 AUGUST 2016 PHOTO BY JOY LAI

09 DAMIEN CASSIDY AND JOANNA FLEMING, VINYL LOUNGE, 12 AUGUST 2016 PHOTO BY JOY LAI

10 ALEX BYRNE'S FAREWELL, 2 SEPTEMBER 2016, PHOTO BY VANESSA BOND  
*PLANTING DREAMS* EXHIBITION LAUNCH, 6 SEPTEMBER 2016, PHOTOS BY JOY LAI

11, 12 *PLANTING DREAMS* LAUNCH

13 ELSPETH MENZIES, EXHIBITION CURATOR RICHARD AITKEN, KATHY BAIL

14 KEL MCINTOSH, MERINDA CAMPBELL, MARIA PIA MOSQUERA, ROSIE HANDLEY

15 TREVOR KENNEDY AND LEO SCHOFIELD

16 PAUL BRUNTON OAM AND CHRISTINE YEATS

17 SUE BARNSLEY, MYLES BALDWIN, HUGH MAIN, HOWARD TANNER, JAMES GRANT, BRICKWORKS LANDSCAPE DESIGN EVENT, 21 SEPTEMBER 2016 PHOTO BY MERINDA CAMPBELL



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recent highlights



# the library shop



The *Planting Dreams* book and a colourful range of garden-related gifts are available at the Library Shop.

Open 7 days  
(02) 9273 1611  
library.shop@sl.nsw.gov.au  
www.sl.nsw.gov.au/shop

# ‘Q&A

Wesley Enoch



PHOTO BY DARREN THOMAS

Festival Director Wesley Enoch looks forward to a Sydney Festival that tells urgent stories and broadens cultural debate.

**WHAT FIRST DREW YOU TO THE THEATRE?**

There is a power in the ability to tell stories to people. Firstly, a power in yourself, where you get a sense of who you are and what is important to you. Secondly, there is an amazing sense of people listening to what is being said. We don't always listen enough as a community and theatre is a wonderful way to meditate on an issue or idea and hear it explored for you.

**WHAT DRIVES YOUR PRACTICE AS AN ARTISTIC DIRECTOR?**

Questions. I think artists live examined lives and have the time to think about central social questions on behalf of a society. As an artistic director, I'm keen to connect with artists who have urgent stories to tell and who like people.

**WHICH PRODUCTIONS ARE YOU MOST PROUD OF?**

I love all my children equally but shows that

stand out are the ones that went on to have a bigger social impact like *Black Diggers* or *Stolen*. It's a sense that a play was able to enter the broader social debate, add new insights or tell a story that was previously unknown to the wider public.

**WHAT EXCITES YOU ABOUT THE NEXT SYDNEY FESTIVAL?**

The chance to see how the ideas come together. I have been focused on a few big ideas like the connections to Land and the ideas of Indigenous knowledges, identity as a broader population and the meaning of 26 January as our national day. Also, the notion of the senses and how we live in a digital and virtual world but still need to inhabit our bodies.

**HOW DOES THE FESTIVAL CONTRIBUTE TO THE BROADER CULTURAL AND POLITICAL LANDSCAPE?**

Asking questions and exploring the city. Festivals

should be about prototyping change and innovation. Festivals are able to push beyond the everyday cultural debates and find ways of instigating greater discussion among citizens. Discussions about public spaces, immigration and refuge, acceptance and public engagement all strengthen and enliven our democracy.

**HOW IS INDIGENOUS THEATRE AND STORYTELLING CHANGING?**

There are generational changes. Things I thought were important are not as important for the next generation. On one hand, cultural maintenance has become so important as elders pass away — especially languages and stories — but on the other hand there is a growing sense of not wanting to be defined by Aboriginality. There was a lot of importance focused on what made us different; now there is a growing

sense of what makes us similar to the broader community. I think this is influenced by a growing black middle class and pressures from non-Indigenous production houses that play to middle-class audiences. I don't see this as a bad thing, just a noted change. Many more artists are interested in questions of form rather than content.

**WHAT WILL YOU DO NEXT?**

Let me survive this festival first and then maybe a long lie down so I can think about the next thing.

**Workshops on Sydney language will be held at the Library as part of the 2017 Sydney Festival. See *What's On* for details.**



# May Gibbs: Celebrating 100 years

[www.sl.nsw.gov.au](http://www.sl.nsw.gov.au)

