



President's Message

It's great to see another packed edition of *Historia*. Thanks to all the members who have shared their current projects and achievements. Bianka Vidonja Balanzategui (PHA QLD) has provided content about her research concerning John Nash and the Australian sugar cane industry. From NSW, Erin Mollenhauer has provided the collection profile for this issue for the [Special Collections of the Donald Robinson Library at Moore College](#). Nikita Vanderbyl (PHA Vic & Tas) did a spectacular book review for [Reading the Rooms](#), an edited volume to which PHA members contributed.

Historia is a great platform to showcase the diverse range of skills and experiences of professional historians and connect with our colleagues – especially helpful for the many of us who work alone. Speaking of which, PHA (Vic & Tas) member [Fiona Gatt](#) has an exciting opportunity for members to join a weekly 'Shut up and Write' session with other historians on Zoom. You'll find more details

Mary Sheehan has included a moving tribute to PHA (Vic & Tas) member Jane Carolan who sadly passed away in December 2023. Mary shares reflections about Jane and her lifetime of achievements in history, which first appeared in [Pharos](#).

Keep your eyes out for a range of useful community resources include a brief statement from the National Library of Australia about the process of Indie publishing and the importance of legal deposits. There is some information about the upcoming [Australian Heritage Festival](#) too.

Happy Reading!

Lucy Bracey
President, Professional Historians Australia
April 2024



Lucy Bracey

Historia Contents

Cohort Correspondence

Historians At Work

[Event News](#)

[Collection Profile](#)

[Publications](#)

[From the Editor's Desk](#)

[Community Resources &](#)

[Contact](#)

[Opportunities](#)

Cohort Correspondence

In memoriam

Jane Carolan died on 5 December 2023. A member of PHA (Vic & Tas) for almost thirty years, she was not only an accomplished historian but also an active supporter of professional historians. In 2010, Jane submitted an article to the first edition of PHA's *Circa: The Journal of Professional Historians*. In this article, "Telling Portraits: The nexus between biography and history", she eloquently expressed her belief that history writing is the pursuit of truth, a theme that resonated throughout her prolific career. She also sagely noted that, "a commissioned history is the sponsor's story not the historian's" - they are merely the conduit.

Jane's beliefs were reflected in her many publications that encompassed a diverse range of subjects and demonstrated her dedication in capturing the intricate relationship between life stories of individuals and their role in history. Her endeavours embraced a biography of the industrialist Sir Henry Somerset, and meticulous histories of five hundred lesser-known individuals interred in the Brighton General Cemetery. Her publications include a three-volume history of Trinity Grammar School, Kew, and St Leonard's College, Brighton. She also authored the critically acclaimed history of Loreto Toorak that was recognised in multiple awards.

Jane's academic journey commenced with a Bachelor of Arts from the University of Melbourne, then a Graduate Diploma in Librarianship from RMIT University, followed by a Master of Arts degree from the University of Melbourne. Her commitment to historical research and scholarship culminated in 2015 with the awarding of a Doctorate from the Australian Catholic University for her thesis, "The Foundation and Early History of Catholic Church Insurances (CCI), 1900-1936."

Beyond her academic pursuits, Jane actively contributed to historical organizations and societies. She served on the council of the Royal Historical Society of Victoria from 2010 to 2018, when she also volunteered with local historical societies including the Brighton Crematoriums. Her roles as Historian Archivist at Trinity Grammar Kew (1998-2020), and Historian for Loreto (2009-2013), demonstrated her commitment to preserving and sharing a wide range of history. Jane's dedication to community service and historical preservation was duly recognized when she was awarded an Order of Australia (OAM) in 2016. This prestigious honour reflected her outstanding contributions as a historian, archivist, and author, and acknowledged her significant impact on the community.

Beyond her professional achievements, Jane was known for her compassion and friendship. A caring and devoted individual she extended her warmth to those in need, demonstrating the depth of her kindness. This was exemplified by her regular visits to my neighbour afflicted with Parkinson's Disease to help with household tasks and offer invaluable companionship.

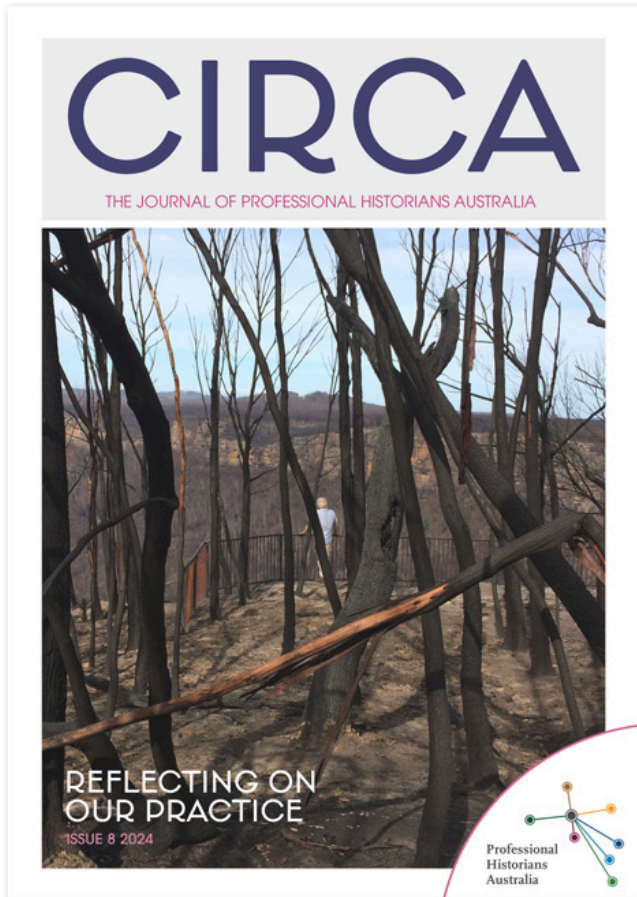


Jane Mayo Carolan
(4 August 1949–5 December 2023)

Jane Carolan will be sorely missed for her scholarly contributions, compassionate spirit, and unwavering commitment to the pursuit of historical truth.

Mary Sheehan,
PHA (Vic & Tas)

This tribute first appeared in the PHA (Vic & Tas) newsletter, *Pharos*.



Circa announcement

The latest issue of its journal, *Circa: The Journal of Professional Historians* is out now. Co-editors Francesca Beddie, of PHA (NSW & ACT) and Elizabeth Offer, from PHA (Vic & Tas), as well as the Editorial Board, are pleased to present issue 8 of *Circa*, based on the PHA Adelaide Conference held in 2023.

With an all-new look and layout, *Circa* continues to explore the practices, work and challenges of professional historians.

Read the latest issue of *Circa* here and feel free to circulate the work of your fellow members far and wide.

We also welcome submissions for the next issue (no. 9) of *Circa*, set to be published in 2026. To find out more or to read the past issues of *Circa*, please visit the webpage.

Historians At Work

John Naish emerges from “the syrup and the ashes”

By Dr Bianka Vidonja Balanzategui, PHA (QLD)

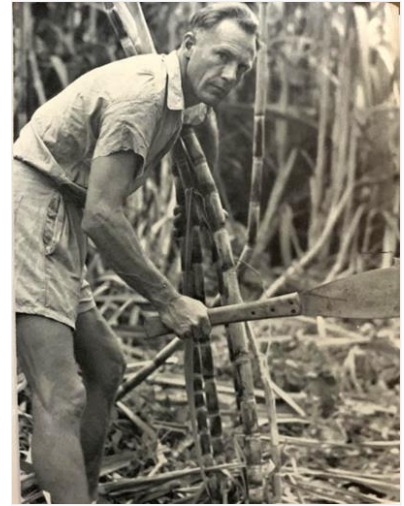
Today, few have heard of John Naish, Welsh born author and playwright. After all, after his premature death in Cooktown in Far North Queensland in 1963 at the age of 40 his literary works sank into obscurity. Naish was born in Port Talbot, Glamorganshire in 1923, migrating to Australia in 1950 where he worked as a cane cutter in Far North Queensland until his death.

Naish is now emerging from that obscurity with his works being reexamined, by Bianka and others, for the valuable insights they offer regarding mid twentieth century sugar country social and labour conditions.

Moreover, in comparison with other sugar country writers Naish was ahead of his time in his appreciation and sensitive writing of the reality of Indigenous dispossession.

His entire body of known work includes 16 plays, three books and a short story produced over a 13-year period. Naish's most well-known novel is *The Cruel Field*, a story about the 1951 cane cutting season in the fictitious north Queensland town of Nagonda. That novel, an autobiography *The Clean Breast*, and a final novel released the year he died *That Men Should Fear* were all published by one of UK's oldest publishing houses, Hutchinson of London. Two plays, *Deuteronomy 24-1* and *The Claw* were published in Australia. His plays were performed by the little theatre groups of Tully and Atherton and performed in the Hibernian Hall, Cairns.

A biographical entry on Naish can now be read online in the [Dictionary of Welsh Biography](#) while his plays (original typescripts generously donated by his family) can be read online in [James Cook University Library Special Collections-NQ Heritage](#).



John Naish cutting cane.
Photograph source: Naish family

In addition to this research, Bianka has published an academic article 'A Beaut of a Cut Near Cairns: The Butty Gang System in the Cane Fields in John Naish's *Cruel Field*', in [Labour History: A Journal of Labour and Social History](#) (2023).



John Naish grave plaque: Photograph source: Bianka Vidonja Balanzategui

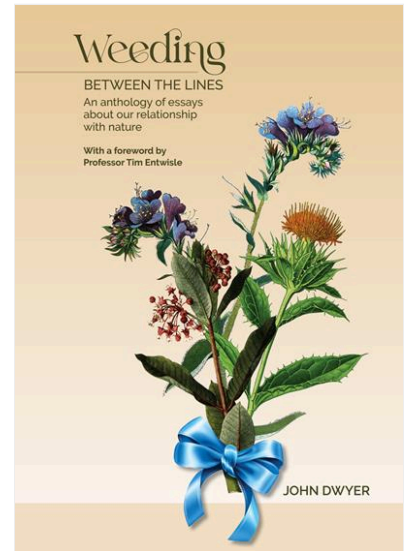
Long live weediness!

Weeding between the lines will make you see your surroundings quite differently. Meander through this anthology to learn how nature, science and art intertwine to create the landscapes we live in. The essays were edited by Francesca Beddie, PHA (NSW & ACT).

The author, John Dwyer, KC, brings his legal mind, philosophical training and knowledge gained doing a PhD on weeds, to write about plants that some deem to be in the wrong place, and what these tell us about our relationship with nature.

These essays make an important contribution to understanding Australia's cultural landscape. They trace not only the story of how introduced species – indigenous and exotic – came to be part of the landscape but also cast light on how we bring to gardening not only botanical choices but also aesthetic and nostalgic ones.

[Weeding Between the Lines](#) is available from the AGHS online shop.



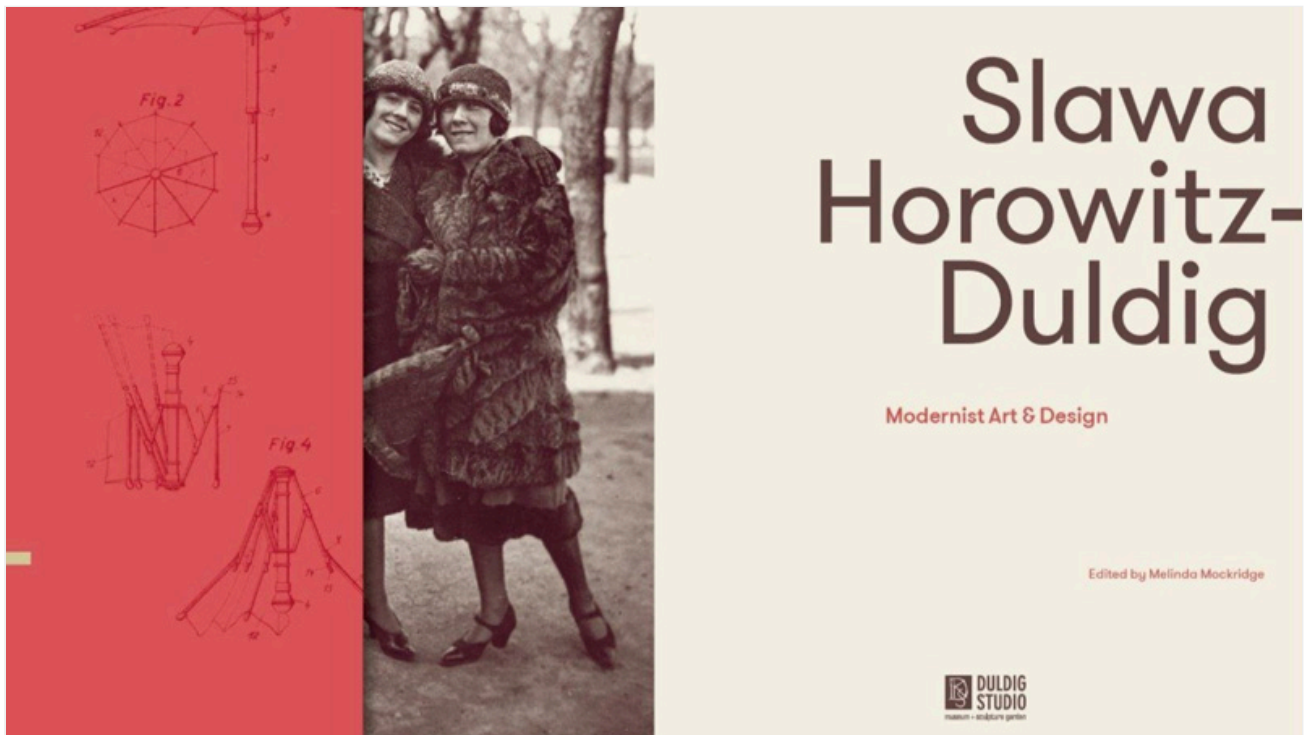
Slawa Horowitz-Duldig Modernist Art and Design

[Slawa Horowitz-Duldig Modernist Art and Design](#) is a recent publication from the Duldig Studio museum and sculpture garden in Melbourne. This book details a story of resilience and agency, focusing on the life and career of Viennese émigré artist and designer Slawa Horowitz-Duldig. Slawa fled Austria with her family in 1938, following the Anschluss. While her husband Karl Duldig is recognised for his sculpture career in Australia and overseas, Slawa's story and her art are less known. In this book her training in painting and sculpture, her furniture, industrial and graphic design and her forced migration to Singapore and later internment in Australia as a 'reluctant visitor' are examined in the context of Viennese women artists of the period.

Slawa was instrumental in hiding and saving many of the family's possessions which now form a collection identified as of national and international significance (Carew, 2016), held at the Duldig Studio in Melbourne.

The publication is edited by PHA (Vic & Tas) member, Melinda Mockridge. Melinda also contributed a chapter on Slawa's training, career and design work in Vienna and achievements in Australia. Eva de Jong-Duldig, founder of the museum examines her mother's efforts to care for the collection and the setting up of the Duldig Studio, while scholars Dr Harriet Edquist, Dr Georgina Walker and curator Andrea Winklbauer place Slawa's achievements in the context of early 20th century Austrian modernist art and design and discuss the significance of the house museum she was instrumental in creating.

Slawa Horowitz-Duldig: Modernist Art and Design (2023) makes an important contribution to a growing area of art history and the ongoing recovery of 'forgotten' women artists whose lives and careers were so disrupted by the upheaval of the Second World War.



Slawa Horowitz-Duldig with her sister Rella Laisné (right), Vienna, c. 1928, Duldig Studio, Inv. No. 6496. Source: Karl Duldig

Digital history of the Centre for Multicultural Youth: 35 Years of Shaping Culture

In 2023, the [Centre for Multicultural Youth \(CMY\)](#) reached the momentous organisational milestone of 35 years of working to ensure young people from migrant and refugee backgrounds have every opportunity to succeed. Jennifer Rose, member of PHA (Vic & Tas), Vice President of Oral History Victoria and PhD candidate at the Australian Catholic University, undertook an industry internship through the university. She consequently worked with CMY to develop a digital history of the organisation. [Presented through a custom designed website](#), the history weaves oral history testimony and segments of both archival and contemporary film and images through a timeline format allowing for a layered presentation of high level historical statements and deeper dives into significant moments in the organisations' history.

CMY originated from the advocacy of a network of youth workers in the 1980s who believed that youth work practice needed to change to be meaningfully responsive to young people from culturally diverse, refugee and migrant backgrounds. In garnering the support of the Ethnic Communities Council of Victoria and the Youth Affairs Council of Victoria (YACVic), the network was able to receive government funding in 1988 as the Ethnic Youth Issues Network. With the auspice support of YACVic through the 1990s, and the Australian Multicultural Foundation in the 2000s, the organisation spearheaded innovation and change in youth work practice, sector development, policy and research regarding refugee and newly arrived young people. While CMY had always set its own agenda, it reached organisational independence in 2008 and has continued to dramatically expand its reach both in terms of program delivery and expertise in evidence informed policy advocacy and sector development.

The history of CMY provides insight into a range of social issues across time in Victoria and Australia. The history tracks organisational responses to issues such as racism, youth justice, changes in migration and settlement policies, youth unemployment, educational engagement, youth homelessness, family support, and the accessibility of community services, sports clubs and other opportunities for participation by refugee or migrant young people. It documents significant progress in how young people are both supported by, and participate in, their communities. It also tells the story of an enduring need to challenge racism and discrimination and to remain vigilant in our support for multiculturalism within our communities.

As an organisation that values participation, it was important that the reflections of current and past staff, volunteers and young people were reflected in the history. To this end, oral history interviews provided key testimony, and excerpts of these appear throughout the website. The perspectives captured in these excerpts range from founding members who saw a need for change in the 1980s, through to adults reflecting on the historic engagement with CMY and young people who have engaged with CMY in the current context. The digital format provides scope for the Centre for Multicultural Youth to build upon their history into the future, and to share their historical story with a broad audience.

The history was launched by the Minister for Youth, the Hon. Natalie Suleyman MP at the State Library of Victoria in February. Also present was the Premier of Victoria, the Hon. Jacinta Allan MP, who drew on her past experience as Minister for Youth to share her reflection on the important role of CMY in Victoria over time. The research was supported by the Australian Catholic University and an Australian Government Research Training Program Scholarship.



35 YEARS

OF SHAPING CULTURE



Event News

Australian Heritage Festival, 2024

The Australian Heritage Festival is the country's largest community-driven celebration of heritage.

For more than 40 years the National Trust has connected the nation through the Australian Heritage Festival celebrations.

From the city to the regions right across Australia, the festival is an opportunity for the community to immerse themselves in the country's rich and diverse heritage, offering unmatched access to special exhibitions, tours, talks, workshops, food fairs, ceremonies, demonstrations, dinners and more.

Returning in April and May with the theme Connections, the 2024 festival will celebrate the rich and diverse stories of our nation, strengthen cultural and historical ties and encourage the community to forge new bonds. It acknowledges our link to people, places and the past, and the enduring connections that will shape the future of heritage.

Australian Heritage Festival Dates

ACT	13 April - 28 April
VIC	18 April - 18 May
NSW	18 April - 19 May
QLD	18 April - 19 May
WA	18 April - 19 May
SA	18 April - 19 May
TAS	18 April - 19 May
NT	TBC

[Visit the website](#) to browse the full event program.



Oral History Victoria

Are you a PhD, Masters or Honours student about to start a research project using oral history – and need training to get you on the right track? Perhaps you've already started a graduate oral history project and want advice and support? You may be a historian, or you work in another social science or humanities discipline that uses life story interviews. This four-day, online training course put together by [Oral History Victoria](#), could be just what you need!

[Click here for more details.](#)



Publications

Book Review

***Reading the Rooms: Behind the paintings of the State Library of NSW*, Richard Neville and Rachel Franks (eds) New South, 2023.**

A picture collection chosen *not* for its aesthetic qualities, but for the stories it tells about the people and places of New South Wales, forms the subject of this handsome volume. Building a collection of pictures around their content rather than their creators is an interesting challenge and legacy inherited by the Mitchell Library in Sydney. It's a delight to find a collection of works wherein the history in the paintings is the headline, rather than the artist, the style, or technique—although these are important and do feature—it's the stories that reward the viewer here.



In 2018 the first in a series of new galleries opened in the State Library of New South Wales aiming to show the richness and variety of the Library's collection. This book accompanies these new 'walk through catalogues' and like them, presents the visitor with a sense of the scope and scale of the collections. This is vital when so much of a state library's collection is beyond public access.

Intended for a wide audience, *Reading the Rooms* is composed of the type of informal wall texts that usually accompany a picture. Here they give vital depth and detail to a collection with broad and eclectic rationale. This proves refreshing and allows for a wide variety of subjects, and less well-known artists to depict Sydney and beyond. Three essays argue persuasively for a Library displaying its picture collection and the book concludes with a catalogue.

The State Library of NSW boasts 'one of the largest pictorial collections in Australia'. In its Mitchell Library and Dixson Galleries and Dixson Library collections, staff manage nearly 1,300 oil paintings and more than 168,000 prints, drawings and watercolours. The quality of execution and skill varies, and the subjects and formats are diverse, which—argues Richard Neville in his essay—reveals 'a much more extensive and complex visual society than an art gallery display would suggest' with its necessary focus on aesthetic excellence.

To locate the complexity in our past is a goal shared by many historians and art historians concerned with Australia. We wear this pride like a shield, in defense of the neglect our subject is said to receive from high school and undergraduate students. We think, 'If only they saw the depth we do!' As a pedagogical tool this

text is perfectly designed to reach such a target: any picture may be taken as a starting point for research or observational exercises, demonstrating both the Library's resources and the versatility of visual history approaches.

Six chapters are arranged by theme, given the somewhat perplexing titles: People, Place, Power, Providers, Pastimes and Posterity. Designed to facilitate logical groupings of artworks and still allow surprises, the pictures are chronological within each theme. The first two are straightforward and we find a cast of interesting characters and locales revealing the hoped-for complexity. Two Eugene von Guerard landscapes highlight for Christopher Allen, in his essay, the 'sharp and sensitive observations' made by artists before the heady mythmaking of artists like Arthur Streeton and Tom Roberts. But a viewer might just as easily see the Australian landscape transformed by colonisation, as much as accurate Australian sunlight.

The following themes prove more interesting. Power demonstrates a change in interest over time, with portraits of governors and Queen Victoria, Joseph Banks, important landowners, and soldiers, progressing to interesting women philanthropists, Māori chiefs, Chinese merchants and restaurateurs, and finally Faith Bandler, a leader in Aboriginal rights. Looking at these faces, chronology reveals a well-known story, but it also reminds us how far we've come and have still to go.

Providers are initially men. An interesting series of paintings by Thomas Tyrwhitt Balcombe of Aboriginal men fishing and hunting, leads to the gold rushes and other early industries. The Harbour Bridge under construction and finally two suburban streetscapes from the early 2000s reveal the land and its resources as the ultimate provider.

In Pastimes we view scenes of leisure, boating, picnicking, road tripping and swimming at the beach. Here are prosperous landscapes, pleasantly peopled. Concluding the book in a somber tone is Posterity. Among depictions of Captain Cook's death, *Bounty* mutineers and early but long-gone Sydney streets we see portraits of young women painted posthumously. Two depictions of Aboriginal ceremonies and Tom Roberts' portrait of Mariah Charles ensure this last theme includes thought provoking subjects. Mariah Charles is described as an 'honest and realistic' portrait of an Aboriginal woman whom the artist decided to depict while painting landowner Edward Ogilvie at Yulgilbar, near Grafton, in 1894. I did wonder why she didn't appear sooner, perhaps under People.

The usefulness of this volume lies in its ability to augment the physical display, and its comprehensive and engaging short descriptions achieve this. This book, and its exhibition, also draws attention to the sources held by libraries and archives, beyond the expected books and manuscripts. All manner of visually inclined historians will find this text useful, as will a general reader with an interest in the nuance and detail of NSW history and beyond.

Nikita Vanderbyl,
PHA (Vic & Tas)



Eugene von Guérard Stoneleigh, Beaufort, near Ararat, Victoria 1866, [Source State Library of NSW](#).

Community Resources & Opportunities

Shut up n Write with other historians

Need a mid-week motivator? Come and join other PHA members and historians in a small and friendly Shut up n Write group on Zoom, Wednesdays from 8:45 am to 11 am, AEST. We chat for a bit, work for 50 minutes, rinse and repeat. Advice and support shared and received.

Contact Fiona Gatt: gattfiona@gmail.com

2024 Ron Rathbone Local History Competition (NSW).

Bayside Council (NSW) is now accepting entries for the 2024 Ron Rathbone Local History Competition with an open category for adults. The open category is for original research into the Bayside area with a prize pool of \$6,000.



Entries close 5pm, Thursday 18 July.

All the details, including entry forms, prize guidelines and judging [criteria are available on their website](#).

National Library of Australia

Indie publishing: your book in our collection

Have you ever wondered how to design a book cover, or how to get your book into a library? What is an ISBN and does your book need one? Independently publishing a book can be overwhelming. The National Library of Australia has produced a handy guide which helps outline some important steps you can take on the way. Explore tips for taking your book from the final manuscript to being picked up by a reader, including how to get your book into the national collection. The National Library collects all works published in Australia, however they are published.



[Read all about it here!](#)

If you write about history, write yourself into history through legal deposit at the National Library of Australia

Since their inception, libraries have always been a place to preserve knowledge and provide access to it. They provide a priceless resource for academic research, from the earliest to the latest publications. The National Library of Australia ensures that documentary resources of national significance, relating to Australia and the Australian people are collected, preserved and made accessible. The published heritage of a nation can only be explored, examined, and interrogated if it is preserved. The [legal deposit](#) provisions of the Copyright Act (1968) provide for the National Library to receive a copy of all published works made available to the public in Australia and requires the National Library to ensure they are preserved and kept accessible over time. Legal deposit has been a law in Australia for over 100 years. Since before federation, the states' libraries collected the books of their colonies. In 1905, national legal deposit was introduced in the Copyright Act 1905 and formalised in the *Copyright Act 1968*, which is still in law today.

A brief history of legal deposit

One early example of legal deposit was outlined by King Francis I of France in 1537 as a way of combating the widespread dissemination of printed material he disagreed with. He decreed any book or pamphlet created must be submitted to his Library to be deemed acceptable and legal. If he rejected it, it was never to be printed. People largely ignored this order and continued to print material on mass.

By the 18th Century in England, legal deposit as we understand it today was developing. An act of parliament called for every book printed by the Stationers Company in England to be deposited with the King's Library, the Oxford University Library, and the Cambridge University Library as a matter of public interest. Legal deposit as a public service and method of preserving written heritage had arrived. Modern legal deposit laws aim to preserve all published works, rather than restrict them, allowing for a fair and democratic collection of all perspectives and opinions to be built.

Legal deposit at the National Library of Australia

At the National Library, legal deposit applies to all published books, graphic novels, newspapers, magazines, community newsletters, self-published works, government publications, websites, maps, and sheet music, both in print and electronic formats. A work is considered published if it is made available to the public for free or for sale. This can range from traditionally published works sold commercially, through to independent publications provided to the public through a community library. Each publication is a valuable contribution to the record of Australia's published history.

Publishers and independently published authors can help build the National collection by contributing through legal deposit. You don't need to have an ISBN. If your work is published and available to the public both in print and electronically, we prefer the electronic format. If your work is only available to the public in print, you should deposit the print edition with us. We only require one copy. You can deposit electronic publications through the [National edeposit service \(NED\)](#), which is quick, easy, and free, and the preferred format of the National Library. If you are making your publication available to the public for free or for sale it should be given to the National Library. State and territory Libraries also have [legal deposit requirements](#).

In 100 years' time, future historians could be reading your words just as you have read the words of past researchers.

A nation's publishing is a conversation. We don't want any voices to be missed.

Write yourself into history. [Find out more about legal deposit.](#)

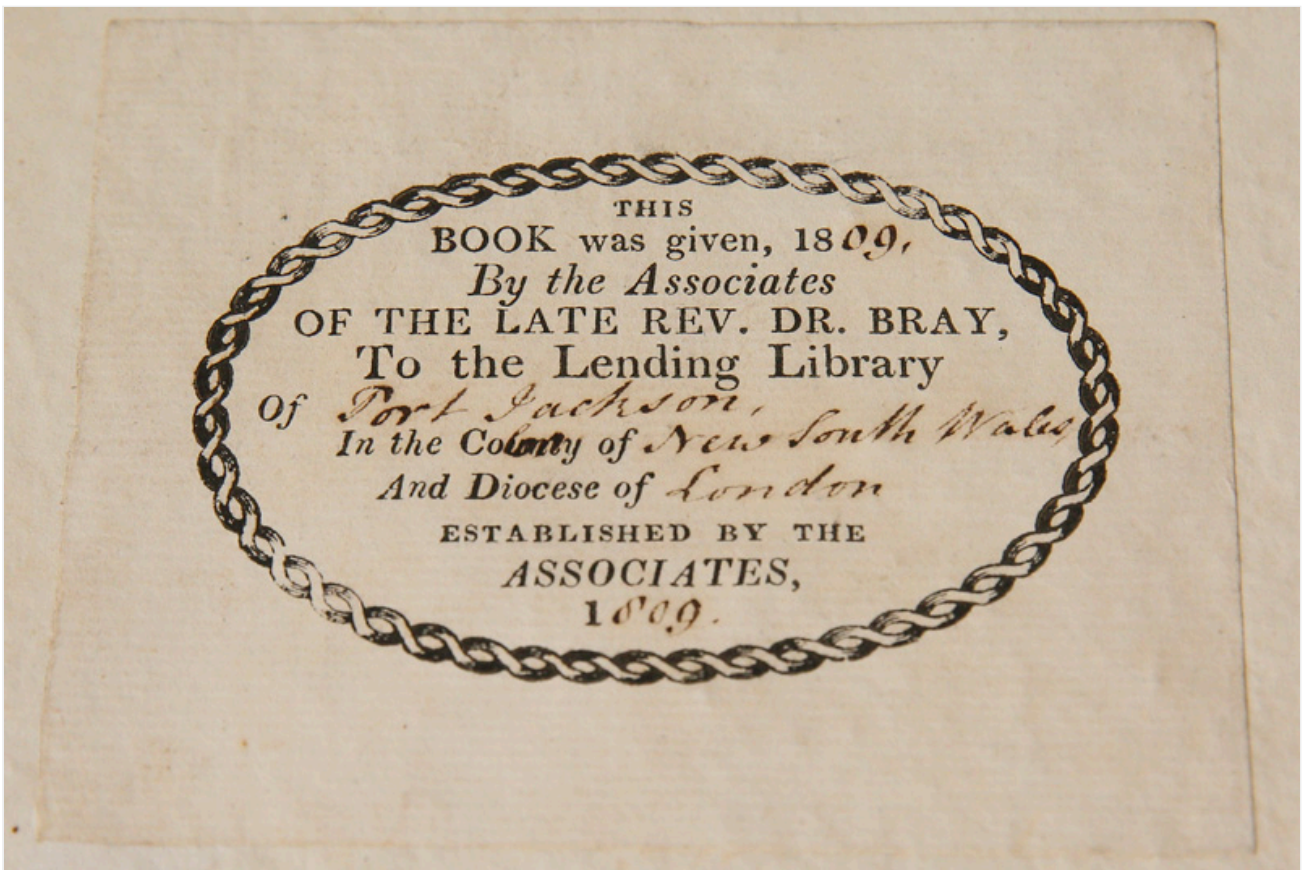
Collection Profile

Special Collections of the Donald Robinson Library, Moore College

The Editor offers their enthusiastic thanks to Erin Mollenhauer, the Senior Archivist and Special Collections Librarian at Moore College, for taking the time to contribute this detailed, and very interesting, collection profile. Do you have a collection or archive that you wish to share with the reader's of *Historia*? Email newsletter@historians.org.au to start the conversation!

How and when was your foundational collection formed?

When colonial chaplain Rev Samuel Marsden returned to England in 1809, he advertised for donations of books for the new colony. He was given a collection of books by the Associates of the Rev Dr Bray, including Bible commentaries and theological works. Thomas Bray (1656-1730) was a clergyman and philanthropist, who founded the Society for Promoting Christian Knowledge. His Associates set up schools and libraries across England, Wales and the American colonies. Although the Port Jackson Lending Library was never formally set up in Sydney, the 71 books given to Marsden represent the beginnings of theological study in Australia.



Bookplate of the Port Jackson Lending Library collection

William Grant Broughton (1788-1853) was appointed Archdeacon of NSW in 1829, Bishop of Australia in 1836 and Bishop of Sydney in 1848. He set up an appeal for donations of books for the colonial clergy in the 1830s, and received numerous donations from clergy and academics at Oxford University, including John Henry Newman, Joseph Maude, M.J. Routh (President of Magdalen College), and the Warden and Fellows of All Souls College.

A Diocesan Library operated in Sydney for some decades, until the 1950s when it closed and the contents transferred to Moore College. This library included Bishop Broughton's correspondence and the concordance brought out by First Fleet chaplain Richard Johnson.

The Samuel Marsden Archives, which is administered by the Donald Robinson Library, is the principal repository for the records of organizations and individuals with a connection to Moore College, the Anglican Diocese of Sydney and/or the evangelical tradition in Australia. The archives was given the name "Samuel Marsden Archives" to honour the association between Moore College and St. John's Church, Parramatta, whose first rector was Samuel Marsden.

What kind of collections have joined your organisation since then?

We have recently become the repository for records and published works from Bible Society Australia, Anglican Deaconess Ministries and the Huguenot Society of Australia. We also continue to collect early printed works of the Protestant Reformers, and have a growing collection of material relating to Protestant missions in the Australasia region.

What kind of historical work has come from your collection? What are some works in progress now?

Recent publications which featured significant research from our collections include "Anglican evangelicalism in Sydney, 1897 to 1953: Nathaniel Jones, D. J. Davies and T. C. Hammond" by John McIntosh, "Sydney's one special evangelist: John C. Chapman and the shaping of Anglican Evangelicalism and Australian religious life,

1968-2001” by Baden Stace and “Howard and Dorothy Mowll: global Anglican pioneers” edited by Erin Mollenhauer.

Our most recent Library Lectures, on Deaconess Margaret Rodgers AM (1939-2014), are currently being prepared for publication.

We have also contributed to numerous works on the history of the Sydney Harbour Bridge, as we hold the photographic collection of Rev Frank Cash, Rector of Lavender Bay, who took many hundreds of photographs of the Bridge’s construction.



Both sides of Sydney Harbour Bridge from North Sydney, 5 panels on north. Photographed by Frank Cash.

What do you enjoy seeing develop from your collection and why?

Our manuscript collection was only set up properly and catalogued online a few years ago, so it's been wonderful to see original research coming out of collections which had never before been available for consultation.

What are the best and hardest things about the kind of collection work you do?

The best thing is connecting researchers with collections that give them the answers they need. I also love showing our treasures to groups of students or visitors and watching their excitement at seeing a tangible connection to history.

One of the challenges we face is that unfortunately not all of our rare books and manuscript collections had provenance information recorded when they were accessioned, so we don't always know how we acquired them. We now have improved procedures for capturing that information when we receive new material.

What advice do you give to researchers wanting to use your collection? What do you wish people understood before consulting the collection?

We often get confused with the Sydney Diocesan Archives – we are both Anglican but are separate and we don't collect the official records of the Diocese of Sydney, parishes or the Archbishop's office. We're also separate from Sydney University, although we're located next door. We also don't just collect Anglican material – many of our collections are from inter-denominational organisations. Also, we are a relatively small library, in terms of staff, and can't provide any advanced research services.

How do you deal with changes in technology?

We have an active audio-visual digitisation program, and have converted hundreds of hours of cassette tapes, reel-to-reel tapes and film reels to digital formats. Our digital repository Ark houses a wide variety of digitised and born-digital material, freely available.

How has your collection influenced Australian/ world history?

The papers of Bishop William Grant Broughton are of great historical significance as a documentary record of a prominent churchman and educator in the colonial period. They provide historians of 19th century Australian society valuable insight into colonial life, politics and the religious climate, without which the history of Australia cannot be fully understood.

The photographic collection of Rev E.F.N. Cash, which includes photographs in various formats of the construction of the Sydney Harbour Bridge, provides visual documentation of the beginnings of a world-renowned Australian icon. Cash's photographs demonstrate a unique perspective of the bridge's construction and impact on the local community.

The Concordance belonging to colonial chaplain Rev Richard Johnson represent both the beginnings of European settlement in Australia, and the role of religion in colonial life. Religion, and the Protestant faith in particular, played a key role in the development of the colony right from the start, and Johnson's personal piety set the tone for Anglicanism in Sydney ever since.

Contact details:

1 King St Newtown, NSW 2042

Library website and catalogue: <https://library.moore.edu.au>

Contact: servicedesk@moore.edu.au or (02) 9577 9891



The Library at 1 King St Newtown

From the Editor's Desk

2024 Publishing schedule

To assist PHA members and committees with their *Historia* submission plans, below is the intended publication schedule for 2024.

If you have a publication or event coming up, don't wait for the call for content! Send it on through to newsletter@historians.org.au and it will be saved for the appropriate issue.

Issue	Content submission deadline	Release date
#55	24 May	1 June
#56	26 July	1 August
#57	27 September	4 October
#58	22 November	1 December



*Woman working the London switchboard at the General Post Office in Sydney, New South Wales, 24 March 1932 [picture].
Source: National Library of Australia*

Contact

Editors' Message

Historia is distributed to all PHA members and our many friends and colleagues who interact with us in our professional work. Librarians, academics, archivists, museum professionals and publishers are just some of the recipients of *Historia*. The newsletter gives the wider history community an insight into the work of professional historians, and we'd love to share news about your history journeys and research.

All copy should be sent to newsletter@historians.org.au **by 5 pm AEST, 24 May 2024.**

We are especially interested in items of national significance. Please include your name, your PHA branch, and an image if appropriate. Submissions and images should be sent as separate attachments, rather than within documents.

If you are interested in contributing a profile to *Historia* please email an EOI to newsletter@historians.org.au.

The opinions expressed in this e-bulletin do not necessarily reflect the position of Professional Historians Australia.

Deborah Lee-Talbot
Editor

State and Territory Professional Historian Associations

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