FAREWELL TO WARREN HORTON AM, 1938–2003

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AUSSTAGE: RECORDING AUSTRALIAN PERFORMING ARTS EVENTS

Richard Stone describes how the online index to Australia’s performing arts history is helping to preserve a snapshot of society that would otherwise be lost forever.

THE STORY OF THE HAPPINESS BOX

Meredith Hinchcliffe reveals how Sir David Griffin came to write a children’s fable in the unlikely surroundings of Changi prison camp.

BUSH POLICEMAN WITH THE SOUL OF AN ARTIST

Judy Cannon looks at the life of Constable John William Stokes through his 1930s diaries, and relates his adventures policing remote Australian settlements.

HUNTING FOR THE NEW LEFT IN THE NATIONAL LIBRARY

Jennifer Clark finds clues in the Library’s collections to a shift in Australian political consciousness in the 1960s and 1970s.

CULTURAL GIFTS

Penelope Layland uncovers the largely hidden community of benefactors whose generosity helps to enrich the cultural life of institutions such as the National Library.

FRIENDS PAGE

Welcome to the New Year, new Friends and old.
Farewell to Warren Horton AM, 1938–2003

Staff of the National Library of Australia, the library community and friends were saddened to hear of the death, after a long illness, of the Library’s former Director-General Warren Horton on 25 November 2003.


Warren Horton was born in Ryde, Sydney, in 1938 and grew up in Dee Why on Sydney’s northern beaches. He began his education at Dee Why Public School in 1943 before transferring to Canberra Grammar School as a boarder from 1949 to 1955. He graduated in Arts from Sydney University in 1971. As recorded in a 1994 interview with the Canberra Times, a highlight of the week at Dee Why had been the family’s Saturday afternoon walk to the local subscription library ‘where we loaded ourselves up with many volumes for the next week’.

At Canberra Grammar School he developed an interest in history, especially the political history of the United States of America. He also had a particular interest in diaries, such as Tony Benn’s and Evelyn Waugh’s, and had a complete set of Graham Greene’s works on his home bookshelves, along with a large array of reference books. He treasured a first edition of George Johnston’s My Brother Jack given to him by a friend.

Warren Horton had been a member of the Australian library community for 42 years at the time of his retirement. In a farewell message he wrote for the National Library’s Gateways magazine in June 1999, he said that if history judged the National Library to have ‘reacted sensibly’ to the great changes in technology and telecommunications during his period as Director-General, and to have remained ‘balanced and flexible as an organisation’, then he would regard that as ‘sufficient reward’ for his service. He also wrote that he felt privileged to have been part of the 20-year ‘long march’ of the development of the Australian Bibliographic Network and its successor Kinetica.

In an Australian Library Week Oration he delivered in May 1999, Warren Horton declared that ‘when I was young my main ambition was to go into politics’. He confessed to being a ‘passionate political junkie’ and commented that the close involvement he had had with politicians in Canberra over the previous two decades had been ‘a fascinating and enjoyable part’ of his work, although he wryly regretted not having been able to make ‘bigger speeches’ when appearing before Senate Estimates Committees. In a Sydney Morning Herald feature article at around the same time he was quoted as saying that he relished the opportunity, once retired, of being able to express ‘strong opinions … not allowed in this job’. These included views on the Republic and euthanasia.

John Levett, in a testimonial in the Australian Library Journal on Warren Horton’s retirement, commented on the ‘Horton era’ as an eventful one in...
which the Library had encountered ‘fiscal and electronic turbulence’. He said that Horton’s ‘ride’ had turned out to be ‘rough in a different way from that of most of his predecessors’, with ‘major “restructuring”, a relative downsizing of the National Library workforce ... a shift from social to economic preoccupations as the driving force of the Australian policy, and a major shift in the status of the public service and its relations with the body politic’. Other challenges included those associated with the great advances in communications and information technology.

Levett praised Warren Horton’s significant role in bringing Australian librarianship onto the international stage, primarily through his work with the International Federation of Library Associations (IFLA), noting that during his tenure the Library had accommodated numerous overseas delegations, library students and interns, especially from South-East Asia. Levett argued that Horton’s impact was also significant at the political level—he almost single-handedly educated and inspired a generation of Australian librarians to engage with the political process—and that he had had a strong and beneficial influence on the Australian Library and Information Association (ALIA) when its head office was relocated to Canberra. Levett also acknowledged Horton’s role as friend and mentor to many in the library profession.

Warren Horton was president of the Library Association of Australia (now ALIA) in 1984, holding numerous offices within it and serving on key committees and reviews. He was a member, and for three years president, of the Australian Libraries and Information Council (ALIC) from its inception in 1981 until its amalgamation into the Australian Council of Libraries and Information Services (ACLIS) in 1988. He was a member of the Australian National Commission for UNESCO from 1993 to 1996, became chair of the Public Lending Rights Committee in 1991, and was treasurer of IFLA from 1993 until 1997; as well as being active in the Conference of Directors of National Libraries (CDNL).

The IFLA Gold Medal was conferred on Warren Horton in 1997 for his leadership and contribution to international librarianship. He won the Australian Library and Information Association’s HCL Anderson Award in 1988. He was appointed a Member of the Order of Australia in 1992, held an Honorary Doctor of Letters from La Trobe University, and was awarded the National Book Council Gold Medal in 1996. Most recently, in 1999 he was awarded an honorary IFLA Fellowship for his work as a ‘true internationalist’, campaigning ‘to bring into the global arena libraries and library associations most likely to benefit from the international network’.

Warren Horton was married to Patsy Hardy, who died in 1994; in her memory he donated to the Library a series of four specially commissioned embroidered panels entitled Australian Landscapes I–IV by renowned English textile artist Alice Kettle.
Richard Stone describes how the online index to Australia's performing arts history is helping to preserve a snapshot of society that would otherwise be lost forever.

The curtain has been raised on an Australian world premiere: AusStage, the online gateway to Australia’s performing arts.

For the casual user or academic researcher, AusStage provides Web access to a comprehensive index of past and present Australian performing arts events, as well as a national directory of performing arts resources. Among a stellar cast of players appearing in AusStage is the National Library’s extensive collection of Australian theatre programs, the PROMPT Collection.

As far as can be ascertained, there is no similar project elsewhere in the world. While there are many online projects and products using interactive technology and powerful indexing mechanisms, there is no online index recording, in the same manner as AusStage, a nation’s total performing arts history. As well, they are very short on the usual elements required in traditional library cataloguing practices, such as author responsibility and imprint details (place, publisher and date). Libraries such as the National Library, with a large, significant performing arts ephemera and program collection, have resorted to pragmatic practices involving minimal catalogue control, listings of files or finding aids. Fine as these are, AusStage goes further and deeper in actually extracting and indexing essential information and making it available.

The initiative for AusStage came from the academic world, from university departments teaching drama and theatre studies. In 1987, the Australasian Drama Studies Association (ADSA) launched ANZTR: Australian and New Zealand Theatre Record, published by the Australian Theatre Studies Centre at the University of New South Wales from 1987 until 1996. Basically, ANZTR was a monthly compilation of reviews of performances in Australia and New Zealand sourced from major capital city daily newspapers, selected periodicals and some regional newspapers. It included cast lists in later volumes, and a monthly theatre news digest. It was a very useful publication for academic researchers, students and libraries.

After funding ran out in 1996, the academics who had nurtured and used ANZTR were determined to find a replacement, but one that would use online technology. Part of the answer was found at the Adelaide Festival Centre where The Event Database had been developed in the Performing Arts Collection of South Australia.

TED, as the system became known, started as an internal management system, but the concept and its coverage was extended to include the cataloguing of performing arts events elsewhere around Adelaide and South Australia, through indexing newspaper advertisements, reviews, press coverage, programs and ephemera.

One of the principal authors of TED, Joh Hartog, from the Drama

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Studies department at Flinders University, saw its potential for development on a national basis, and ADSA embraced it as a major initiative to improve research capabilities in the performing arts.

The challenge was to combine the range of information in ANZTR with the underlying concept of events-based information behind TED. The resulting database would aim to present performing arts data that could be utilised in sociological, political, economic and cultural research. The health of the performing arts as an industry and as a creative force is an important barometer of how well society is functioning at any given time. Without accessible and reliable data it does not have a significant enough profile in the research paradigm.

A development project was established in 1999, funded partially by a grant from the Australian Research Council (ARC), plus contributions from eight universities with departments of theatre and drama studies—Latrobe University, Flinders University, University of Western Australia, University of New England, University of New South Wales, University of Queensland, Queensland University of Technology and the University of Newcastle. The development of Phase One (the prototype) was completed at the end of 2002. Further funding for two more years was obtained from the ARC to advance the application of the system in Phase Two.

Flinders University has the computer base of the project and oversees its daily management. Overall management is vested in a board representing the eight participating universities, as well as representatives from the theatre industry, from the Australia Council, and from the performing arts resources sector in the person of the chairman of the Performing Arts Special Interest Group, Museums Australia (PASIG).

PASIG is an informal network representing the major performing arts collections held in heritage institutions such as the National Library, ScreenSound Australia, the state libraries, performing arts museums, archival bodies, and a host of other collections in university and public libraries, historical societies etc. Some of these institutions are supplying material for AusStage indexing. Most house individual collections that will be included in the AusStage directory of performing arts resources. AusStage is achieving another ‘first’, by providing the means for many of these collections of ephemeral material to be given wider exposure and access.

The underlying concept of the AusStage index is event based. The mandatory fields of an AusStage record consist of: Name, Date/s, Venue and Primary Genre. Without these elements there cannot be an event to record. The Name is usually the title of the item being performed. Dates can include previews, opening performance and closing performance. Venue should include the place, as well as the name of the actual theatre or venue. And a Primary Genre has to be assigned, such as spoken word, dance, music, musical theatre, or the ubiquitous ‘other’.

This basic block of information about an event is extracted from current sources, such as advertising in newspapers, articles, reviews, brochures and flyers, websites of theatre companies and venues, and from theatre magazines. The basic

AusStage indexers John Thomson and Ruth Hazleton in the PROMPT Collection stack, examining theatre programs for indexing.
The AusStage index covers all live performing arts events. The exceptions are music events such as recitals, concerts and gigs. The sheer number of such events is overwhelming. In the field of classical music, there is potentially a major problem for indexers dealing with musical terminology outside their expertise. It was decided that only musical events with a dramatic component would be included, such as opera and musical theatre events.

After the trials and errors of development over three years, the AusStage index now contains over 25,000 records. This massive amount of performing arts data is contained in records ranging from minimal-level entries based on advertising to substantial records rich in details drawn from programs and reviews.

The second component of the AusStage database is the directory. Three major categories of directory information about Australian performing arts resources are being emphasised—firstly, information on the archives of performing arts companies; secondly, ‘hidden’ performing arts collections which, although they are housed in institutions such as libraries, museums and archives, do not necessarily have an online presence; and, lastly, the provision of links to performing arts collections that already exist in online catalogues and collection descriptions. AusStage directory entries are at the named collection level covering individuals (writers, actors, directors, entrepreneurs and so on), theatre companies, or theatre buildings. Two hundred such collections have been listed so far.

The two major components of AusStage, the index and directory, are closely interrelated. Together they provide a unique combination of powerful tools to unlock Australia’s performing arts history. AusStage is available online at www.AusStage.edu.au.

Richard Stone is Chairman of the Performing Arts Special Interest Group (PASIG) of Museums Australia, and a member of the Management Committee of AusStage.
Meredith Hinchliffe reveals how Sir David Griffin came to write a children’s fable in the grim surroundings of Changi prison camp:

Once upon a time there was a Chi Chak, a Monkey and a Frog, who all lived together in a little house deep in the middle of the jungle. The Chi Chak’s name was Winston and he was very clever. If a North Wind was blowing, Winston would first of all catch it in his trap; then he would tie the wind up in a banana leaf and carry it home for lunch. But if a South Wind was blowing they would eat it for dinner, because the South Wind tasted better.

From *The Happiness Box* by David Griffin
Courtesy of Sir David Griffin

Lawyer, soldier, lecturer, amateur performer, poet, writer and Lord Mayor of Sydney, Sir David Griffin CBE was also a prisoner of war in Changi prison camp in Singapore. In 2002, Griffin compiled *Changi Days: The Prisoner as Poet*, a collection of poetry written by prisoners in the camp. In this anthology, he describes a gentler side to the Changi experience than the traditional brutal image. John Farquharson recorded an interview with Griffin for the National Library’s Oral History and Folklore Collection in 2001.

The Australians’ initial POW camps were not in Changi Gaol itself but in the nearby Selarang Barracks, formerly home bases to key British garrison units. The Australians really ran the barracks themselves, with a Japanese lieutenant keeping his eye on things. ‘You couldn’t do much, there was no escape; you couldn’t go anywhere,’ Sir David Griffin told John Farquharson. ‘The Japanese were quite sensible not to waste [soldiers] looking after people who couldn’t do anything anyway. What they really wanted us to do was to die as quickly as possible.’

In the early days at Selarang Barracks, a far-sighted Australian, Brigadier H.B. Taylor (in private life the government analyst in New South Wales), realised that, though food for the body would be in short supply, food for the mind would be shorter still and accordingly must be provided by the prisoners themselves.
Brigadier Taylor, assisted by Captain Adrian Curlewis, assembled a small group of Australians to act as teachers and lecturers (several being ordered to establish a library) under the imposing title of 'The AIF Education Centre'. Captain Leslie Greener, a former staff member of the Sydney-based magazine *Pix*, affectionately known as 'The Dean' by his Changi staff, commanded the centre. Leaving their respective units, these men were given a small specially assigned room, the only Selorang building of the prison still standing.

The library room is part of what is now the officers' mess of the 9th Singapore Division. A plaque acknowledging its former use was originally attached to the outside wall, and is now a special exhibit in a new room known as the Heritage Collection. 'Here we set up a library with books donated by the prisoners who had been asked to hand them in so that a library could be stocked. These were later augmented by books—many of them priceless—taken from the famous Raffles Library in Singapore.' The novice librarians slept on the floor beside their bookcases and came to know each other, trust each other and rely on each other, 'clinging together as do shipwrecked men seeking that extra buoyancy with which to remain afloat'. Of the eight, only two are alive today.

'I suggested we might have some sort of literary competition,' Sir David said. 'Together [with Leslie Greener] we worked on this thing and then it was open to everybody—Brits as well—and they put in short stories and other compositions. Russell Braddon was one of the winners, and Stan Arneil was another ... I have one of the certificates that we used to give them, designed by Fred Brightfield, the timpani player in the Sydney Symphony Orchestra, and it is in the book *Changi Days: The Prisoner as Poet*, too.'

That led to the formation of the Literary Society and then as the first Christmas approached we heard, to our dismay, that there were a number of young children in Changi Gaol.' The prisoners could look down on Changi Gaol in the distance, 'and it was a pretty grim looking place even from where we were and we thought how ghastly it would be. And an unnamed Australian suggested the idea that the troops make toys for these children at Christmas time.'

The Japanese captors agreed: 'They mostly didn’t agree to anything, but they’re very sentimental about children and they said yes, provided the toys that were made were displayed, and the Japanese General could look at them.'

The toys were delivered to the library. 'And these marvellous toys came in, model cars, trains, dolls, a miniature theatre—we even had a working model of Sydney Harbour with cranes and boats, it was
fabulous! In armies people can do anything, anything at all, and I thought what about me doing something? Toymaking was quite beyond Griffin but he thought he could manage a book, so he wrote a children's book, entitled The Happiness Box.

'I wrote the story, a bloke called Bruce Blakey typed it on one of the very few typewriters—held in the library—Leslie Greener did the illustrations and the bookbinding department of the library bound it, and the whole thing was done in 48 hours. I didn't even know how the story was going to finish when I started writing it!' (The book bindery had been started as the few books in the library were wearing out and needed to be repaired.)

The toys were displayed and inspected by General Saito and his staff. They expressed astonishment at how the prisoners could possibly have made them.

However, the general went into an instant rage when he saw the book and ordered that it be destroyed, as no permission had been given for any written material to go to the children. 'Having the principal character called Winston would not have been a help,' Griffin laughed.

The characters are all animals, based on men they knew. Sir David said: 'We knew who they were but they didn't recognise themselves as animals. And they have a wind machine to collect their meals, because they have nothing to eat but wind, you see.

'Major Phillip Head, a senior officer in the division, took the book, put it into his shirt and said he would have it destroyed, and that satisfied the Japanese general. And unbeknownst to me, instead of destroying it, it was put in a huge cordite container from the big guns in Singapore. The cordite was kept in stainless steel drums, in which they buried a tremendous number of army records. At the end of the war the little book was dug up with the other records and I got it back again! And when I came back to Sydney we hit upon the idea that it might be of interest so it was published by the Australasian Publishing Company, a subsidiary of Harraps. They couldn't print many copies because there was no paper, you see, after the war. I think they did a run of about 5000, and it did very well really.'

And there is more to the original story.

At the end of the Second World War, Lord Mountbatten was leading a convoy of over 100 ships to invade Malaya. He visited Changi prison, after the Japanese there finally acknowledged that they had lost the war, and made a rousing speech. (For three weeks after the official declaration, the POWs were treated as though the war was still in full swing.) Several days later, Mountbatten and Lady Mountbatten visited the camp, asked the POWs about the things that they had been doing throughout their time there, and were told about the Christmas gifts for the children.

'Alick Downer and I went back to our little library and we were eventually introduced to Lord Mountbatten—called Supremo by the men who were close to him. He asked if one of us had written the children's book and I said "Yes, I did". He asked if I had it and I told him I did. He asked if he could see it, so I fetched the book, which I had only had back myself for two or three days. He said "My, this is very interesting. The king would be very interested in this. Would you have any objection if I took it back to
Buckingham Palace? Well I had a lot of objections! I'd never see it again! With very quick thinking, Sir David told Lord Mountbatten that he thought his wife, Jean, should see it first.

"About 12 years ago, I met Ian Ward who is an Australian and was the London Daily Telegraph's Far East correspondent in Singapore. He became a publisher and he and his wife—a reader for the publishing firm—were very excited when they saw The Happiness Box.

The book was republished in 1991, with a print run of 20,000 and it continues to sell well. Sir David was invited to go to Singapore and promote it during the National Book Week. 'Do you know that over

a million people go to it? I understand one of the other biggest ones in the world is in New York, where they get about 300,000!'

A new museum has been built at Changi, which is a tourist destination, and The Happiness Box is still sold there.

The story is as valid today as it was in 1942. Three jungle friends, Winston the 'chi chak' lizard, Martin the monkey and Wobbley the frog, discover the magical happiness box. They are unsure whether to open it or not, and seek advice from the three wisest animals in the jungle. Finally, they learn the secrets of happiness.

The original copy of The Happiness Box is in the collection of the State Library of New South Wales.

Meredith Hinchliffe is a freelance writer and arts advocate based in Canberra.

(right) Stan J. McAlstair
Changi Barracks Square, Selarang, Alif
Prisoners of War Camp, Singapore 1942
pencil and wash drawing; 20.3 x 24.2 cm
Pictures Collection, nla.pic-an6115206

(below) Stan J. McAlstair
Selarang POW Camp, 1942–1943 1944
pencil and crayon drawings; 19.9 x 26.2 cm
Pictures Collection, nla.pic-an6115200
Judy Cannon looks at the life of Constable John William Stokes through his 1930s diaries, and relates his adventures policing remote Australian settlements.

The basement of the Victorian Tax Office in the late 1930s must have truly dispirited John Stokes for, at the age of 26, he suddenly resigned and left city life in Melbourne to join the Northern Territory police.

He was fortunate to have a tall, commanding stature because he spent much of the next 20 years as a policeman in remote and lonely areas. Constable John William Stokes, better known as 'Jack', kept a faithful record of his experiences, especially of his first posting to Elcho Island, regarded as the most isolated police base in Australia. His diaries are held at the National Library in the Manuscript Collection (MS8918). He was clearly a kind and thoughtful man, although some of the modes of expression common to the 1930s could today give offence. After police training at Darwin, Jack was posted in October 1937 to Elcho Island, off Arnhem Land, and soon came to delight in an islander existence—so much so that, when the time came, he did not want to leave.

Provisions for his new life included two tents, one for sleeping and one for work, adequate stores and, eventually, a patrol boat. Although boss of 200 square miles (518 square kilometres) of territory, his sole companions were the islanders, for he only met up intermittently with the crews of visiting vessels. In time he acquired a police radio transmitter to keep contact with the outside world.
His main tasks—principally to protect Indigenous women from the roving eyes of Japanese lugger crews and to keep the local peace—gave him the chance to live a sort of Robinson Crusoe way of life: he built a kitchen chimney for cooking, planted a vegetable garden with a pagoda for watermelons and built a shed for his goats. He told his diary early in his posting, 'Ho hum—work never ceases. I think I must be made of the stuff of pioneers.'

The island provided geese, ducks, pelicans—'good tucker', according to his islander assistant, Banya—parrots, pheasants and wallabies. The sea was teeming with fish, as well as porpoise, turtles, shark and a few dugongs. Jack made bread, damper ('I'm an expert'), apple fritters and honey chocolate, and once prepared a three-course meal for visiting mariners.

Jack cultivated his garden devotedly, and by 25 November it had produced two small watermelon fruit and flowers, and sprouting coconuts. 'What a place I'd make if I had three years here,' he wrote.

He was fascinated by the habits of hornets and other life on the island, and he noted details of their behaviour: 'My friend the hornet was in great distress today as it discovered that ants had been interfering with its nest. It was so annoyed that it dragged one spider out, flew away about 20 yards and dropped him. Then it sealed the nest and during that occupation took a fierce joy in savaging any ant which happened along.'

The arrival of the wet brought the first rain for seven months: 'when it rains it doesn't mean that the sun hides itself. No, Sir, it's only hidden while the rain is coming down and once it stops, out comes the sun again which means that there is sunshine for about the whole 12 months. Ho hum, it's hard to take.' Rain made the air 'redolent with the scent of the flowers which are out everywhere, on the ground and on the trees. The perfume is wonderful and a walk of a few yards anywhere now is a delight. What ho, the tropics.' As you read the diary, you half expect him to burst into song.

Jack and the islanders needed to hunt and fish regularly, and after one trip he described how Banya scored a 5-pound (2-kilogram) blue fish. They returned to camp after a swim and Jack wrote:

I couldn't help thinking of Condon [presumably a former colleague] in the basement of the Tax Office while I was being paid for having a holiday on a tropic isle ... Just fancy—from servitude in the Taxation basement to king of Elcho Island. It's a long cry and all in one year. What pleasant surprises life sometimes holds.

Twelve months after leaving the Tax Office, he added, 'not once have I regretted it ... It was a happy release from a soul-killing, ambition-destroying slavery to a freedom such as I had never before experienced.'

On Christmas Day, Jack arranged a sports day and 28 men, 14 women and several children took part in running, wrestling and spear-throwing events, a tug of war (until the rope broke) and swimming. Then it was sunset:

The one here last night for sheer magnificence stood supreme. Useless to try to describe it except to say that its beauty left me gasping and I experienced a positive pain inside trying to assimilate it, to grasp it in my imagination so that I should never again be without it, but could always call it up from the deeps of my memory. It was all gold, a thing unique to me in sunset colours, and of beauty indescribable.
Island life was not without its drawbacks, however. Shooting crocodiles that endangered islanders was part of Jack's job, as was sorting out local disputes. Other hazards came from mosquitoes and flies. Much of his time was spent administering medical treatment. Medical stores were more important than a police typewriter, gun, baton or handcuffs. In addition to giving injections, he frequently doled out cough mixture and examined people for venereal disease, leprosy and yaws (contagious tropical skin disease).

For instance, he recorded how, on 14 December, a man expected for work at 6 am arrived at 6 pm with the aid of a stick. He wrote that the man had 'the most hideous hole in his ankle ... suspiciously like yaws ... I will treat it for a week with Lysol and Friars balsam and if it looks no better then I'll give him some injections.' Jack was deeply disturbed by leprosy cases and their terrible ulcers 'full of pus and the stench from them is sickening. There's nothing I can do ... except dress them.'
In the New Year, Banya brought his son to Jack for treatment. He had rolled into the fire and burnt his leg.

I put picric acid on the burn and bandaged it and sent him away. Not long afterwards there was a weeping and a wailing from Mumina (one of Banya’s wives) ... The kid was in a bad way, comatose and looked like dying. Banya reckoned it was the picric acid. I replied vehemently that it was not—must keep up the reputation—but still I took off the bandage and dusted the burn with some Johnson’s baby powder ... I didn’t know what on earth to do for the kid. I had no thermometer and no means of knowing what was wrong ... looked wise and told them to take the child, wrap him up in a blanket and keep it warm. I’d make a good doctor when it comes to bluff.

Jack, a religious man, did some earnest praying but heard nothing for some time. Still worrying, he went searching for the boy and found him wrapped in a blanket, sleeping naturally: ‘Some time later Banya came down to light the fire for lunch and he was whistling so I knew everything was OK.’

Later Banya asked for more flour and tobacco, suggesting Mumina, who ‘wears the trousers’, did not want to look for bush tucker every day.

Jack wrote, ‘God save me from a lazy domineering wife’, but other islanders soon informed him that Banya had left the ‘straight and narrow’ and taken on two more wives.

Over the months Jack had gone through periods of restlessness and inactivity, reading a great deal and watching daily for the boat bringing mail, but at least entertained by music, through his radio transmitter, from France, Spain, England, the Philippines, Hong Kong, Chile, Melbourne and Perth.

As the anniversary of his arrival on the island approached, so did other concerns, including Japanese luggers, which—in July 1938—could have been reconnoitring under the guise of fishing.

One night, aware that boats were about in the dark, Jack set out with a torch and a loaded revolver, planning to fire a couple of shots from a distance to inform clandestine visitors they had been seen. Eventually, Jack decided to kick over his launch engine. He watched as a lugger swiftly cleared out.

His island idyll ended in October 1938, although only in January he had written: ‘I’ll hate to leave this place.’ Posted to Darwin, he was soon back among the camaraderie of other single officers. In January 1940, he relinquished his bachelor status to marry Darwin girl, Edna Bowman.

Over the years, Jack served in several remote settlements, including Maranboy, south-east of Katherine. He also served at Tennant Creek, Alice Springs, Christmas Island, the Cocos (Keeling) Islands and, finally, Canberra. Awarded the MBE, he lived until the age of 85, when a Darwin journalist described him as ‘the kindest policeman of them all’.

A biography, The Long Arm: A Biography of a Northern Territory Policeman by Hugh V. Clarke, was published in 1974.

Jack saw ‘his’ Elcho Island with a romantic heart and the eye of an artist, wishing he had the skills to paint or to write like Byron. In February 1938—and here we should take our leave of him—he still marvelled, at the beauties of this place. In front of me were the blue sky and the sapphire sea. The air was full of the warmth of the sun and a gentle breeze was blowing from the west. The trees were a shining mass of green as they were swayed by the wind while the golden sand of the beaches completed the picture. How little time there is in a bustling civilization for the contemplation of beauty.

JUDY CANNON is a freelance writer based at Brisbane. Her email address is tytherleighpress@primus.com.au
Jennifer Clark finds clues in the Library's collections to a shift in Australian political consciousness in the 1960s and 1970s.

In 1964, Robert McDonald, President of the National Union of Australian University Students (NUAUS), described the period from 1950 to 1959 as 'the most inactive, apathetic and self-centred that Australian Universities have known'. 'By contrast,' he added 'the last four and a half years have witnessed a striking and ever more rapid changing of the attitudes of students' (MS2412). The change that McDonald identified became even more apparent as the 1960s and 1970s progressed. He was speaking of a revival in the political life of the universities made possible by the rise of the New Left.

The first understanding of the New Left in Australia came from reading and reproducing British work and then recasting the ideas in an Australian context. New Left thought is found in a few seminal books, but mostly in political journals, newspapers and university publications. The history and ideas of the New Left in Australia and its international origins are scattered through the diverse collections of the National Library. Hunting for the New Left means sifting through a variety of sources, looking for clues to a shifting political consciousness.

The place to start the search is with American sociologist C. Wright Mills, whose main writing career spanned the 12 years before his death in 1962, aged 46. He wrote *White Collar* in 1951, *The Power Elite* in 1956, *The Sociological Imagination* in 1959, and then published the pamphlet *The Causes of World War Three* in 1958. Communist English historian E.P. Thompson published the first British New Left text called *Out of Apathy* in 1957, and established *The New Reasoner* as a New Left journal in the same year. The interest in the new political perspective was continued and diversified by a younger wave in the pages of the *Universities & Left Review* (also begun in 1957 at Oxford University) and, by 1960, in the *New Left Review*.

English radicals such as Thompson sought to navigate an alternative path through postwar and Cold War political divisions, between the failures of Stalinism and the excesses of capitalism. In Australia, university students and followers of Gough Whitlam’s Labor Party were attracted by the same ideas. Local commentators knew that the philosophies of the British New Left would quickly come to Australia. The Australian socialist journal, *Outlook*, established in 1957, fed on the intellectual offerings of the British New Left, publishing British material as separate discussion pamphlets and as journal articles.

Although linked to socialism, the New Left rejected its Stalinist form and instead moved out from humanism to find politics outside parties, outside traditional divisions and outside conventional issues. This resulted in the politicisation of a wide range of issues and conditions, some of which were previously poorly represented on the political agenda. The New Left was concerned with education, urban renewal, peace...
and disarmament, housing, racism, environmental degradation, culture and art, as well as renewing a traditional interest in poverty, unemployment, and workplace exploitation. The New Left saw politics as an essentially moral philosophy rather than an economic one.

The New Left was always seen as a movement about ideas, perhaps because of its intellectual origins or perhaps because it failed to gather an organisational structure and never became a separate political party. It may be argued that the New Left did not even have a platform but rather pursued principles. The New Left drew support from groups within and well outside traditional parties, and was, in some ways, impossibly diverse and uncoordinated, although, at the same time, existing left-of-centre parties remained naturally attracted.

The New Left recognised the power and impact of the individual in bringing about social change. Human agency was all important. To this end, the New Left was liberationist in philosophy, advocating freedom from political oppression and release from cultural strictures. Its apologists saw human potential to create, nurture and improve a society fettered by prejudice, custom, law and habit. To liberate the individual would be to free society and to reach the inherent opportunities of socialism. Most importantly, because in the 1960s politics developed a strong social and cultural dimension associated with the growth of personal autonomy, the role of the individual in the process of reform became seminal.

For all the shortcomings of the New Left and its international variations, it is no exaggeration to say that its attempt to recast political drama led to the formation of a new political mind that underpinned the 1960s experience. The New Left changed politics in the 1960s and beyond, by moving away from prescriptive party dogma that focused on industrial and economic issues and held meaning for a discontented and antagonised working class. In contrast, the New Left greatly appealed to youth because it drew from non-political groups, and because it advocated individual agency. Australia was perched on the edge of a population bubble in the late 1950s and early 1960s. There seemed to be an identifiable disquiet among young people searching for ways to make sense of, and give value to, their society. They found the reform potential of the New Left exciting.

In the late 1950s and early 1960s, Alan Barcan, academic and former student radical, and economist Helen Hughes, began to discuss the implications of the New Left for Australian political life. They both realised that prosperity demanded a new form of left-wing politics. Alan Barcan particularly pointed to social and economic indicators, such as high employment, pursuit of wealth and the increasing interest in cultural concerns, as reasons why socialism failed to stir the imagination and why political life lacked passion and commitment. He saw similar features in postwar Australia underscored by economic stability and the rise of a white-collar working class. Helen Hughes, writing in Outlook (1960), knew that if the Australian Labor Party was waiting for economic downturn to bring electoral victory it was mistaken. The New Left did not rely on economic conditions to stimulate political interest, rather it emphasised the political nature of life in general.

This sense of the political life fitted well with the view of the 1960s as the beginning of something new. In his inaugural address, United States President John F. Kennedy used the word ‘new’ six times, as well as ‘anew’, ‘renew’ and ‘begin’ twice each. That sense of embarkation is an important element in understanding the milieu of the 1960s and the new interest in politics. By 1960 in Britain, the United States and Australia, journalists, political
analysts, students and intellectuals began to talk about the possibility of individual liberation as a form of awakening or realisation. E.P. Thompson talked about the age as the beginning of a socialist humanist society.

So it was by the early 1960s that a small group of university students was prepared to act and think independently to introduce other Australian students to the ideas of the New Left and the practices of politics in action. Commentators talked of a 'new spirit' evident in student life. Students began to talk about themselves as important to the political system, and how, because of their privileged position, they were better placed than others in the community to identify injustice and to speak against it, and that the very nature of the university experience should encourage their free and frank debate of issues.

Evidence of the impact of New Left thinking and the sense of embarkation is consequently found in student newspapers, especially Farrago (University of Melbourne), Tharunka (University of New South Wales) and Honi Soit (University of Sydney). In these pages are the records of student demonstrations and 'rags', that is, those events where authority was reversed in a good-humoured and usually non-threatening way. At the same time, there is occasional evidence in these papers that students did believe they were heading into new political waters. The earlier demonstrations, usually for moral causes such as anti-apartheid, were supported by a strange coalition of clubs and societies with a political but not doctrinaire edge. Socialist assessment of the anti-apartheid demonstrations was mixed. Without a condemnation of capitalism, the results were pronounced disappointing. The authorities thought they knew what was feeding the demonstrations. At a protest against apartheid in 1963 in Melbourne, security guards at the International Trade Fair confiscated placards, took down names, searched bags and seized copies of Outlook. Although a revolution for the Old Left was nowhere in sight, apartheid stirred a political conscience in the 'quality of life' New Left sense.

The hunt for the New Left inevitably leads to the papers of the Australian Union of Students. Here are the discussions, the minutes of meetings and the records of clubs and societies that reflected and debated the ideas of the New Left. It is this collection that holds the assessment of Robert McDonald, quoted at the beginning of this article, that political life was changing in the universities.

If there was a revival in politics at universities in the early 1960s, it was much more than simply an increase in membership of political clubs. The revival was a subtle shift in political focus and intensity that occurred simultaneously in a number of interrelated areas of student life. Intellectually, the rise of the New Left in Britain, the United States and Europe had an impact on political thought in Australian universities. The importance of human agency in social change and the lifestyle angle of humanist socialism held appeal for a new generation of students. At the same time, race emerged as an issue that focused attention on the liberationist philosophy of the New Left and questions of equity and human rights.

Students may have provided practical demonstrations of New Left ideas and devoured the scattered literature, but the consolidation of the New Left and its translation into government policy did not come about until 1972 when Gough Whitlam, as leader of the Labor Party, announced 'It's Time!'

Jennifer Clark is a member of the School of Classics, History and Religion at the University of New England in Armidale.
Cultural GIFTS

Penelope Layland uncovers the largely hidden community of benefactors whose generosity helps to enrich the cultural life of institutions such as the National Library.

The National Library has always been justifiably proud of the relationships it forges with the Australians who use its collections. But even the most seasoned of Library staff were left awe-struck when one of those lifelong friends, Carol Mills—herself a librarian, bibliographer and book historian—recently made the National Library of Australia a six-figure beneficiary in her will. Her extraordinary generosity makes her the Library's most significant financial donor 'by miles', says National Library of Australia Director-General Jan Fullerton.

The bequest comes at a time when institutions such as the National Library are increasingly looking beyond government funding in order to build their collections. Even when public funding is maintained or is growing in real terms, collecting institutions are finding that there are ever-greater demands upon their finite resources.

Aspects of their work, such as preservation, have become infinitely more sophisticated in recent years, but not cheaper. Works are appearing in electronic media that did not exist a generation ago—and they must be collected, somehow. And most public collecting institutions—including the National Library—are taking the issue of access far more seriously than ever before, reaching deeply into the community to contact new audiences that would once have been undetected by the institutional radar.

It all costs money. Australia lacks the well-developed philanthropic tradition of the United States, where many an Ivy-League university or cultural collection is financed by wealthy families, whose names can be found attached to the campus library or discreetly displayed in small type beside the masterpiece in the gallery.

It is true that Australia, with fewer than 10 billionaires to boast of, has had neither the historic tradition nor the wherewithal for such philanthropy on a large scale. What it does have is a largely hidden 'community' of benefactors, without whom institutions such as the National Library would be unable to do much 'value-adding' to their core business. This benefaction comes in various ways: some as straight financial donations with no strings attached, some as donations for specific purposes, some in the shape of items for the collections.
degrees. After Norman McCann died unexpectedly last year, his widow, Pat, generously added another $20 000 to the program. Over the first two summers of its operation, young scholars have researched such topics as federal election campaigns, 1890s republicanism and E.G. Wakefield’s emigration scheme. The McCann program is a perfect complement to the Harold White Fellowships that the Library offers to established, mid-career scholars.

Former Director-General Warren Horton chose a unique method of leaving his mark on the Library. While still at the Library, he commissioned the artworks that now hang in the Library’s main reading room, dedicating the donation to his wife, Paty. While the Library’s collection of original artworks includes more than 40 000 items, these works remain the only pieces of public art the Library has acquired in this fashion.

Former Library Chairman Morris West was another who remembered the Library with fondness, establishing a trust fund that has enabled the Library to publish, among other things, the multi-volume Donald Friend diaries.

The Harold S. Williams fund is another discrete trust fund, this one with a very specific purpose: the purchase of items that relate to the experience of foreigners in Japan. Harold Williams travelled to Japan as a young man and, apart from a stint in the Australian Army, spent the rest of his long life there. He was especially fascinated by the experience of foreigners in his adopted land. Williams’ personal papers are now held in the Asian Studies Collection, and the Library’s Harold S. Williams Collection of monographs contains over 3000 volumes. Its particular strength is the history of foreigners and foreign settlements in Japan.

Helen Kon is the Library’s Assistant Director-General, Public Programs. She points out that the beginnings of the National Library—and the state libraries, too—were very much based on benefaction. In the case of the National Library, one of the most crucial additions in the early decades was the collection of Sir Rex Charembac Nan Kivell, better known to generations of National Library users as Rex Nan Kivell. His collection was on long-term loan to the Library from 1949 until its eventual partial purchase in 1962.

The massive, 15 000-item Rex Nan Kivell Collection focuses on the early history of Australia, New Zealand, and the Pacific. It includes Dutch and French maps, items from the three Cook voyages, and precious glimpses of how European eyes first beheld the strange southern land, in the shape of sketches and paintings by historical figures such as Captain Samuel Wallis, Captain John Hunter, John Webber, William Ellis and Augustus Earle.

Other extremely significant donations over the years have included the Harold Cazneaux photographic collection, conservatively valued at $2 million and containing about 270 exhibition-quality prints and more than 4000 glass negatives; Dame Merlyn Myer’s donation of oil portraits of historic figures, including Cook, Banks and Solander; and the Reverend Fred McKay’s donation of Inland Mission manuscripts and pictures.

The Australian Government has long encouraged the donation of significant cultural items to institutions such as the National Library through the Cultural Gifts Program. The program, which celebrated its 25th anniversary in 2003, provides tax incentives for individuals who donate significant items to the nation’s heritage collections. Since it was established, more than $290 million worth of cultural gifts have been made. An online gallery (http://www.dcia.gov.au/cgp/25thanniversary.html) set up to help celebrate the program’s first quarter century gives a glimpse at the range of gifts made over the years.

Items donated to the National Library under the Cultural Gifts Program include the Don McMurdo Collection, which deals with opera, ballet and theatre performances at the Sydney Opera House between 1976 and 1990, a facsimile Book of Kells, historian Manning Clark’s personal papers, and collections of the political cartoons of Alan Moir and Geoff Pryor.

One of the National Library’s greatest benefactors in its first century has been the Myer family, in the form, variously, of the Sidney Myer Trust and Kenneth Baillieu Myer. Kenneth Myer spent more than two decades as a member of the National Library of Australia Council, including many years as chairman. His personal contribution began with a donation of $150 000 in 1993, to be spent at the discretion of the director-general.

Kenneth Myer’s generosity has funded, among other things, an annual lecture. The 2003 Kenneth Myer Lecture was delivered by Australian of the Year, Fiona Stanley. Previous lecturers have included scientist Sir Gus Nossal, prehistorian John Mulvaney, historian Nugget Coombes and feminist philosopher Elizabeth Reid.

Another council member who proved a valuable friend to the Library was Norman McCann. His $30 000 donation enabled the Library to establish the Summer Scholars Program in Australian history and literature, offering summer residencies to scholars undertaking advanced
Of course, very few Australians will ever be in possession of items of such historic importance or interest. But that does not mean that every Australian cannot play a role in the development of the collections. Over the years, the Library has come up with some innovative ways of encouraging participation by ordinary Australians in the building of the collection, and often at little cost to the giver.

One area in which the public can be extraordinarily useful is in 'plugging' gaps in the collections—donating missing editions of serials or magazines that the Library collects, perhaps, or pieces of sheet music the Library has been seeking, or simply keeping an eye out for sought-after volumes of out-of-print books at white elephant stalls. The Library maintains an online list of items ‘missing’ from its collections (www.nla.gov.au/collect/booksearch.html). People have been known to walk in off the street, unannounced, bearing a ‘wanted’ item, and it is not uncommon for anonymous parcels to arrive in the post containing a vital piece of the national heritage jigsaw.

Another simple device for encouraging greater public philanthropy has been the publication of a simple brochure, distributed towards the end of the financial year, reminding Library users and visitors of the institution’s tax deductibility status.

The relationship between the Library and the nation’s scholars is particularly profound and there is seldom a serious scholarly work published in Australia that does not make some reference to the Library’s collections. Scholars who have spent a considerable part of their working lives in the Library’s reading rooms are acutely conscious of the breadth and depth of the collections. Not infrequently, they perceive that they can make a personal contribution, either by donating related material from their personal collections, or by writing the Library into their wills.

Yet each of these relationships is important—and potentially valuable.

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But not all of the Library’s good friends are long-term scholars or former chairmen or wealthy philanthropists. Some of its best friends are Friends with a capital ‘F’, the Friends of the National Library. Most major collecting institutions have seen the emergence of ‘friends’ groups, collections of individuals who come together for intellectual and social stimulation and who enrich the
cultural life of the institution by holding functions, hosting speakers and—importantly—raising money.

The Friends of the National Library have done plenty of that over the years. For example, the association contributed a total of $35 000 in 2001 and 2002 towards the construction of a Treasures Gallery in the Library, in which some of the institution's most iconic pieces will be put on permanent display. The Friends have also helped fund the purchase of particular items, including a recent contribution of $10 000.

The Library is extremely conscious that not all donations are monetary or physical. The 75 or so volunteers, who conduct guided tours and who help make a visit to the Library a richer experience, donate something just as valuable as money: their time and their knowledge of the institution.

And 'donations' come in other forms, too. As Helen Kon points out, the deeper and more widespread the Library's connections, the more it gets back from the community it serves. For example, the broader its community 'contacts', the more chance there is that someone, somewhere among those contacts, will be able to help the Library secure a critical interview for its Oral History and Folklore Collection, or an expert speaker for one of its seminars, or an authoritative source to write an introduction to a forthcoming publication.

This kind of contribution is particularly valuable in an age when institutions such as the Library are being expected to be more things to more people. Doreen Mellor, the National Library's Director of Development, says that, like other cultural institutions, the Library has had to expand the services it offers to the public. Expectations have changed. It is no longer sufficient for an institution to regard itself simply as a repository. Access is of growing importance—getting the collections to the community and getting the community to the collections. And whether that be in the form of digitising the collection or mounting travelling exhibitions, access costs money.

Another 'sign of the times' that is placing greater pressure upon Library resources is the increasingly aggressive marketplace for heritage items. Many of the items the Library would dearly like for its collections are only to be found at international auction. Publicly funded institutions do not always come out on top when they are bidding against private collectors with millions at their disposal.

One solution is to collaborate with private philanthropists, as the Library did when the Freycinet Collection was auctioned in London last year. In the lead-up to the auction the Library wrote to a number of potential donors, alerting them to this historical opportunity to acquire important items of Australiana.

Thanks to the generosity of a number of donors, the Library was able to acquire one of the earliest detailed charts of Tasmania's Derwent River, drawn by expedition artist Martin Petit, based on a survey undertaken by Freycinet and Peron; four late eighteenth-century pencil and watercolour renderings of birds; and an illustration of an Aboriginal burial ceremony by Samuel Leroy.

Such direct appeals to the generosity of individuals are not uncommon when it is known that particular potential donors have an interest in a specific area of the collections. But Doreen Mellor says there is an urgent need to encourage greater philanthropy from a broader range of people, firstly, so that pleas for assistance are not always directed at the same individuals and, secondly, so that when items come up for auction, or a Library initiative needs to be funded, the money is sitting there ready for use.

The Library maintains a number of trust funds for different purposes, to which members of the public can contribute. One is an Acquisitions Trust Fund, which is used to purchase items for the collections. The General Trust Fund can be drawn on for other needs, such as exhibitions or conferences. And the dedicated Treasures Trust Fund is helping to raise the $2 million the Library will need to build its proposed Treasures Gallery.

An institution such as the National Library is pieced together, bit by bit, by the society whose documentary 'life and times' it captures and preserves. It follows that the greater the contribution the whole of society makes to such a repository, the more comprehensive and representative it will be.

PENELOPE LAYLAND is a Canberra writer.

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A Lifelong Friend

Born in Sydney in 1942, Carol Mills grew up in a house with few books. Yet books were destined to become her life work.

While librarian at the University of Canberra between 1968 and 1984, Carol Mills produced a four-volume bibliography of Northern Territory literature, and published many articles on early Australian writers and book illustrators.

From 1984 until 2000 she was librarian at the William McEwens Library at the Wagga campus of Charles Sturt University, apart from two years in the mid-1990s, when she was seconded to the University of the South Pacific, in Suva. While in Suva she wrote many articles dealing with the practicalities of preserving books in the tropics.

In August 2002, Carol Mills deposited her personal papers with the National Library's Manuscript Collection and she is recording her life story for the Oral History and Folklore Collection.
Welcome to the New Year, new Friends and old

On Sunday 23 November, the Friends of the National Library's annual Celebration recognised the achievements of David Williamson, Australia's renowned and most widely performed playwright. Incessant rain didn't prevent 200 people from turning up to hear the great man speak, and they were not disappointed. Jenny Gleeson, Acting Chair of the Friends, presided over the event, introducing the afternoon's surprise guest speaker, veteran of stage and screen, Angela Punch McGregor. A consummate professional, Angela delivered a testimony to David's career that was moving, thought-provoking and hilarious. David then took the stage and it was inspiring to listen to someone of his stature speak with such humility. He responded to some challenging questions from the audience with the vigour, humour and social conscience for which his work is famous. This was indeed a wonderful afternoon.

Members who could not attend on the day will have received by mail their complimentary copy of the beautiful commemorative volume David Williamson: A Celebration. Hold on to this one: it will become a collector's item.

The final item, Affectionate Transports (produced between 1856 and 1876), is a very rare broadsheet about transportation to Western Australia, and is the Library's first transportation broadsheet on this subject.

These items constitute a tangible and significant donation to the Library's Collection, one with which the entire membership can feel proud to be associated. Jan Fullerton, Director-General of the National Library, thanked the Friends for their generous gift which had enabled the Library to purchase these important items.

Stay tuned next month for upcoming events and an introduction to your new committee.

JAMES HALLIGAN
Executive Officer

For bookings, details of membership and subscriptions, contact:
Friends of the NLA
National Library of Australia
Canberra ACT 2600
Tel: (02) 6262 1698
Fax: (02) 6273 4493
Email: friends@nla.gov.au
Website: www.nla.gov.au/friends

As the membership would be aware, the Friends Committee is committed to ensuring that the Friends of the National Library of Australia continues to make a significant material contribution to the Library. Last year, a significant sum of money was directed to the Library's Acquisition Trust Fund. This enabled the Library to acquire several important items that were specifically designated as a gift of the Friends. This initial gift of three items was on display to members at the Annual General Meeting in December.

For those who were unable to attend the AGM, the three items include a work by one of Australia's leading portraitists, Hugh Ramsay, who continues to have an enduring influence on many Australian artists. In this striking charcoal self-portrait he depicts himself as a young and confident artist on the verge of embarking on what was to be a successful international career. Sadly, Ramsay's life was cut short by tuberculosis; he returned to Australia in 1906, and died at the young age of 28. No portraits of Ramsay were previously held, so this acquisition fills a significant gap in the Library's Collection. As well as being of documentary significance, the portrait has considerable visual appeal and is very suitable for exhibition.

The second item is a Spanish map of the Pacific Ocean, published by the geographer Isidoro de Antillon y Marzo during the time of Flinders' circumnavigation of the Australian continent. While the heyday of Spanish exploration was during the sixteenth century, the Spaniards continued to produce some superb maps of the Pacific Ocean through to the early part of the nineteenth century. This map is an exceptionally rare example of their craft and is accompanied by a booklet that discusses the geography of the region.
On the cover this month

Don McMurdo (1930–2001)
colour negative; 35 mm
In: Don McMurdo Performing Arts Collection
Pictures Collection, nla.pic-an23551356

The Australian Government has long encouraged the donation of significant cultural items to institutions such as the National Library through the Cultural Gifts Program. The program, which celebrated its 25th anniversary in 2003, provides tax incentives for individuals who donate significant items to the nation's heritage collections (see article on page 19). Items donated to the Library under the Cultural Gifts Program include the Don McMurdo Collection, which consists of many thousands of photographs from over 200 opera, ballet and theatre performances at the Sydney Opera House between 1976 and 1990. Don McMurdo was employed by the Sydney Opera House Trust as official photographer during the 1970s and 1980s.

This image shows Australian soprano Jennifer McGregor in one of her starring roles. Awarded the Armstrong-Martin Scholarship for study overseas, McGregor became principal soprano at the Heidelberg Opera, Germany, from 1988–1990.