

# Australasian Public History Theses

A list of publish history theses produced in Australasian universities, ordered by institution, thesis type, year, and author.

## Macquarie University

### PhD

- Burkett, Melanie. 'Impressions That Stick: A Critical Examination of the Reputation of Assisted Emigrants to New South Wales, 1832-42'. PhD Thesis, Macquarie University, 2019. <http://hdl.handle.net/1959.14/1270657>.

In the 1830s, the British government began a grand experiment in so-called 'assisted emigration'. In order to relieve pressure on an overstocked labour market at home, it offered free passages to working-class people interested in emigrating to the Australian colony of New South Wales who lacked the financial means to make the journey. Despite the pressing need for labour in the colony, the over fifty thousand workers from the British Isles who arrived in the first decade of the scheme (1832-42) were vociferously criticised in the colonial public sphere, most often on the dimensions of morality and usefulness as labourers. Early Australian migration historiography long parroted these condemnations. The picture of the assisted immigrants changed significantly in the 1990s, however, as new research deemed the criticism of the immigrants to be, on the whole, unfair. Yet, this revisionist work left an important question unanswered: if this negative reputation was largely undeserved, why did it arise in the first place? In order to answer that question, this thesis critically re-examines contemporary rhetoric surrounding immigration in the colonial public sphere and argues that colonial judgments of the arriving immigrants expressed a host of tensions surrounding self-government, the economic development of the colony, cultural constructions of class and gender, and selective dissemination of compassion. The answer to why the assisted immigrants were so maligned lies in this tangle of political, economic, and cultural factors. Political and economic tensions were shaped by cultural constructions designed to protect the elevated status of the colonial elite. Those cultural constructions influenced political manoeuvrings and were, in turn, legitimised by political rhetoric. The political, economic, and cultural overlapped, intertwined, and dialogued with each other. Thus, a comprehensive understanding of the deep resistance to Australia's earliest, (unforced) working-class immigrants - resistance that has shaped the long history of Australian immigration - requires multiple analytical perspectives.

- Flack, Kylie-Ann. 'Packaging the Past for Children: Australian Historical Novels and Picture Books for Children since 1945'. PhD Thesis, Macquarie University, 2018. <http://hdl.handle.net/1959.14/1268103>.

Historians have considered deeply the nature of historical fiction, and the fictional nature of history, but children's historical fiction has received little of their attention to date. In approaching Australian children's historical novels and

picture books as a subject for historical analysis, I interrogate the specific cultural, social, political and intellectual contexts of these texts since 1945. I explore how the texts may be considered historical, rather than literary projects, projects that can work to either contest or reaffirm contemporaneous national historical narratives. Fictional representations of the past are an identifiable sub-genre within Australian children's literature, with an estimated 160 historical novels and picture books, on Australian subjects by Australian authors, published since 2000. Building upon a foundation that emerged slowly in the decades following World War Two, contemporary Australian authors are creating fictional narratives for children that encompass an increasingly diverse range of historical subjects and that push at the boundaries of the historical fiction genre. There have also been profound changes in the presentation and marketing of historical novels and picture books, changes that offer an opportunity to understand more about uses of the past in the context of conceptions of childhood in Australian society. My thesis traces the volume and nature of historical novels and picture books published since 1945, explores representations of war, Indigenous history, and emotion through close readings of selected texts, and considers ideas of spectatorship and audience through analyzing the results of a pilot study involving interviews with fourteen children. In doing so, I contribute to conversations about uses of the past beyond the academy and methodologies for researching popular/fictional historiography. I also demonstrate that fictional representations of Australia's past created for children are worthy of historians' attention.

- Sarian, Emma. 'Identity Has a History: Rethinking Identity Politics through Historical Discourses of the Self'. PhD Thesis, Macquarie University, 2018. <http://hdl.handle.net/1959.14/1266724>.

Identity politics has long been accused of fragmenting and destabilising progressive politics, and critiques of its political effects continue unabated in light of its enduring significance. Yet, the majority of these accounts fail to historicise identity, proceeding from metaphysical or psychological definitions that flatten its effects. This thesis takes a poststructuralist approach that conceptualises identity not as some ontological pre-given but as a historically-derived discourse, and thus does not examine what it is but what it does. The aim of this thesis is thus to trace the historical emergence of this discourse in order to move current theorisations about its political effects into a more nuanced, productive avenue. To do so, it considers two social movements in Australia that are often seen as central examples of the rise of identity politics: the women's rights movement and the Aboriginal rights movement. Engaging in a close reading of the political claims made by activists involved in these movements, it traces the discourses of selfhood through which activists articulated their political demands. More specifically, it takes up the insight that the rise of the term 'identity' is actually historically recent and should be understood as part of a broader historical discourse of selfhood, in order to answer the question of how identity politics works. In doing so, this thesis suggests that discourses of selfhood in the 20th century were closely tied to the knowledges being produced by the social sciences in this period, and that the discourse of identity reproduced by activists was

likewise enmeshed within these logics. Analysing these political claims reveals three ways that identity politics has historically ‘worked’: by naturalising and thus universalising the individual capacity for agency in terms of recognition, by subsequently politicising human relations as foundational to this agency, and by positing culture as necessary for the development of this agency (and likewise problematising the claim that this capacity was exclusive to Western culture). Ultimately, this demonstrates that the kinds of political claims made possible by identity politics are more extensive than existing accounts allow.

- Shanahan, Mairead. ‘Australian Neo-Pentecostal Churches: Incorporating Late-Modernity in a New Religious Form’. PhD Thesis, Macquarie University, 2018. <http://hdl.handle.net/1959.14/1266664>.

Sociologists of religion have found significant and sustained global growth amongst Pentecostal and Charismatic forms of Christianity. From this research, neo-Pentecostalism has emerged as a fruitful site for scholars to examine developments in Pentecostal and Charismatic Christianities. Despite acknowledgement of the successful global expansion of Hillsong Church, and denominational studies of COC/inc and Australian Christian Churches (formerly Australian Assemblies of God), sociologists of religion have not examined incarnations of other internationally-recognised Australian-based neo-Pentecostal churches. The present study contributes to both international and Australian Pentecostal studies through an analysis of the theology and operations of five such churches: Hillsong Church, C3 Church, Citipointe Church, Planetshakers and Influencers Church. The thesis seeks to answer the question: what are the features of theology and organisational practice that assist these churches in growing on both a local and international scale? Using a critical religious studies framework to examine materials produced by the five churches, the thesis situates the continued expansion of Australian-based expressions of neo-Pentecostalism in historical, economic, social, and cultural context. The thesis argues that Australian neo-Pentecostal churches have expanded into organisations with international reputations by responding to the conditions of late-modernity. The thesis assesses the impact of several characteristics of late-modernity—neoliberal governance, marketisation and branding, mass-communication strategies, globalisation, celebration of entrepreneurial abilities, and individualised patterns of consumerism—as significant dynamics for facilitating the global expansion of Australian-based expressions of neo-Pentecostalism. The research finds that Australian neo-Pentecostal churches actively incorporate aspects of late-modernity—specifically, consumer capitalism, globalisation, and individualism as a curated self that realises modern understandings of personal freedom—in justifying and supporting their theological underpinnings and church-branded activities. The thesis advances Australian religious studies by developing an analysis of the emergence of neo-Pentecostalism in Australia and contributes to an international body of literature that seeks to position neo-Pentecostalism within conditions of late-modernity.

- Nunn, Cameron Bruce. ‘Children in Chains: Juvenile Male Convictism and the Formation of Subjectivity, Carters’ Barracks and

Point Puer'. PhD Thesis by publication, Macquarie University, 2017.  
<http://hdl.handle.net/1959.14/1280424>.

During the transportation period, Britain sent twenty-five thousand convict boys who were seventeen years or under to the Australian colonies. Three thousand five hundred of those boys were sent to Carters' Barracks (1820-1834), in Sydney or Point Puer (1834-1849), adjacent to Port Arthur in Tasmania. This was a bold new 'experiment' in reforming young criminals into productive members of society. What is particularly interesting is that this ideological 'experiment' was the first of its kind, anywhere in the world. This thesis is concerned with the complex ways that the juvenile convict was imagined by law-makers, reformers, penal authorities and especially the boys themselves. It argues that the ideology that surrounded juvenile transportation from the 1820s finds unique expression in the institutions of Carters' Barracks and Point Puer. It is also interested in the relationship between the boys and the various figures of penal authority, arguing that these relationships created a dynamic discursive and political space, characterised by power, resistance, compliance and subversion. It considers how often juxtaposing ideas of what it meant to be male, reformed and a useful colonial worker were played out through the myriad daily transactions at Carters' Barracks and Point Puer. It is in this relational and physical crucible, that juvenile male convict subjectivity was manifested. By focussing therefore on subjectivity, this thesis goes beyond the traditional approach of describing juvenile penal practice, exploring a wide range of primary source documents that have often been neglected by historians and offering new perspectives on juvenile convictism.

- Barnett, Chelsea Meredith. 'Masculinity in Australian Film, 1949-1962'. PhD Thesis, Macquarie University, 2015. <http://hdl.handle.net/1959.14/1074183>.

This thesis examines the representation of masculinity in Australian films released between 1949 and 1962. Rather than one distinct and fixed model of masculinity, this thesis argues that these Australian films from the fifties represented and negotiated predominantly – although not exclusively – between two competing understandings of masculinity. The first was a model best represented and advocated by Prime Minister Robert Menzies, whose explicit legitimisation of middle-class masculinity marked an intervention into a longer national celebration of working-class values. The second, which itself represented a challenge to this middle-class intervention, was a distinct masculinity produced through the lens of radical nationalism. Connected to the working class, radical nationalism was a contemporary leftist intellectual movement that advocated a model of masculinity inspired by the Australian nineteenth century and challenged the ostensible synonymy of Menzies and the fifties. It is the longevity of Menzies' prime ministerial reign that burdens popular images of the Australian postwar era. In both political discourse and popular culture, the fifties continue to function as a period of either stability and prosperity, or monotony and conformity. Existing historical literature has worked to dismantle this dichotomy, instead uncovering and drawing attention to the changes and transformations within both the social

and political domains. Set against this backdrop of upheaval, compounded by the uncertainty of the Cold War, this thesis explores the transformations taking place in the cultural sphere of the postwar era. Rather than a passive reflection of social change, this thesis argues that the Australian cultural landscape, of which film was an important constituent, actively questioned and negotiated the competing and often contradictory meanings of masculinity that were in circulation in the fifties. Prioritising not the importance of a film's author, but rather its meaning in a specific historical moment, this thesis' exploration of fourteen Australian films through a variety of thematic analytical lenses demonstrates not only the multiple meanings of masculinity in circulation in this moment, but also film's role in constituting these meanings. Indeed, that the tension between competing masculinities was unresolved not only across the fourteen films, but within certain films also, reveals the multiple understandings of culturally legitimate masculinity in the fifties while demonstrating film as both constituted by and constitutive of historically specific gendered meanings.

- Kass, Dorothy. 'The Nature Study Idea: Educational Reform and Environmental Concern in New South Wales, 1900-1920'. PhD Thesis, Macquarie University, 2015. <http://hdl.handle.net/1959.14/1276552>.

Nature study was a new subject introduced to school curricula throughout the English speaking world in the 1890s and 1900s. As part of "New Education", the subject was supported by theoretical and practical literature which informed "the nature study idea". Nature study introduced plant, animal, and geological studies to children, with observation, active learning, questioning and reasoning replacing older methods. This thesis analyses the nature study idea: its distinctive definition, the contexts of its formulation, its ambitious aims, its inclusion in curricula and its practice in the classroom. I argue that nature study was a significant component of educational reform in New South Wales. Research additionally addressed the extent to which the nature study idea represented, responded to and influenced concern about the environment. I argue that nature study supported multiple outcomes and that one of these was a conservation ethic. Advocates in New South Wales welcomed the subject as education for conservation and preservation. Despite its prominence within educational reform, nature study has received little attention from educational historians. Similarly, despite its concern with the natural world, the human relationship with nature, and the way in which nature was presented to children, the subject has received little attention from environmental historians. Recently historians have addressed this gap for the United States, their work indicating the need for studies in other countries. As a history of nature study in New South Wales, the thesis is a contribution to both educational and environmental history. Essentially this is the history of an idea and as such insights and methodologies of intellectual history proved valuable in researching texts and contexts of nature study. The nature study idea was an idea in transit, extending geographically, modified by exchange, interacting with other ideas about nature, adapting in practice, and changing over time. A variety of primary source material, much of which has been rarely consulted, informed this history of the nature study idea in New

South Wales.

- Radcliffe, Mathew. 'Kampong Australia: The Colonial Reckonings of the Australian Military Community in Penang, 1955-1988'. PhD Thesis, Macquarie University, 2015. <http://hdl.handle.net/1959.14/1257481>.

This thesis analyses the ways that some colonial women achieved a measure of personal autonomy by engaging in an adulterous affair. It argues that despite entrenched structural inequalities, the adulterous woman was able to exercise agency in the context of her infidelity. Through an analysis of four cases tried by jury in which a husband sued for divorce on the ground of his wife's adultery, I explore how social class influenced women's capacity for agency. Using documentary evidence taken from the Supreme Court archives and the colonial press of 1873-1881, I suggest that even the powerless and disempowered can at times act with intentionality and autonomy, and that infidelity provided some women with a space in which to resist and challenge their oppression. However, exploring the interaction of social class with gender reveals that this resistance took very different forms according to the individuals material circumstances and position in society. Each of the four women here did indeed march to the beat of her own drum, but whilst facing an economic, political and legal disempowerment that severely hampered her efforts.

- Kelleher, Carmel Patricia. 'Quarantine Station North Head 1900-1984: A History of Place'. PhD Thesis, Macquarie University, 2014. <http://hdl.handle.net/1959.14/1038139>.

In 1984 the Quarantine Station North Head – the oldest, largest and longest serving station in Australia - was closed and handed over to the New South Wales Government. In the following years the material degradation of the site threatened its survival, despite the promise of government funds to conserve its heritage value. After the site was leased to the heritage tourism group Mawland Hotel Management in 2006, it re-emerged as QSTATION, a retreat and conference facility where, via interactive experiences from dramatic performances and ghost tours, visitors could pay to learn something of the cultural and historical significance of the site. Packaged for public consumption and Mawland's financial viability, the history of the station was compromised. Sandwiched between a ghoulish nineteenth century past which had little relevance to the station as a place of protection and work on the one hand, and a broader historiographical meta-narrative linking quarantine to policies, particularly in Australia and the Asia-Pacific region, of restrictive immigration, nationhood, and white Australia, the twentieth century story, particularly the human face of quarantine is lost. This is exacerbated by the view that the station was in complete decline following the drop in maritime quarantines after the mid-1930s. Yet the twentieth century history of the site is a rich story of continued protective activity from the threat of disease, effective disinfection of imported goods and provision of temporary accommodation for diverse groups affected by war, natural disaster and immigration policies. This thesis aims to recover the twentieth century story by focussing on the history of the station as a history of place which allows us

to consider the human face of quarantine in the built environment. Far from a ghostly site, the station was place of work, life and death, of shelter and refuge against the backdrop of some of the most important social and political changes in the nation's twentieth century history.

- Claringbold, Erin. 'Representations of Arabs and Muslims in the Outback in Australian Literature and Film: 1890-2011'. PhD Thesis, Macquarie University, 2012. <http://hdl.handle.net/1959.14/266088>.

This thesis examines the representation (and self-representation) of Arabs and Muslims in the outback in Australian literature and film in the period beginning in 1890 and ending in 2011. Much of this analysis focuses upon portrayals of the 'Afghan' cameleers, as the first Muslim and Arab community that emigrated to and settled in White Australia, and whose presence in Australia garnered significant public attention. While recent focus has been given to a recovery of the cameleer history, this thesis seeks to address the dearth of attention paid to how this history became translated into fictional portrayals. – The thesis argues that the representation of the Afghan cameleers, while drawing upon Orientalist and colonialist ideologies and bodies of knowledge, helped to establish a tradition of Arab and Muslim representation that is specific to Australia. This tradition of representation is framed by two major practices of 'deviance and absence', wherein Muslims and Arabs are simultaneously demonized and imagined as external to Australia. Despite historical shifts in attitudes, these practices have carried through to current imaginings of Arabs and Muslims in Australia and are most evident in post 9/11 Islamophobic discourse. – The focus upon representations of Arabs and Muslims in the outback is premised upon the significance of this landscape as a space of inherent political and national significance within the Australian imaginary. How Australia has imagined itself with relation to Arabs and Muslims is effectively allegorised in their fictional portrayal within this landscape, where they are often portrayed as those who encroach, invade, corrupt and devalue the outback, and by extension the nation. Alternatively, they are absented from the landscape altogether, their history co-opted either by white men or by the camel, which metonymically displaces them. – In relation to these representations, the thesis also examines evidence of a tradition of counter-discourse, extending from 1890-2011, which has sought to fight against these absenting or demonizing practices and to emplace the cameleers within Australia's historical narrative. As part of this counter-discourse, attention is also paid to Muslim-Australian self-representations in the outback (unconnected to the Afghan cameleer history) and the most recent evolution of this tradition in refugee literature set in the outback, either inside or outside of detention centres.

- Dennett, Bruce Lawrence. 'The Genesis of Indigenous Australian Characterisations in Feature Films'. PhD Thesis, Macquarie University, 2012. <http://hdl.handle.net/1959.14/305048>.

The media, particularly film, plays a powerful role in the making and unmaking of national identity and identities. In the so-called British settler societies it

has often been the first and most significant source of exposure to Indigenous peoples for non-Indigenous audiences. This is particularly so in Australia where the Indigenous population, if not ‘out of sight, out of mind’, has always been on the peripheries except, notably, in film and literature, where Indigenous representations have helped forge particular versions of Australianess. From the first such filmic depiction in 1907 to the most recent in 2009 there has been a continuous re/working of Indigenous character types. Focusing primarily on the silent era of Australian filmmaking (c.1906-1928) this thesis analyses the ways in which Indigenous Australian cinematic characters have been invented and re-invented. But, instead of using Charles Chauvel’s iconic film *Jedda* (1955) as a starting point for discussion of Indigenous Australian characterisations, as so many film histories in Australia do, I use it as a reference point. Rather than moving forward from *Jedda*, I go back, exploring the significant history that culminated in Chauvel’s Indigenous characterisations. In doing so I contribute to the scholarship in three ways. The first is by addressing a gap that exists in the literature regarding Indigenous characterisations in the silent era. The second contribution stems from my challenge to the accepted wisdom that typically links Indigenous Australian characterisations with Hollywood’s depiction of Native Americans. I argue that although some of these comparisons are appropriate, blanket comparisons of this kind over-simplify the reality and neglect the important contrasts and comparisons to be made between Indigenous Australian and African American characterisations in silent films. Thirdly, I use *Jedda* as the basis of my typology of Indigenous Australian characters that allows me to investigate the preferred Indigenous Australian cast of characters. That preferred cast includes the Indigenous Australian ‘tracker’ character, the ‘wild’ or ‘tribal black’ and the ‘comic black’. I also add to the scholarship by interrogating why, despite the acknowledged influence of Hollywood, three popular Native American and African American characters – the individualised warrior chieftain, the sexually predatory ‘black buck’ and the romantic heroine – were omitted from the silent Indigenous Australian cast.

- Garnier, Adele. ‘The Limits of Control: State Control and the Admission of Refugee[s] in Australia and Britain’. PhD Thesis, Macquarie University, 2012. <http://hdl.handle.net/1959.14/1279744>.

Since the 1980s, industrialised countries have increasingly attempted to prevent the arrival to their territories of asylum seekers and refugees. Such policies have, however, generally proven ineffective and dangerous for refugees, as well as being politically highly charged. Despite the failings, popular support for less restrictive policies has not grown significantly, if at all. – This thesis adopts a historical institutionalist research design to investigate these issues. It examines the consequences of conflicts between policy-makers, the deficiencies of enforcement mechanisms, and increasing institutional complexity for the effectiveness and legitimacy of refugee admission policies. It does so through the lens of a comparative study of refugee admission in Britain and Australia from the end of the Second World War to the end of Tony Blair’s and John Howard’s Prime Ministerships in 2007. Although their immigration history is very different,



Britain and Australia have, since the 2000s, developed preventive policies that have failed to achieve expected results. This has seldom been discussed, much less explained, in existing scholarship, which is why these two cases are the focus of this thesis. – The thesis shows that Australia and Britain present similar trajectories in regards to the evolution of discrepancies between policy objectives and outcomes in refugee admission. These discrepancies dramatically expanded from the 1980s, and have become increasingly complex during the 2000s. The thesis points to a clear correlation between increasing institutional complexity and decreasing policy effectiveness and legitimacy; in contrast, the significance of conflicts between policy-makers, and of the deficiencies of enforcement mechanisms, varies over time and across cases. This finding has significant implications for the identification of institutional settings conducive to more effective, legitimate and equitable refugee policies.

- Van Heekeren, Margaret. ‘The Dissemination of New Idealist Thought in Australian Print and Radio Media from 1885 to 1945’. PhD Thesis, Macquarie University, 2012. <http://hdl.handle.net/1959.14/304972>.

This thesis argues that journalism has been neglected as a major source in researching histories of ideas and public intellectualism in Australia. It responds to calls by historians for a close examination of journalism and undertakes an extensive survey of articles from 1885 to 1945 in the Sydney Morning Herald, Daily Telegraph, Adelaide Advertiser and Register newspapers and transcripts of Australian Broadcasting Commission talks programs. The study focuses on one form of philosophical and political thought, New Idealism, which has received little detailed academic attention in Australia. New Idealism, also known as British Idealism, was a philosophical movement of the mid to late nineteenth century and first half of the twentieth century that migrated to Australia with the former students of the British philosophers T. H. Green (1836 – 1882) and Edward Caird (1835 – 1908). New Idealism was very much a practical philosophy and its followers were just as likely to be found in public lecture halls and on school boards as in university offices. In Australia this public face of New Idealism extended to the media. The thesis identifies a considerable body of previously unknown work in newspaper articles and radio broadcasts by five Australian Idealist thinkers: William Jethro Brown (1869-1930); Francis Anderson (1858 – 1941); Mungo MacCallum (1854-1942); Garnet Vere Portus (1883 – 1954) and Ernest Burgmann (1885 – 1967). Four areas of thought as revealed in the media are examined: on education; the role of the state; international relations and war and post-war reconstruction. The thesis finds a sympathetic media, particularly the Sydney Morning Herald under the proprietorship of the Fairfax family, facilitated coverage of these debates and enabled the Australian Idealists to have, at times, considerable influence as public intellectuals. This leads to a conclusion that an historical focus on the journalistic report is a highly successful research approach in intellectual history.

- Vincent, Rachael Nenaya. ‘Local Histories, Global Cultures: Contemporary Collecting in Transnational Space’. PhD Thesis, Macquarie University,

2012. <http://hdl.handle.net/1959.14/202338>.

How might knowledge of socio-spatial reality beyond regional boundaries help social history museums continue to support and define regional identities? Inspired by actor-networks and emotional geography, this thesis brings posthumanism to an Australian regional museum to study contemporary people-place interactions. Research stems from a responsive, inclusive and participatory museology. Using a museum/laboratory construct to destabilize subject/object, people/place and local/global dualisms, a participatory, performative methodology: body mapping, brings identity and place into being. This event produces new worlds beyond classification, expressive of non-representational concerns, and attentive to the senses and contemporary mobilities. Shaped by museum users as collaborators and co-constructors of embodied knowledge, these worlds challenge and enliven the museum. A viscerospatial curatorship develops. This more-than-institutional thinking folds theory and practice to evolve the museum as a site of production. Here, mobile bodies enact global space, and interpretation becomes an emotional engagement with multiple worlds. Boundaries separating the research, collection and display of place-based identities dissolve. This emergent working practice captures local identities as human/non-human entanglements in fluid, affective transnational spaces.

- Bailey, Matthew. 'Bringing "the City to the Suburbs": Regional Shopping Centre Development in Sydney, 1957-1994'. PhD Thesis, Macquarie University, 2011. <http://hdl.handle.net/1959.14/136028>.

This thesis traces the history of large pre-planned shopping centre development in Sydney, Australia. It begins with the pre-history of international and Australian retailing and the establishment of shopping malls in America that were built to accommodate the needs and desires of an affluent, car-driving population. It charts the establishment of the early shopping centres in Sydney, beginning with Top Ryde, which opened in 1957. Local histories of a number of centres demonstrate the westward spread of retailing in the 1970s, which accompanied the emergence of discount department stores in Australia. With the city largely staked out by the 1980s, the industry turned to expansions and refurbishments to consolidate existing developments. By the end of the decade, such expansions included multiplex cinemas and food courts, confirming the shopping centre as a site of leisure and entertainment. – Shopping centres have always been social destinations. From the 1960s to the present day, young people in particular have flocked to them as places to meet with friends and sample the latest goods on offer. Shopping centres have also been important social sites for women – the early centres were marketed almost exclusively to the housewife. As convenient, clean and safe environments that might also offer childcare facilities, they received a largely positive reception. This thesis uses oral histories, amongst other sources, to explore the social world of the shopping centre. – With success and expansion, came calls of retail saturation and abuses of market power. In the 1980s, pedestrianisation schemes were introduced to a number of Sydney suburbs in attempts to revive local retail. Meanwhile retailing associations

pursued legislation aimed at curbing the power of the largest landlords. Both had mixed success, and neither halted the growth nor success of the industry. – Shopping centres form an important, as yet untold, component of Australia’s social, economic and cultural history. This thesis explores their development, reception and impact in Sydney from the opening of Top Ryde in 1957 to the introduction of the NSW Retail Leases Act in 1994.

- Pickard, John. ‘Lines across the Landscape: History, Impact and Heritage of Australian Rural Fences’. PhD Thesis, Macquarie University, 2010. <http://hdl.handle.net/1959.14/1269487>.

Rural fences are ubiquitous but invisible cultural objects in Australian landscapes. thesis I bring them into the foreground starting with their social context and role in Australian culture. The history of technological changes from shepherding to modern fences is described with many examples including railway and vermin fences. Rabbit-proof fences and government-funded barrier fences in Victoria and NSW are documented in detail. Fences both impact on the environment and indicate environmental change. Obsolete fences are valuable historic heritage recording land settlement and management, but they are impossible to conserve.

- Prout, Sarah. ‘Security and Belonging: Reconceptualising Aboriginal Spatial Mobilities in Yamatji Country, Western Australia’. PhD Thesis, Macquarie University, 2007. <http://hdl.handle.net/1959.14/23030>.

This dissertation explores contemporary Aboriginal spatial practices in Yamatji country, Western Australia, within the context of rural service provision by the State government. The central themes with which it engages are a) historical and contemporary conceptualisations of Aboriginal spatialities; b) the lived experiences of Aboriginal mobilities in the region; and c) the dialectical, and often contentious, relationship between Aboriginal spatial practices and public health, housing, and education services. Drawing primarily on a range of field interviews, the thesis opens up a discursive space for examining the cultural content and hidden assumptions in constructions of ‘appropriate’ models of spatial mobility. In taking a policy-oriented focus, it argues that the appropriate provision of basic government services requires a shift away from overly simplistic assumptions and discourses of Aboriginal mobility. Until the often subtle practices of rendering particular Aboriginal mobilities as irrational, deviant, and/or mysterious are challenged and replaced, deep-colonising practices in rural and remote Australia will persist. –The thesis reconceptualises contemporary Aboriginal spatial practices in Yamatji country based upon an examination of dynamics and circumstances that undergird Aboriginal mobilities in the region. With this empirical focus, it argues that Aboriginal spatial practices are fashioned by the processes of procuring, cultivating and contesting a sense of security and belonging. Case study material presented suggests that two primary considerations inform these processes. A post-settlement history of contested alienation from family and country (both sources from which belonging and security were traditionally derived), and a changing engagement with mainstream social and economic institutions, have produced a context in which security

and belonging are iteratively derived from a number of sources. Contemporary Aboriginal spatial practices therefore take a complex variety of forms. The thesis concludes that adopting the framework of security and belonging for interpreting contemporary Aboriginal mobilities provides a starting point for engaging more effectively and intentionally with dynamic Aboriginal spatial practices in service delivery policy and practice.

- Strauss, Richard. 'The Outdoor Living Supplement: Outdoor Recreation in Post-War Sydney 1945-1975'. PhD Thesis, Macquarie University, 2007. <http://hdl.handle.net/1959.14/1069848>.

Introduction – Chapter one: Post-war urbanisation : dilemma and development – Chapter two: Planning a brave new world – Chapter three: The road to subtopia – Chapter four: On the ground : use of open space – Chapter five: Bread and circuses : commodification – Conclusion – Bibliography – Appendix 1: Sydney classified listings – Appendix 2: Australian import statistics.

- Batten, Bronwyn. 'From Prehistory to History: Shared Perspectives in Australian Heritage Interpretation'. PhD Thesis, Macquarie University, 2005. <http://hdl.handle.net/1959.14/445>.

It has long been established that in Australia contemporary (post-contact) Aboriginal history has suffered as a result of the colonisation process. Aboriginal history was seen as belonging in the realm of prehistory, rather than in contemporary historical discourses. Attempts have now been made to reinstate indigenous history into local, regional and national historical narratives. The field of heritage interpretation however, still largely relegates Aboriginal heritage to prehistory. This thesis investigates the ways in which Aboriginal history can be incorporated into the interpretation of contemporary or post-contact history at heritage sites. The thesis uses the principle of 'shared history' as outlined by the Council for Aboriginal Reconciliation, as a starting point in these discussions.

- Lehner, Dale. 'Nandi/Kupunn/Broadwater: The Background, Establishment, Rise and Decline of One Rural Community within the Darling Downs Area of Queensland'. PhD Thesis, Macquarie University, 2003. <http://hdl.handle.net/1959.14/305259>.

Whilst the fortunes of wealthy squatters and politicians have been traced in detail through official sources, the fate of 'ordinary' settlers on the Darling Downs has been somewhat overlooked. The concerns of one small community are addressed here, mainly through the 'unofficial' sources of knowledge that were identified by the British historian, Raphael Samuel. These include oral accounts and written memoirs from former residents, placename origins and family and community histories. An analysis of the placenames given by explorers, squatters, surveyors and ordinary settlers during the 19th century sheds new light on the concerns of the first Europeans on the Darling Downs, and provides a background to the study of the Nandi/Kupunn/Broadwater district and its community. The residents themselves describe life during the early days of the 20th century, on both the dominant freehold estate, Loudoun, and on the small selections nearby.

Struggles with the environment, and the hardships of two World Wars and the Great Depression are recounted from the viewpoint of the ordinary resident in a close-knit and interdependent farming community. The effects of the post World War II era, which saw extensive land clearing, the fragmentation of the community and the intrusion of agribusiness interests, are also outlined. The personal accounts are enhanced by a collection of photographs from the 1870s through to the present day, and a selection of maps. The memoirs of ordinary people are underpinned by official records and newspaper accounts, and can be set in the established historical framework. The personal experiences of settlers in that one small community help to facilitate a deeper understanding of rural Australia, as it is today, and its development through many generations.

- Wright, Reginald Colin. 'The Trial of the Twenty-One: A Reassessment of the Commandants of Norfolk Island, 1788-1814 and 1825-1855'. PhD Thesis, Macquarie University, 2001. <http://hdl.handle.net/1959.14/307188>.

Twentieth century writers have generally condemned the harshness of the convict administrations of a number of the Commandants during both the First (1788-1814) and Second (1825-1855) Settlements of Norfolk Island. On the other hand, several Commandants have also received unwarranted praise for their efforts to improve the lot of the convicts under their control. Some of these views have relied on questionable or biased writings, which are not supported by the surviving official records. This thesis considers some of the environmental factors and events that affected the Commandants. After examining the significant features of their periods of service on Norfolk Island, it is evident that historians have unfairly treated a number of these officers. The severity of convict life on the Island during the Second Settlement has been exaggerated; the regime of corporal punishment has been dramatized and was in fact less severe than that applied during the First Settlement, which was not planned as a place for secondary punishment. Again, for example, there is no support for the view that during the Second Settlement the convicts welcomed death to relieve them of their sufferings on Norfolk Island. In the 19th century, a significant proportion of the informative literature about the convict settlements on Norfolk Island, and particularly the Second Settlement, was written by individuals who wished to promote their own agendas for change. Supporters of concepts such as prison reform, opposition to transportation, the elimination of assignment to private masters, and moral reform in the colony of New south Wales, provided exaggerated pictures of life on Norfolk Island. The misrepresentation of the Commandants is attributed to the survival and promotion of these often-skewed writings that yielded copy for imaginative, fictional narratives about the convict years.

- Homan, Shane Robert. 'The Mayor's a Square: A Regulatory History of Sydney Rock Venues, 1957-1997'. PhD Thesis, Macquarie University, 1999. <http://hdl.handle.net/1959.14/177039>.

## Masters

- Heckendorf, Jordan Michael. ‘Jevons in Australia: How Social Liberalism Realised an Economist, 1854-1859’. MRes Thesis, Macquarie University, 2019. <http://hdl.handle.net/1959.14/1268674>.

William Stanley Jevons (1835-1882) was a nineteenth century economist. His early life in Australia (1854-59) altered his life trajectory and forged a social scientist. Many notable scholars have insinuated the importance of Jevons’ time in Australia, including John Maynard Keynes (1936), but how this formation of his focus in political economy was undertaken, and how his colonial activities actually constituted his ‘turn’, has not fully been analysed with respect to his historical, intellectual or social context. Trained in chemistry, and working at the Sydney Mint, Jevons’ interests expanded wider, and were expressed in the colonial publications of the time. He published meteorological recordings, participated in the newspaper railway debates, and conducted a social survey of late-1850s Sydney. Through this participation in, and exposure to, the colonial political economy of New South Wales, Jevons would come to acquire and express a profound interest in the social science of the colony. The colonial activities of writing, and his private reflections demonstrate the maturation of a man, and his development valuable skillsets. His sinecure position at the Sydney Mint granted him the ability to deeply reflect and acquire a visceral social liberalism, which altered his trajectory, and made him a more devoted social thinker. Without this time in Australia, Jevons’ transition to a focus in political economy, may not have happened. The major agent of change during this period was his social liberalism. This thesis, therefore, argues that the mid-nineteenth century context was significant to Jevons’ transition towards becoming an economist.

- Nabb, Daniel. ‘Pilgrimages, Memory and Millennials: An Investigation of the Latest Wave of Australian Pilgrims to Gallipoli’. MRes Thesis, Macquarie University, 2019. <http://hdl.handle.net/1959.14/1279961>.

This project explores the experiences of Australian millennial travellers to the battlefields of Gallipoli during Anzac Day commemoration services. It extends Bruce Scates’ work in *Return to Gallipoli* (2006) by looking at the motivations and experiences of young Australians today. The project employs Thompson’s reconstructive cross-analysis approach to oral history. It uses testimony collected through semi-structured interviews with millennial pilgrims conducted in situ with participants undertaking a pilgrimage to Gallipoli during the 2019 Anzac commemorations. The research found that millennial pilgrimages share much in common with the young Australian travellers of the 1990s and early-2000s, especially the nationalistic motivation to travel there. The evolution of the Anzac Dawn Service into a tightly controlled and structured event, though, has led to commercial tour companies and event organisers shaping the pilgrim experience and influencing how millennials engage with the site.

- Adams, Caitlin Isobel. ‘“Under My Own Care”: Motherhood and Poverty in New South Wales and Gloucestershire 1820–1834’. MRes Thesis, Mac-

quarie University, 2018. <http://hdl.handle.net/1959.14/1266998>.

Since the 1960s, scholars have passionately debated whether mothers from the middle ages to the nineteenth century loved their children. Yet historians have only superficially examined the emotional relationships between women and their offspring. Building on this debate, this thesis aims to contribute to our understanding of motherhood and poverty in three ways. First, it probes the complexities of poor mothers' emotional interactions with their children. Second, it examines some of the different ways that women expressed their moral and financial connections with their offspring. Finally, it brings a new lens to the study of motherhood and poverty by comparing mother-child relationships in Gloucestershire and New South Wales. Taking letters that mothers wrote to the parish in Gloucestershire, and petitions to admit children to, and withdraw children from, the Sydney Orphan Schools, this thesis compares how women's relationships with their children are revealed in these different contexts between 1820 and 1834. It argues that poor mothers expressed or described instances of care for children in order to claim authority over them. In doing so, this research advances the work of historians who have revealed the agency of the poor, by suggesting that in this process, poor mothers also claimed authority.

- Henry, Mathew. 'Terrorism and the Australian Media: From the Hilton Bombing to the Eve of 9/11'. MRes Thesis, Macquarie University, 2018. <http://hdl.handle.net/1959.14/1272799>.

This thesis seeks to fill a gap in scholarly literature on both terrorism and Australian history by examining the reporting and reactions of a selection of Australian newspapers regarding a set of terrorist incidents, from the 1978 Sydney Hilton Hotel bombing to an attack allegedly planned for the Sydney 2000 Olympics against the Lucas Heights Reactor. Newspaper material is also employed to further explore attitudes towards terrorism throughout the examined period, and how terrorism coverage was framed. In addition to examining reports and editorials, this thesis also examines printed letters to the editor, feature articles, and the response (within reportage) from major figures within the Australian political and security fields. This examination finds that, in reporting on and discussing terrorism, the selected newspapers frequently emphasised the facets of ethnicity, geographic distance, and 'otherness'. Terrorism was framed as an activity carried out by foreign agents in response to events occurring outside of and distant from Australia, and coverage frequently conflated terror with 'ethnic violence', a trend which grew in prevalence from the 1980s onwards. Additionally, major political and security sources were rarely questioned on their claims regarding terrorism, with newspapers often reporting their statements uncritically.

- Humphris, Annalise. '“This New Venture in Police-Community Relations”: A Cultural History of Liaison between the New South Wales Police and the Gay Community in Sydney between 1984 and 1990'. MRes Thesis, Macquarie University, 2018. <http://hdl.handle.net/1959.14/1280344>.

This thesis examines the complex and under-researched relationship between the New South Wales Police Force and gay community in Sydney between 1984 and 1990. It traces the police's shift to community policing as it coincided with what sociologist Nikolas Rose terms 'advanced liberalism' in the late 20th century. By combining Rose's analytics of government with the emphases of cultural history, this thesis focuses on the way the turn to liaison shifted meanings and relations between the police and gay community. It shows that liaison, a concept epitomized by the Police Gay Liaison Group (1984) and Gay and Lesbian Liaison Officers (1990), involved an expansive set of relations outside of conceptions of the police as oppressors and gay and lesbian people as victims. It argues that this relationship of liaison was dynamic and contested and involved both state and non-state actors in the government of gay and lesbian citizens. Liaison regarding Mardi Gras demonstrated that the police and gay community were reimagined and repositioned by neoliberal mechanisms for performance review. The government of violence during this period highlighted how liaison and anti-violence campaigns attempted to responsibilize citizens, while community organisations made demands of the police for more services and support.

- Spinks, Ryan. '“The People Will Kill, Destroy, and If Possible, Exterminate Every Black in the Island”: A Case Study of Massacre In Tasmania's Black War, 1826-1828'. MRes Thesis, Macquarie University, 2018. <http://hdl.handle.net/1959.14/1269195>.

Violence has long been an explanatory framework for the Tasmanian Black War. Over the last decade the focus has been violence over the long duree of violence in relation to the question of genocide. However, more recently Lyndall Ryan has begun to map the relationship between massacres and the population decline of Tasmanian Aborigines. Using French historical sociologist, Jacques Semelin's typology of massacre, Ryan's seminal case study of the Meander River region in 2008 found that the second phase of the war experienced the highest number of massacres and Aboriginal deaths. She drew the important conclusion that Governor Arthur established an infrastructure whereby settler massacres could be carried out and called for more work to be done on this phase of the war. While Ryan emphasises official discourses as an important component of this infrastructure there is room for further investigation. Utilising Semelin's theorisation of massacre for the period 1826-1828, this thesis traces the development of official and unofficial discourses of violence to demonstrate why there was a turn to massacre within the settler population of Van Diemen's Land. Encompassing both the legal and social dynamics of the settler colony, the study seeks to map out the pathways that enabled military personnel, police magistrates and stock-keepers to take part in the indiscriminate killing of Aborigines. Finally, I will apply Semelin's five-point typology to examine two instances of settler massacres on the Oyster Bay tribe. Situated within a distinct geographical and social context, I will investigate the motivations and methods of these violent episodes to further our understanding of massacre in its Vandemonian context.

- Clear, Jack. 'Warfare of the Most Dreadful Description: A



Comparative Study of Settler Colonial Violence in Connecticut and Tasmania'. MRes Thesis, Macquarie University, 2017. <http://hdl.handle.net/1959.14/1275462>.

The Pequot War in seventeenth-century Connecticut and the Black War in nineteenth-century Tasmania were key moments in American and Australian history, respectively. Separated by two hundred years and 17,000 kilometers, they nonetheless followed remarkably similar trajectories; relative peace followed by aggressive settler expansion, the clash of two radically different military cultures, and the physical removal of the remaining indigenous survivors. Using the innovative field of settler colonial studies, this thesis will comparatively examine settler colonial violence in Connecticut and Tasmania. As a burgeoning number of works in the field have shown, settler colonial studies lends itself well to global and comparative approaches, as well as trans temporal ones. However, to date, there have been very few studies of the latter. This project will analyse the structural attributes of settler colonial violence comparatively and trans temporally to identify the ways in which they manifest in different cultural contexts and temporal frameworks. More broadly, it will seek to provide a detailed analysis of how the operative logic of settler colonialism can inform and shape seemingly unrelated events, and further the understanding of this distinctive and pervasive process.

- Derkenne, Danja. 'Bonegilla: A Case Study'. MRes Thesis, Macquarie University, 2017. <http://hdl.handle.net/1959.14/1262084>.

Bonegilla was Australia's first, largest and longest-lived post World War Two migrant reception and training centre, chosen because of its remote rural location. Bonegilla was designed to delimit interactions between Non-English speaking immigrants and the Australian population. The Bonegilla camp's purpose was to provide a tractable, mobile labour force, and to assimilate a large population of immigrant aliens and naturalise them, to use the vernacular of the post-war period. English was asserted as a *lingua franca*. Central to Australian concepts of assimilation are isolation, segregation and containment. This thesis researches Bonegilla using the methodology of site-specific reading, to engage with the tropes and narratives emergent at the heritage listed site. Two canonical texts whose authors have a direct relationship to Bonegilla are examined. Close readings of Les Murray's poem 'Immigrant Voyage' and Christos Tsiolkas's short story 'Saturn Return' are undertaken. The scenes of reading implicit in each text and how each text is in dialogue with texts from Bonegilla specific to immigrant and Anglo-Saxon relations, are examined. This thesis proposes that contemporary transnational literary studies neglect the assimilation era, which remains a marginalised discourse, over-written by tropes of celebratory multiculturalism. This thesis demonstrates that assimilation policies created a lacuna evident within the texts examined, and in the contested discourses present at the Bonegilla site.

- Hartman, Abbie. '“In War... Not Everyone Is a Soldier”: Using Games to Teach an Empathetic Version of History'. MRes Thesis, Macquarie

University, 2017. <http://hdl.handle.net/1959.14/1277825>.

This thesis argues that video games present players with an empathetic perspective of history, particularly when considering experience of war. By examining current ideas of public history and extending these to include the medium of video games, I have been able to show how video games can be used to educate the public in non-academic settings in much the same way historical film is used. I have drawn academic scholarship from a number of disciplines and have married this together with two case studies in order to support my hypothesis. Ubisoft Montpellier's *Valiant Hearts: The Great War* (2014) and 11bit Studios' *This War of Mine* (2014) can both be seen as games which aim specifically to educate their players about wartime experiences and the reality of war. *Valiant Hearts: The Great War* explores how the Great War (1914-1918) affected a variety of historical figures across gender and nationality, and demonstrates the hardships of the conflict through an individualised and emotive experience. With simple gameplay and cartoon-style graphics *Valiant Hearts: The Great War* reaches a large variety of audiences. In contrast, *This War of Mine* is a dark, gritty and uncompromising depiction of life in a war-torn city, based on experiences during the Siege of Sarajevo. *This War of Mine* has been developed to force players to question what it would be like if a civil war began in their country.

- Hawkins, Alexandria Emma. 'Reconstructing a Life: An Examination of Female Jewish Holocaust Survivors Life Writing'. MRes Thesis, Macquarie University, 2017. <http://hdl.handle.net/1959.14/1272326>.

Directly following the end of the Second World War, accounts in the forms of autobiographies and memoirs were published by survivors of the Holocaust, and a significant proportion of these accounts were authored by women. Although, it was not until the mid-1980s that historians began to examine the experiences of women during the Holocaust by using female-authored survivor accounts. By doing so, these academics successfully reinserted the experiences of women into the historical narrative of the Holocaust. However, very few of these scholars have decided to make female-authored survivor accounts the focus of their research. This study will examine three life narratives authored by Jewish female survivors of the Holocaust who all immigrated to Australia between 1948 and 1950. These women's accounts will be examined using a life history approach- which will see the accounts they give of the Holocaust examined alongside their accounts of their pre-war and post-war lives. By examining these women's accounts as whole texts, this study reveals the complex and varied ways in which these three women have constructed their memories of the past in the present, and how their Holocaust experiences and present role as a survivor of the Holocaust has shaped their life narratives.

- Starling, Nicole. 'Apostle of Temperance: John Saunders and the Early History of the Temperance Movement in New South Wales'. MRes Thesis, Macquarie University, 2017. <http://hdl.handle.net/1959.14/1268288>.

Existing histories of the early temperance movement in New South Wales all

adopt broad, structural approaches, constructing explanatory narratives that focus variously on issues of class, social status and secularisation to explain the rise of the movement in the early 1830s and its turn toward total abstinence in the final years of that decade. This thesis examines the writings and reported actions of a key leader in the movement, John Saunders, in order to complement and, where necessary, complicate the already existing histories. What emerges is a case study in the complex interaction between class, status and religious belief within the understandings and motivations that drove the movement, with broader implications for our understanding of religion and secularism in nineteenth-century Australia. While issues of class and social status were undeniably prominent within the rationale and rhetoric of the movement, neither of these factors on its own is sufficient to explain the motivations and behaviour of those involved. Nor does the theory that the early temperance movement was driven by a fundamentally secular ideology of “moral enlightenment” allow sufficient room for the multi-layered and carefully-articulated combination of enlightenment ideals and evangelical convictions within the thinking of leaders such as Saunders.

- Arrowsmith-Todd, Ruby. ‘Mapping the Settler-Colonial Travelogue: The Shell Film Unit in Australia 1939 - 1954’. MRes Thesis, Macquarie University, 2016. <http://hdl.handle.net/1959.14/1256638>.

In the late 1920s, the multinational petroleum company Shell began sponsoring filmmaking in Australia. This was the first attempt by a local industry to systematically engage the moving image in its corporate practice. The company instituted a national exhibition network which used mobile screening vans to canvas the far-reaches of rural Australia and screened films back to the Indigenous communities they depicted. From filming the desert landscape, to mapping its mileage and turning outback petrol station driveways into impromptu drive-ins; Shell’s film operations represented space, sought opportunities to make it productive and fostered social spaces pitched to align the company’s interests with those of the state. This thesis interrogates how Shell’s ethnographic travelogues produced settler colonial space in mid-century Australia. The spatial regimes of settler colonialism are created through processes of (symbolic, practical and contested) dispossession. Structuring logics of erasure must be traced as contingent historical phenomena so as to eschew naturalizing and confirming them. The vertical integration of Shell’s film practice - encompassing production, distribution and exhibition - bears witness to governing spatial ideas and practices as well as never entirely settled sites of local reception. By studying Shell’s ethnographic travelogues across these three modes we glimpse how settler colonial space coheres and strains against its own productions.

- Lorrison, Marian J. ‘To the Beat of Her Own Drum: Feminine Agency in Colonial New South Wales 1873-1881’. MRes Thesis, Macquarie University, 2016. <http://hdl.handle.net/1959.14/1261681>.

This thesis analyses the ways that some colonial women achieved a measure of personal autonomy by engaging in an adulterous affair. It argues that despite

entrenched structural inequalities, the adulterous woman was able to exercise agency in the context of her infidelity. Through an analysis of four cases tried by jury in which a husband sued for divorce on the ground of his wife's adultery, I explore how social class influenced women's capacity for agency. Using documentary evidence taken from the Supreme Court archives and the colonial press of 1873-1881, I suggest that even the powerless and disempowered can at times act with intentionality and autonomy, and that infidelity provided some women with a space in which to resist and challenge their oppression. However, exploring the interaction of social class with gender reveals that this resistance took very different forms according to the individuals material circumstances and position in society. Each of the four women here did indeed march to the beat of her own drum, but whilst facing an economic, political and legal disempowerment that severely hampered her efforts.

- Nicholls, Michael. 'Antipodean Men: Constructing Ruling-Class Masculinity in Early Colonial New South Wales, 1800-1850'. MRes Thesis, Macquarie University, 2016. <http://hdl.handle.net/1959.14/1260809>.

This thesis examines the construction of ruling-class masculinity in the early colonial period in New South Wales. It shows how a specific form of masculinity emerged to cater for the particular demands that political and economic authority wrought on ruling-class men. Consequently, the figure of the British gentleman during this period was renegotiated and then re-enacted by these men in order to meet the uneasy and contradictory ways this masculine ideal was reshaped by these demands. By asking questions of the family and school, this thesis argues that we are able to see this renegotiation play out through two institutions that sustain – and promote – gendered norms and expectations. Through a close reading of the Macarthur family correspondence, this thesis demonstrates the vulnerability of the gentlemanly stereotype in the antipodes, as well as showing John Macarthur's determination to train his sons James and William in colonial manliness. This thesis also examines the role played by the King's School in Parramatta in constructing ruling-class masculinity, including the ways in which it was founded and its devotion to the schooling system 'godliness and good learning'. I argue that the formation of an antipodean ruling-class not only paralleled a struggle to consolidate political and economic authority, but also an explicit attempt to construct a particular form of colonial manliness.

- Thoeming, Anne. 'Morals, Medicine and Mussolini: Dr. Herbert Moran's Public Narratives in Inter-War Australia'. MRes Thesis, Macquarie University, 2016. <http://hdl.handle.net/1959.14/1256898>.

This thesis explores the narrative influence of Herbert Michael Moran, also known as 'Paddy' Moran, on Australian history and shows how he responded to the inter-war events of his time in Australia. Moran captained the first Wallabies football team to tour overseas in 1908 and as a cancer surgeon, pioneered the introduction of radium needles as a cancer therapy treatment. He was of Irish Catholic background and three areas dominated his life in Australia - the Catholic Church, his medical career, and his passion for Italy. He published numerous

medical articles, commentary pieces and three memoir-inspired books in which he represents and justifies his life experiences and actions. Narrative identity is the theoretical approach used to investigate and illustrate how Moran presented himself biographically, and how he represented his experiences and his actions in his publications. His values and beliefs, as well as his thoughts about himself, and other aspects of his life are examined in a way that enhances our knowledge of inter-war history. Moran's works shine a light on Australia's past in a time of flux and the social change resulting from World War 1. They show the impact of these social changes on the life of Moran, and the people around him.

- Ward, Michael Victor. 'The Cummeragunja Walk-off: A Study of Black/White Politics and Public Discourse about Race, Ideology and Place on the Eve of the Second World War'. MRes Thesis, Macquarie University, 2016. <http://hdl.handle.net/1959.14/1252626>.

In 1939 some 200 Aboriginal people walked off the Cummeragunja Station on the NSW-Victoria border in protest over decades of mistreatment and abuse at the hands of the NSW Protection bureaucracy. Aboriginal protest was not new by the late 1930s but the social and political landscape had significantly shifted. In particular the media was more receptive, the white supporters of the Aborigines had grown in numbers and the Aboriginal political presence had grown in size, range and force. Not only did the protesters take the novel approach of crossing the Murray River from NSW and camping on the other side, they developed considerable momentum, utilising the media to spread the word, and marshalled significant support from cross-sections of the community at large. Although the bureaucracy was successful in ending the protest, it was a pyrrhic victory and confronted them with a choice: they could either pursue the responses of old or adapt to maintain control in the new political landscape. By exploring these disparate forces, this thesis argues that the Cummeragunja walk-off was a particular kind of protest at a particular point in time. In the end it did not achieve what the protesters hoped it would. However, it helped to shift the Australian conscience on Indigenous issues and created a strong Indigenous legacy lasting to this day.

- Way, Amy. 'Between Discovery and Deep Time: A Study of the Cultural Representations of Mungo Man'. MRes Thesis, Macquarie University, 2016. <http://hdl.handle.net/1959.14/1261056>.

After decades of sub-disciplines that have moved away from grand narratives and long-term trends, some of Australia's leading historians are now embracing frameworks that look beyond traditional history in big ways: through the geological concept of 'deep time', historians can place narratives within deeper histories of the human species, the earth, and even the universe. This interest in deep history has not been limited to academia, with a similar explosion in public interest around Australia's deep human past and its potential to reshape national narratives. At the heart of deep time in Australia is Mungo Man: the 50,000-year-old Pleistocene skeleton found in 1974. Yet, despite his prominent role in both academic history and public discussion, there has been

no examination of Mungo Man's image and narrative function. This study seeks to unpack the representations of Mungo Man in history and public discourse. How is Mungo Man represented by academics and the general public? How have these representations varied since his discovery in 1974? And why is it only now that he has begun to be integrated into historical research and public discussion? This study will provide essential context on the recent surge of interest in Mungo Man, deep time, and the powerful resonance they lend Australian history today and in the future.

- Nugent, Michael. 'Video Cassette Revolution: The VCR in Australia'. MRes Thesis, Macquarie University, 2015. <http://hdl.handle.net/1959.14/1050471>.

This thesis is to serve as a history of the Video Cassette Recorder (VCR) in Australia. It has been done because while there are numerous histories relating to other aspects of Australian media, the history of the VCR itself remains little more than an aspect of narratives focused on other phenomena. This was done through extensive examination of discursive sources, such as popular magazines, newspapers and trade journals. By reading these publications over the course of several years, I have been able to identify several trends unfolding over time, noting how popular conceptions of the technology have changed. By comparing these with work done on the history of home video in other countries, it allows for a greater understanding of what is unique to Australia's history with the VCR. Perhaps the most significant finding is that the idea of what a VCR can offer is perpetually changing. What began as a simple means to record and playback programmes from television broadcasts quickly became a key part of commercial film distribution fundamentally altered the way in which people experience their television sets. As such, a struggle for position by producers, distributors and consumers erupted, as it irrevocably changed media in Australia.

- Walker, Rhys. '“Why Don't You Get a Job?": The Post-War System, the Neoliberal System, and Australian Employment Policy'. MRes Thesis, Macquarie University, 2015. <http://hdl.handle.net/1959.14/1089407>.

This thesis provides an analysis of post-Second World War employment policy in Australia. Specific focus is paid to the post-war system (1946 to 1975) and the neoliberal system (1975 to the present), the theoretical underpinnings of these systems, and how these manifest in employment policy. The post-war system is first analysed and shown to have a positive employment record, buffered by the full employment commitment of the state. The breakdown of the post-war system during the Whitlam years, signalled by the abandonment of full employment, was driven by institutional and political forces that gained support during the 1970s crisis of stagflation. This was further entrenched by the Fraser government. The neoliberalisation of Australian employment policy during the Hawke-Keating years is then discussed, a period in which Australia underwent significant economic reform, culminating in limited jobs programs for the early 1990s recession. The Howard government further entrenched the neoliberalisation of Australian employment policy through the quasi-marketisation of employment services, and attacks on labour and unions. Finally, it is shown that the

expansionary response of the Rudd government to the GFC, while providing a boost to employment, did not challenge the neoliberal system.

- Bond, James Justice. ‘Different - yet Equal: The Historical Development of Disability Discrimination Legislation in the US, the UK, Canada and Australia’. MRes Thesis, Macquarie University, 2014. <http://hdl.handle.net/1959.14/1135577>.

This thesis examines the historical development of anti-discrimination policy in four jurisdictions, with an emphasis on persons with disabilities. It details the development of disability discrimination legislation in the US and Australia, and of equality legislation in the UK and Canada. It is argued that more equitable policies have co-evolved with historical changes in the social construction of marginalised individuals. More specifically, the study employs an historical institutionalist framework to investigate the array of factors driving the evolution of the human rights institutions in each country. The case studies throw up a wealth of factors, but two major factors stand out, one structural, the other agential. The major structural factor is federalism. In the three federal nation-states the national jurisdiction shares power and competencies with subnational jurisdictions, with implications for human rights legislation at the federal level. This contrasts with the UK, a unitary state, but with its sovereignty now constrained by the European Union. The thesis concludes by indicating that a fertile area of future research lies in the exploration of the lineage, transmission and development of the ideas centred on human rights and justice argued by such entrepreneurs.

- Hore, Jarrod Ray. ‘An Orientation to Nature: The Construction of Wilderness in the Work of John Watt Beattie’. MRes Thesis, Macquarie University, 2014. <http://hdl.handle.net/1959.14/1066982>.

At the turn of the twentieth century Australian nature had become increasingly bound up in the symbolism of a young nation. From the appropriation of native flora and fauna to the declaration of National Parks, the hostility that defined much of the early interactions between Europeans and Australian nature had softened. This thesis examines the reorientations to nature that preceded this moment by investigating a new vision of nature in Tasmania at the turn of the twentieth century. This vision was embodied in the sentimental depictions of remote wilderness that the photographer John Watt Beattie popularised between 1879 and 1930. The trends and values embodied in Beattie’s photography — those of Tasmanian history, the emergence of a sentimental attachment to local scenery and romanticism — communicated an orientation to nature based on sympathy, wonder and respect. By identifying how Beattie played upon the anxieties of his Tasmanian audiences, performed his role as a photographer-explorer and reproduced discourses of romanticism, this thesis explores the archaeology of an emergent environmental consciousness in turn of the century Tasmania.

## Honours

- Hastie, Madeleine L. 'Free-to-Air: A History of Sydney's Commercial Television Programming, 1956-2012'. Honours thesis, Macquarie University, 2014. <http://hdl.handle.net/1959.14/1279789>.

This thesis presents a history of television programming on Sydney's commercial free-to-air (FTA) Channels 7, 9 and 10, set against Australia's social, political and economic milieu between 1956 and 2012. Beginning in 1956 with the launch of television in Sydney, Australia's largest television market, it maps the evolution of programming genres within the broad fields of information (news, current affairs, religion, sport and children's programming) and entertainment (light entertainment, drama and reality TV). In doing so, it reveals not a consistent process of development, but rather, one that is predominantly cyclical. Sydney, and indeed, Australian television are part of an international cultural system. By tracing broad, global trends through the prism of Sydney's commercial television in particular categories, the thesis provides insights into changes in the production and distribution, and to a lesser extent the reception, of Sydney television programming against a wider canvas.

- Lawton, Bronwyn. 'Understanding Aboriginal Perspectives of History and Heritage in Wyndham, Western Australia'. Honours thesis, Macquarie University, 2001. <http://hdl.handle.net/1959.14/266521>.

Many members of the government and the general public still view Aboriginal heritage only in terms of a static, pre 1788 way of life. Aboriginal heritage and history, like Australian history since 1788, has never been static. It has been in a continual process of adaptation and evolution. The case study and research undertaken in Wyndham, Western Australia was designed to demonstrate on a small, local scale how Aboriginal history and heritage has evolved and endured. Aboriginal heritage is associated with the distant past, but it is also about the 19th and 20th Centuries, and about yesterday and today. Interviews were designed to facilitate a dialogue between members of the Wyndham Aboriginal community and the researcher, to expose the false paradigm symbolised by the rejection of the Aboriginal heritage claim associated with the Cyprus-Hellene Club (a relatively contemporary building) and to gain a better understanding of one group's views of their history and heritage, a heritage that proved to be firmly grounded in the past, and in a modern, geographical sense of place. There is an Aboriginal history and heritage, very much alive in the minds of the Aboriginal community in and around what many might incorrectly think of as 'Whitefella' Wyndham. It is, in reality, just Wyndham, a site with an indigenous and a non-indigenous heritage. It is a place where two histories - indigenous and non-indigenous, meet with the interaction of cultures. However the Aboriginal history of the area needs to be acknowledged before the creation of a 'shared' history can be considered.



## Australia National University (ANU)

### PhD

- Armstrong, Laura. 'Ms Memorial Maker: The Engagement of Female Memorial Makers with the Dominant Narrative of War in Australia's War Memorial Landscape'. PhD Thesis, College of Arts & Social Sciences, The Australian National University, 2021. <https://doi.org/10.25911/2E8J-H592>.

In the one hundred years since the Great War, Australia's war memorial landscape has been dominated by a single narrative: the Anzac myth. Anzac, named for the Australian and New Zealand Army Corps, has taken on meaning outside of this acronym, to encompass the whole masculine culture of war memory in Australia. This narrative has largely excluded the experiences of everyone who is not a white man of British descent. This domination has extended to the designing and making of the war memorials that crowd the Australian landscape. But women have been memorialised, and war memorials designed by women do exist, although they have been eclipsed by the masculine nature of Anzac. Drawing on research gathered through the methods of archival research and document analysis, site visits and observation, and in-depth, semi-structured interviews, this thesis uncovers memorials designed by women and assesses the ways in which their makers have engaged with the Anzac myth, in creating memorials that are to men and to women. The focus is on Australian women, but comparisons are provided with New Zealand and Canada, and with some male memorial makers. I argue that women working in this space have both reinforced the stereotypes of heroic, matey men and grief-stricken, emotional women and pushed the boundaries of these stereotypes associated with the narrative templates that frame it. This pushing of boundaries is most readily seen in Margaret Baskerville's Edith Cavell Memorial, one of the few public sculptures in the Australian landscape that celebrates the achievements of individual women. Furthermore, this thesis argues that only in singling out these women and their work is it possible to give them the examination and recognition required to form a more inclusive and critical interpretation of war experience and its related culture in Australia.

- Dawson, Barbara. 'In the Eye of the Beholder: Representations of Australian Aborigines in the Published Works of Colonial Women Writers'. PhD Thesis, School of History, The Australian National University, 2007. <http://hdl.handle.net/1885/12889>.

This thesis explores aspects of identity, gender and race in the narratives of six white women who wrote about their experiences with Australian Aborigines. Five of the works relate to nineteenth-century frontier encounters, described by middle-class, genteel women who had travelled to distant locations. The sixth (colonial-born) woman wrote about life in outback Queensland in both the late nineteenth century and early twentieth century. Her perceptions and opinions act as a foil to the five other texts, written by British-born authors.

My analysis of these works takes into account current colonial racial attitudes and the nineteenth-century utilitarian urge to “educate”. It involves discussion of the influences during the nineteenth century of the Enlightenment idea of “man’s place in nature”, of evangelical Christianity and the role of underlying notions of race based on scientific theories. All these aspects inform the women’s works, directly or indirectly. While reflecting ideas about Aborigines expressed in male colonial narratives, these female writers deal with their relationship with Aborigines from a woman’s perspective. I have researched the women’s social and economic backgrounds in order to investigate biographical factors which lay behind their racial views and perceptions. The thesis explores the influences of publishers requirements and reader expectations on the way Aborigines were represented in published works. The writer’s need to entertain her audience, as well as to “educate” them, often led her to incorporate the traits and language of popular literary trends. Two of these were English Victorian romantic fiction, and the “ripping yarn” adventure narrative, popular from the late nineteenth century. The incorporation of these literary genres often resulted in conflicting messages, and a confused and ambivalent rendition of Aborigines. Within the dynamics of the male power structure at the frontier, these selected female narratives offer another perspective on interracial relations. The six texts refer to the fractious climate of colonisation. They are told by women mostly constrained within the expectations of ladylike decorum and often strongly influenced by the abiding literary contexts of the nineteenth century. What the writings show is that as women grew to know Indigenous people as individuals, representations of Indigenous humanity, agency and authority replace racial clichés and stereotypes, and literary imperatives.

- Bishop, Catherine Elizabeth. ‘Commerce Was a Woman: Women in Business in Colonial Sydney and Wellington’. PhD Thesis, Australian National University, 2012. <https://doi.org/10.25911/5d51501ba30a7>.

This thesis uncovers a hitherto unacknowledged group of female entrepreneurs in Sydney in New South Wales and in Wellington in New Zealand between 1830 and 1870. It investigates the historiographical and popular invisibility of these women in contrast to their contemporary visibility in the streets of colonial cities. Making full use of the newly available resources of the digital revolution, along with finding new uses for a range of more traditional sources, this study refutes the contentions that women retreated into domesticity after 1830 in Sydney and were contented to be mere ‘colonial helpmeets’ in Wellington. My research supplements recent international scholarship which argues for significant levels of female involvement in business in the wider colonial world and draws attention to the importance of pre-industrial, commercial colonial towns and cities as locations for this phenomenon. I argue that women’s businesses tended to be small-scale and concentrated in particular areas but were as long-lived as male enterprises of similar size and made a significant contribution to the colonial urban economy. I consider the relevance of middle-class ideals of female domesticity for colonial women who came from further down the social scale. I look at the ways married women negotiated the inconvenience of coverture

laws, which restricted their ability to act independently as well as the response of colonial legislators to the problems faced by deserted wives trying to run businesses. This study argues that widows often used small business as a strategy of survival instead of remarriage, while there were also some life-long spinsters who made a similar choice. The transnational focus of this thesis has highlighted the mobility of colonial women, many of whom used business to facilitate their mobility, while for others, their mobility was a core part of their business strategy. The recovering of these businesswomen in plain view in colonial streets challenges our view of nineteenth century women as adjuncts to male enterprise. It highlights continuities rather than disjuncture in Sydney from the early colonial period, when opportunities for female entrepreneurs have been acknowledged. Situating this study within a transnational framework shows that businesswomen were present in and connected with other colonial and English towns and cities, emphasising the global networks of empire. It complicates our perceptions of nineteenth century women as disengaged from public life. This thesis also has broader implications for the study of history in the digital age, with its plethora of searchable sources revealing previously inaccessible details about ordinary lives. My study demonstrates the importance of returning to the archive to unpick the rhetoric of the dominant voices to highlight the experiences of a more historically silent but contemporarily visible and important group of people. – provided by Candidate.

- Bostock-Smith, Shauna. 'From Colonisation to My Generation: An Aboriginal Historian's Family History Research from Past to Present'. PhD Thesis, Australian National University, 2021. <https://doi.org/10.25911/SN7Q-GA97>.

I am an Aboriginal historian, and this thesis is a narrative of my personal research journey. Figuratively speaking, I travelled into the past as a genealogist and traced my four Aboriginal grandparents' family lines to as far back as I could go in the written historic record, which was just after the settlement of northern New South Wales. But it was the historian who slowly returned from the past to the present, unearthing interesting, turbulent and surprising histories to be placed within the context of Australian and Aboriginal history. The scope of this thesis spans five generations and examines my ancestors' lived experience, from witnessing the continuing encroachment of white settlement, to segregation on Australian Government Aborigines reserves, to the control of the Aborigines Protection Board, to the eventual exodus to the city, to radicalisation and the fight for land rights, to Aboriginal advancement and creative expression, and onwards. The connection of this past chronology to present times culminates with my own historian's ego-histoire, thus creating an unbroken umbilical and historical connection to time immemorial. The key contribution of this thesis is the disclosure of copious amounts of (previously unaccessed) archives. These Aborigines Protection Board (later the Aborigines Welfare Board) archives detail the reprehensible maltreatment of Aboriginal people and the astounding incompetence of these Australian Government bodies in their destructive determination to control Aboriginal lives. Australian Security

and Intelligence Organisation files reveal that government surveillance of my family members did not end after the Aborigines Welfare Board was abolished in 1969. The primary achievement of this thesis is the illumination of the long-term struggle of Aboriginal people to wrest a living free from Australian Government control and surveillance. To finally live in this country on equal footing, with the same rights and conditions as non-Indigenous Australians. Scholarly, multi-generational Aboriginal family history research, with intense archival research on Aboriginal individuals and their entire experience through time, illuminates much more than what we already know about Aboriginal history. Additionally, it is only when this kind of historical research is placed into the cosmic, big-history context that we fully understand both the cataclysmic effect of colonisation on Indigenous Australians and their tremendous survival efforts, struggle and continuing recovery.

- Deas, Megan Elizabeth. ‘Imagining Australia: Community, Participation and the “Australian Way of Life” in the Photography of the Australian Women’s Weekly, 1945-1956’. PhD Thesis, School of Art & Design, Research School of Humanities & the Arts, College of Arts & Social Sciences, The Australian National University, 2018. <https://doi.org/10.25911/5d5142a1d264f>.

While the cultural history and practices of press photography in Australia have gained scholarly attention in recent years, the contribution of other forms of photography published in magazines—including editorial, advertising and readers’ photographs—to burgeoning concepts of nationhood has been largely overlooked. This thesis examines the role of photography in visualising a post-war ‘imagined community’ in a study of *The Australian Women’s Weekly* magazine, the highest-circulating weekly publication in the country, between the end of the Second World War in 1945 and the introduction of television in 1956. In its examination of these photographs, the thesis asks: What narratives of national identity were evident in the photographs? What subject matter and framing techniques were frequently employed to construct a national photographic language? And what does this reveal about the values the Weekly’s publisher and editors attached to being Australian? I argue that the Weekly was not passively depicting or reflecting a national community and its ‘Way of Life’, but that it actively constructed an Australian identity through the thousands of photographs it published, while simultaneously instructing its readers what good citizenship looked like—and how to perform their belonging to the nation. Visual analysis of over 200 photographs highlights the predominant narratives during the period, including an emphasis on the practice of family photography to reinforce ideals of urban, family life as centred within the modern home. Representations of immigration and Aboriginal Australians, the repetition of photographs of families participating in community events, and a valorisation of the rural worker’s relationship with the land were intertwined with the concepts of ordinariness and of the ‘Australian Way of Life’. These core ideals were deployed to enable multiple and potentially oppositional narratives to coexist on the pages of the magazine. Analysis of a series of readers’ colour travel photographs published

in the later years of the study foregrounds the Weekly's encouragement of its readers as collaborators by providing them with an opportunity to demonstrate their performance of national identity. The magazine thus became a platform through which readers contributed to the visual narrative of Australianess, via the medium of photography as a form of participatory citizenship. The thesis foregrounds the implementation of a high-speed printing press in 1950 as a turning point at which readers saw a significant increase in the publication of colour photographs of native flora and fauna, and specifically photographs of ordinary Australians within the landscape. I argue that Alice Jackson and Esme Fenston, the Weekly's editors during the period of study, positioned it as the mediator of knowledge about Australia, and constructed a relationship with readers based on notions of intimacy and authority. Situated within the multidisciplinary field of visual culture, and drawing from photography studies, visual anthropology, cultural history and media studies, the thesis highlights the cultural work of photography in the process of imaging, and imagining, post-war Australia.

- Firth, Fiona. 'Contesting Development: Rural Transition in the Bega Valley Shire 1965-1996'. PhD Thesis, College of Arts & Social Sciences, The Australian National University, 2021. <http://hdl.handle.net/1885/235256>.

Between 1965 and 1996 the population of the area now incorporated in the Bega Valley Shire more than doubled. A set of factors transformed the economic, social and demographic profile and composition of the south-eastern corner of New South Wales. The region transitioned from an economy based on dairy farming to one with an increasing presence of rural residential living, 'alternative' and post-retirement settlement, the growth of a tourism industry and the establishment of new national parks. This process has been identified by geographer John Holmes as a multifunctional rural transition. Histories of non-urban places in Australia during this period focus on declining communities west of the Great Dividing Range. As populations increased along the eastern seaboard, rural geographers and sociologists conducted broad, quantitative studies. But this history follows the call to explore local history from the 'parish pump to the cosmos' by considering the interplay of resident and local government responses to the differing aspirations and expectations of individual newcomers, layered with increasing state government regulation of the development of non-urban spaces. It explores what geographer Doreen Massey terms 'throwntogetherness'. Contests over development were central to these transitions, particularly over land use, environmental values and issues of social, economic and cultural change. This thesis tracks several of these conflicts, assessing the interests and identities engaged in them and analysing the experience of those people drawn into new forms of political action, organisation and regulation. Exploring what was learned by participants in these contests over land use brings both individual and historical perspectives to the local negotiation of pressures and opportunities shaping many aspects of Australian society and governance at that time. This thesis draws on testimony from interviews with nineteen participants who were leaders in disputes selected to illustrate these historical processes.

Their experiences of, and reflections on, navigating regulatory structures and seeking satisfactory outcomes reveals how individuals came to understand the bases of conflict and the capacities required to move through and beyond them. Their testimony is placed in the context of wider debates and official responses, including the minutes of local government meetings, reports of local officials, newspaper reports and the policy and legislative frameworks in which local and state governments worked to understand the impact and progress of these debates. Studying a local area crosses subject boundaries, and this thesis draws on ideas from geography and sociology while focusing on personal stories of the struggles of people of diverse backgrounds as they attempted to fulfil their aspirations for ways of living and working in a challenged, and challenging, rural context. Legacies of these transitions have enduring consequences, many of which came into sharp focus in the conflagration that impacted villages and displaced residents and tourists in the Bega Valley between December 2019 and February 2020.

- Hansen, Christine Frances. 'Telling Absence: Aboriginal Social History and the National Museum of Australia'. PhD Thesis, History Program, Research School of Social Sciences, 2009. <https://doi.org/10.25911/5d78db79e068c>.

The ordinary stories of ordinary Aboriginal people are a necessary part of Australian history. Yet museums throughout Australia, and in particular the National Museum of Australia, which are charged with the task of telling these stories, struggle to find appropriate material means to do so: the history which shaped Australian museum collections and the history which shaped contemporary Aboriginal communities do not neatly converge. This research reflects on both. The structure of this thesis is fashioned around three distinct voices. The first of these is my own where I give an account of my engagement with the Ngarigo community from the Snowy Mountains region of New South Wales into whose contemporary reality and history I am drawn. This reflexive narrative also provides the means for consideration of the complex and sometimes confronting research process as it unfolds in the field. Stories rather than objects were central to the interests of the community participants and it was a story, or rather a series of stories, which I felt would best serve the thorny conjunction of politics, history and representation at the core of this project. Story is also the central method in the second voice of this work, that of the historical narrative. Here the plot centres not so much on reflection as on reconstruction of a Ngarigo family history. It is this voice that provides a powerful juxtaposition between the reality of lived lives and the constructions of Aboriginality emanating from both the academy and from within institutions of popular culture such as museums. The third voice of the thesis offers an analytical examination of the ideas underpinning the conceptual and historical elements out of which a museum is constructed. In this way I explore how the processes which have constituted the museum might be re-configured to accommodate the particularities of Aboriginal social history.

- Ion, Judith. 'She Gave Me That Look': A History of Lesbian (Feminist)

Community in Canberra 1965-1984'. PhD Thesis, The Australian National University, 2003. <https://doi.org/10.25911/5d7636e4d5c60>.

In Australia, the advent of gay and women's liberation in the 1970s provided the right milieu for lesbian feminist organising and community to emerge. Canberra's lesbian feminist community took longer to develop than many of its larger urban counterparts, not fully emerging until the late 1970s. "'She Gave Me That Look": a history of lesbian (feminism) in Canberra, 1965-84' traces the origins of that community and explores what it was like to come out as a lesbian during that period. This history draws on documentary sources and a series of interviews I conducted in 1994 with eight women about their lesbian experiences between 1965 and 1984. These women were not involved in the formative years of either women's liberation or gay liberation, coming to feminism well after the emergence of both movements. Their journeys towards, and experiences of, lesbian feminist community in Canberra offer a different perspective to our understanding of this unique period in the history of twentieth-century Australia. 'She Gave Me That Look' builds on existing gay, lesbian and feminist histories; explores the different methodological approaches employed in the production of such histories; and focuses in particular on the implications involved in including oral testimony in the writing of lesbian history in Australia.

- Kwan, Elizabeth Haydon. 'Which Flag? Which Country?: An Australian Dilemma, 1901-1951'. PhD Thesis, Research School of Social Sciences, The Australian National University, 1995. <http://hdl.handle.net/1885/124936>.

Federation of the Australian colonies in 1901 signalled the birth of the Australian nation. Managing the ambiguities intensified by this new status, especially at the height of their commitment to the imperial war in South Africa, posed a challenge to Australians. They were an Australian nation within the British nation, an Australian Commonwealth within the British Empire. People of British descent in other dominions experienced a similar dilemma — a phenomenon historians have been slow to explore in comparative terms. Flags are the most obvious markers of nationality. They are at the centre of this thesis, which explores Australians' negotiation of the double loyalty in the first fifty years of federation. The Union Jack was a powerful national symbol, representing the might of the British, whether in Empire or Britain, but more particularly the power of England and its liberal political traditions. Dominated by the cross of St George, the warrior patron saint of England, the Union Jack ultimately symbolised English ethnicity and Protestantism. By contrast, the Australian ensigns were ambiguous national symbols. Designed shortly after federation, with the Union Jack in the place of honour in the upper hoist, they were both colonial and national. Not until 1953 did legislation establish unequivocally which ensign was Australia's national flag. Such ambiguity makes flags and the conflict they provoked useful markers of Australians' changing perceptions of nationality, especially in the wider imperial context as other dominions struggled with a similar dilemma. Schools, particularly State schools, provide a particularly appropriate focus for this study. Through them the thesis explains why Australians were reluctant to

use an Australian flag, and why their reluctance varied from State to State.

- Massola, Catherine Anna. ‘Living the Heritage, Not Curating the Past: A Study of Lirrgarn, Agency & Art in the Warmun Community’. PhD Thesis, School of Archaeology and Anthropology, Research School of Humanities and the Arts, The Australian National University, 2016. <https://doi.org/10.25911/5d67b18b09eda>.

This thesis is an historical and contemporary examination of the creative, social and cultural world of the Warmun community in Western Australia. It focuses on how the community as a whole, and as individuals, exert agency and maintain their values and priorities when situated within larger, sometimes more powerful, structures and frameworks that differ from their own. Through the prism of art, the research examines the community’s engagement with and value of the Warmun Community Collection, their history of adjustment, the unofficial roles of the Warmun Art Centre and how the Warmun Art Centre supports and enables informal learning. The thesis connects these four themes through a socio-historical analysis of the experiences of Warrmarn people, ethnographic and visual descriptions of their actions and a visual examination of the manifestations of their actions—objects of creative practice or, artworks. In doing so, the thesis reveals several overlapping matters: it tracks the development of a museum in an Aboriginal community; it brings to light the hidden roles of the Warmun Art Centre; it contributes to the developing field of informal learning; it reveals how people express agency in daily life; it unveils the proprietorial relationship people have with objects; and finally, it lays bare the purpose, use and interpretations of objects, which has at times made Warmun residents, and their sites of cultural production, tangential to the objects they make. The research finds that Warrmarn people live their heritage rather than curate their past.

- McCann, Joy. ‘Unsettled Country: History and Memory in Australia’s Wheatlands’. PhD Thesis, Australian National University, 2005. <https://doi.org/10.25911/5d5e70a8e6449>.
- McEwen, Melissa. ‘“When I Was Young...” - the Sixties in the Reagan Era: How the Present Impacts on Representations of the Past’. PhD Thesis, Australian National University, 2009. <https://doi.org/10.25911/5d611b5400f23>.

This thesis questions how representations of the past, in particular those present in feature films, are influenced by the present in which those representations are created. There are a range of approaches to depicting the past in feature films, however, much of the scholarship in the area of film and history focuses on the manner in which single films or genres of film represent specific events or people of the past. I utilise a new approach to the examination of this form of representation of the past by examining a group of films across a range of genres. The films I am examining were all made within one historical period (the Reagan-Bush presidencies in the United States) about another period of the past, the Sixties.



Identification of the influence of the present in which a representation is created on that representation requires an examination of context. The thesis focuses on three main issues within the films—sex, Vietnam and race. These areas were chosen because they were sites of change and debate during both the Sixties and the 1980s and early 1990s. I explore the depictions of sex, Vietnam and race in the archive of films examined before placing the representations within their contexts. These representations are given context in two ways. Firstly, I compare the manner in which the films depict sex, Vietnam and race in the Sixties with the way in which the other films made during the Reagan-Bush years represent the same issues. This allows the identification of representations which are peculiar to the Sixties setting. Secondly, I examine the media and political debates about sex, Vietnam and race from the Reagan-Bush years. Comparing the political and media debates from the 1980s and early 1990s with the representations within the films set in the Sixties allows for consideration of the manner in which the representation of the Sixties has been affected by the politics of the present at the time of their creation. I find that while the representations of the past are affected in different ways by the present, there is a clear relationship between the manner in which the Sixties is depicted within the films and the political debates and media representations of the 1980s and early 1990s.

The thesis finally questions whether the representations of the Sixties within the films could be considered to be collective memory. To do so, I establish a theoretical framework for collective memory. I then consider what I have discovered about the representations within the films against this framework. The thesis concludes that while there is no single approach to representation which could be applied to all the films, the representations within the films could generally be considered to fit within the theoretical understanding of collective memory.

- Menzies, Isa. 'Horses for Discourses: A Critical Examination of the Horse in Australian Culture'. PhD Thesis, College of Arts & Social Sciences, The Australian National University, 2020. <https://doi.org/10.25911/5e71eafd184cd>.

The cultural significance of the horse functions as one of the cornerstone narratives in the production and performance of Australian national identity. From Phar Lap's preserved remains to the Opening Ceremony of the Sydney 2000 Olympic Games; from 'Banjo' Paterson's poem "The Man from Snowy River" to the 2018 Wild Horse Heritage Bill (NSW), the notion that the horse is meaningful to Australians continues to be perpetuated. Nonetheless, the exact nature of this significance remains nebulous and imprecise, and the topic has drawn little critical attention from Australian Studies or Cultural Studies scholars. In view of this academic silence, this thesis interrogates the key narratives associated with the Australian 'horse discourse', and asks, broadly, what is the nature of the horse's significance in Australia, and what does this reveal about Australian identity? Drawing on a mixed-methods approach - including a nation-wide survey of

collecting institutions, stakeholder interviews, and the analysis of literature from a diversity of fields - this research seeks to explore the foundational assumptions upon which the equine significance narrative is constructed. The thesis addresses representations of the horse from several key perspectives - as an imported cultural trope; as historically important; within the museum context; and when framed as heritage, particularly with respect to the recent brumby debates. Through these multiple entry-points, the thesis offers a considered analysis of constructions of this animal as an identity narrative. Building on anthropologist James Wertsch's notion of schematic narrative templates, I identify an Australian iteration, which I name the Underdog narrative template. The thesis argues that tales from the equine significance discourse, when underpinned by the Underdog schematic narrative template, are reinforced, becoming potent sites for the expression of nationalism. Combining this understanding with an Animal Studies framing, I argue that the significance of the horse in Australia is largely instrumental, predicated upon an inherently anthropocentric and utilitarian approach. This in turn allows it to be deployed as a symbolic construct, revealing the cultural work the horse is tasked with - in particular in mediating anxieties of belonging among white, Anglo-European Australians.

- Price, Timothy Evan. 'Painting Invasion and Colonisation: Provisional Evocations of the Past'. PhD Thesis, College of Arts and Social Science/ Research School of Humanities and the Arts/School of Art/ Painting, 2018. <https://doi.org/10.25911/5d51446b1e2e2>.

This studio-based research explores how painting can act as a vehicle for my reflections on the invasion and colonisation of Tasmania. The project brings together three fields of inquiry: the history of invasion and colonisation in Tasmania, contemporary politics, and the history and contemporary practice of painting. My research questions focus on exploring how aspects of each field touch and animate each other and how painting might delve into important problems of a complex, contested and violent history. Distinctively, this studio research responds to extensive reading of both primary sources such as the journals of George Robinson, and current perspectives on our contact history. The contemporary historical studies I reference include Lyndall Ryan's *The Aboriginal Tasmanians*, Henry Reynolds' *Fate of A Free People* and *A History of Tasmania*, Patsy Cameron's *Grease and Ochre*, Graeme Calder's *Levee, Line and Martial Law*, and James Boyce's *Van Diemen's Land*. In reflecting on the written record through drawing and painting in the studio, I discuss the potentials, limitations and implications of working from primary sources as compared with historical scholarship. The intersection of questions of history and painting demands my discussion of key examples of history painting: Pieter Bruegel the Elder, Jacques-Louis David, Francisco Goya, Edouard Manet, Sidney Nolan, and Gordon Bennett. These artists each developed their own methods for vividly animating significant moral narratives from their milieus. Most importantly, the sorts of compositions, aesthetics, and processes they utilise reflect each artist's relationship with their society and history. Given the evident impossibility of definitively recreating or depicting specific events from our past,

I have developed a process for evoking the lived experiences of historic events while not depicting them in detail. I draw on TJ Clark's work on discuss the principles of contingency, Raphael Rubenstein on provisionality in painting, and Michael Fried's theories of absorption and embodiment as all having contributed significantly to my approach to the painting process. This exegesis tracks a period of sustained experimentation through which I develop a process contingent on a multiplicity of texts, my studio experiences, and my imagining of the events to develop a contemporary painting practice as an uncertain, open and honest engagement with the brutal realities of our past.

- Sherratt, Timothy Paul. 'Atomic Wonderland: Science and Progress in Twentieth Century Australia'. PhD Thesis, Australian National University, 2003. <https://doi.org/10.25911/5d65112a38c3d>.

The development and use of the atomic bomb was a turning point in history. It seems so obvious—the world was changed, a new age dawned. But this was not the first turning point, nor the last. History is littered with critical moments, crossroads, watersheds and points of decision. Each brings a new sense of urgency, each draws renewed attention to the fate of humankind, but the moment soon passes and the urgency fades... until next time. This thesis uses the dawn of the atomic age in Australia as the inspiration for an examination, not of key moments, but of the journey that sweeps through them— this thing we call progress. It is a journey that carries us from past to future, from old to new; a journey where space and time exchange metaphors and meanings. But where do individual hopes fit within the march of civilisation? How are our ambitions and achievements measured alongside the growth of nations or the development of science? Progress imagines a steady passage onwards, but we know that our own journeys are circuitous and intermittent. We stop, we go back, we think ahead, we live in the past.

This thesis shifts between individual and nation, from the dreams of a disappointed poet, to the terrifying power of the atom. Traversing much of twentieth century Australia, it examines the interactions between science and the state, between knowledge and power. Where have we sought the key to progress and who has been granted authority to speak in its name? What dangers have emerged to threaten our destiny, and where have we sought protection? Answers are to be found by charting the shifting boundaries of trust and authority, participation and control, that separate science and public, citizen and state.

- Thomas, Julian. 'Heroic History and Public Spectacle: Sydney 1938'. PhD Thesis, Department of History, Research School of Social Sciences, The Australian National University, 1991. <https://doi.org/10.25911/5d74e8a37c7f3>.

This thesis is about white Australian history and public spectacle. It analyses the representation of white colonisation—'heroic history'—in elaborate public spectacles which were staged in Sydney in 1938 to celebrate the 150th anniversary of white settlement. The uses of history in these spectacles are discussed in terms of their structure, organisation, opposition, and relationship to a wider

field of historical representation. The operations of two kinds of heroic history are examined in detail: visionary history, to do with the visionary anticipation of white Australia by singular historical individuals, notably Arthur Phillip; and pioneering history, concerned with the experience of settlers on the frontier.

- Thornton, Mia. 'Never Waste a Crisis: Restoring Credibility at the National Museum of Australia after the "History Wars", 2003-2013'. PhD Thesis, College of Arts & Social Sciences, The Australian National University, 2021. <http://hdl.handle.net/1885/229872>.

Since the early 1990s, a large body of literature has studied high profile controversies in museums. These scholars have called on museums not to hide from controversy, but rather view controversy as a productive aspect of contemporary museology. Their case is founded on transforming the role of museums - by discarding their associations with tradition and, instead, taking a stand on politically contentious subject matter. But in reality, museums face many social and political pressures that prevent them from fully rallying behind this call. Moreover, to date scholars have overlooked investigating if there are legitimate reasons behind this trend of reluctance or cautiousness. This study aims to fill this analytical gap by asking why museums struggle to take a stand on politically contentious subject matter following a controversy. In its attempt to do so this thesis narrows its analysis to a case study of the National Museum of Australia (NMA). It provides a window into a previously unexamined area - how NMA staff dealt with politically contentious subject matter during its ten-year (2003-2013) refurbishment project and cultural policy debates, after its involvement in the Australian version of the history wars. Analysis of public and grey material, interviews, media clips, and final gallery exhibits illuminates the strategies deployed by NMA staff during: the refurbishment of a gallery exploring transnational history ('Australian Journeys: Australia's Connections with the World'), a gallery presenting a general history of Australia since 1788 ('Landmarks: People and Places Across Australia/'), and two unique opportunities to debate cultural policy with federal politicians (Senate Estimates hearings on the efficiency dividend and consultations on 'Creative Australia: National Cultural Policy, 2013-2023'). The analysis is located within interdisciplinary work - including sociology, organisational theory, museum studies, cultural politics, and Australian history - that critiques organisational crises and change. I argue that the ability of museum managers and curators to earn credibility and trust was problematic and complex during the refurbishment project and the cultural policy opportunities. Following its earlier controversy, NMA staff were faced with addressing a complex tension - between professional, scholarly, and social responsibility considerations and garnering credibility with powerful stakeholders. NMA staff tailored their strategies across two phases, which had a largely constraining impact on curatorial and interpretative practices. Out of necessity I contend that NMA staff prioritised rebuilding trust and belief, or what I call credibility in my study. During the first phase (2003-2009), staff made compromises in order to restore trust with stakeholders with opposing political agendas. During the second phase (2006-2013), which overlaps with the

phase, the NMA struggled to garner credibility with socially liberal stakeholders who acted with ambivalence towards the refurbishments and during cultural policy debates. The study's findings illustrate that the NMA took a more conservative approach than that advocated by much existing scholarly work. It asserts that restoring credibility is a genuine consideration for museums following a controversy. While museums may have to make compromises, the study finds that crises are never wasted effort. This study is not suggesting major museums in Australia avoid provoking controversy with powerful stakeholders. Rather, it acknowledges the worthwhile but considerable task ahead for museums recovering from crises and pursuing reforms that magnify divisive views within Australian society.

- Toone, Gary Robert. 'Aboriginal Cultural Heritage on Farmlands: The Perceptions of Farmers of the Tatiara District of South Australia'. PhD Thesis, National Centre for Indigenous Studies, The Australian National University, 2016. <https://doi.org/10.25911/5d7392b9137bf>.

The management of Aboriginal cultural heritage in intensively settled and farmed regions of Australia faces legal and ethical challenges. This study examines how fifteen farmers from the Tatiara District of South Australia perceive Aboriginal Cultural Resources (ACR) and Aboriginal Cultural Heritage (ACH) on their freehold farmland. Drawing on the concept of cultural heritage as a cultural process, the thesis employs an Interpretive Phenomenological Analysis (IPA) methodology to interpret the findings of detailed interviews which explored the perspectives of farmer stakeholders and the way ACR and ACH is managed in farming contexts. Previous research on Aboriginal heritage has focused on the interests and perspectives of Aboriginal, professional and government stakeholders. However, in terms of effective management of ACR and ACH in farming landscapes, a pivotal 'first step' is understanding the points of view of the farmers on whose land the ACR resides: how Aboriginal heritage fits within the 'lived life' of agriculture; what farmers know of South Australian Aboriginal cultural heritage protection legislation and administration; and how they understand the protection of ACR and ACH on their farms. This thesis finds that, despite uncertain understandings of cultural heritage, Tatiara farmers have a positive attitude toward protecting and preserving ACR. However, a marginalisation of farmers in Aboriginal heritage management leaves them feeling ignorant, incompetent, vulnerable and reluctant to engage and deal with Aboriginal issues. These findings highlight the significance of including all stakeholders in cultural heritage management regimes and of facilitating dialogue between farmers and those Aboriginal communities for whom the cultural resources on farms have the potential to become heritage. Stakeholder cooperation and collaboration is particularly necessary in circumstances where cultural resources are divorced from cultural knowledge, control and ownership. The results of this study suggest that efficacious Aboriginal heritage management in cross-cultural situations rests on an investment in the capacity of non-Aboriginal stakeholders to engage with Aboriginal cultures and heritage, and for Aboriginal people to engage with 'known' and 'unknown' ACR with the potential to become ACH. The conclusion

of this study is that worthwhile Aboriginal heritage management will likely emanate from mutual respectful, trusting relationships, developed in local ethical spaces supporting stakeholder cross-cultural communication, negotiation and collaboration.

- Wensing, Emma. 'Crafty Commemoration: Vernacular Responses to the Centenary of World War One'. PhD Thesis, The Australian National University, 2020. <https://doi.org/10.25911/5ef1da87cbaa8>.

This thesis investigates how Anzac narratives are interpreted and integrated into contemporary understandings of Australian national heritage and collective remembering through craft. The Anzac Centenary commemorative efforts have been positioned as a focal point of national significance for Australia in the period 2014-2018, and encompass the keystone centenary of the Anzac troops landing at Gallipoli in 1915. Social narratives on the Centenary have tended to be institutionally controlled and homogeneous, and commemorative activities have been tied closely to the traditional spheres of commemoration, such as services and marches. This thesis focuses attention on vernacular, individual-level acts of Anzac commemoration that took place outside of these contexts to understand how everyday Australians were moved by and respond to the call to remember the Anzac Centenary. Grounded in a material and cultural studies approach, I critically examine the milieu of production of Anzac-themed arts and crafts artefacts created specifically for rural agricultural shows and arts and craft displays. Interviews with 34 creative artists, readings of created Anzac cultural artefacts (entries or displays), and consideration of the display sites themselves were all analysed to draw attention to the inherent purposes, meanings and assumptions of the Anzac narrative operating in these contexts. My analysis unmask the 'cultural work' that is undertaken through commemoration in non-traditional locations. Firstly, I found that crafty commemoration is a meaningful endeavour, achieved through identity affirmation around family or craft practice, and building a sense of belong to community and nation. Secondly, crafty commemorations reproduce and reinforce traditional imagery and emotional frameworks associated with Anzac that in turn support a crafty commemoration as a palatable, accessible and non-threatening form of commemoration. Finally, I found that the contexts of production and display of crafty commemoration may frequently be banal, which contributes to the normalisation of Anzac narrative as a widely accepted element of social life. Overall, I argue that the process and creative interpretations of Anzac do not necessarily constitute active dissent or rejection of the nationalist discourse; rather, they increase the spaces into which the Anzac discourse permeates, further solidifying its place in the national consciousness.

- Yardley, Christopher B. 'The Representation of Science and Scientists on Postage Stamps'. PhD Thesis, Australian National Centre for the Public Awareness of Science, 2014. <https://doi.org/10.25911/5d514bab5e9a3>.

Research into science communication has included books, newspapers, television and radio analysis but no-one has studied science on postage stamps as a

communication medium. Yet stamps incorporate a literate and a visual communication message that governments have used to elucidate ideological ideals and policies, for civic education, for nation building and to advise on matters of public health. Within every stamp image is a permanent record that preserves that message information from the date of issue through many generations. This thesis examines the multiple science message roles the stamp has carried from ten representative countries since the first use of the medium. It explores paths and into how and why a country visualises and publicises its place locally and to the outside world. The taxonomy developed is applicable to other disciplines in describing classification of communication themes. ‘Science’ as represented on postage stamps defines the state of science and technology at a set point in time, the date of issue, and provides a commentary on society and a set of activities, functions or needs. A case study methodology has been used provide examples of the many roles of the stamp message. Half of all science stamps show the science as its main image generally accompanied by a textual description explaining the reason for issue at that particular time. The other half of all science stamps depend upon a named scientist as the focal point of the message. Events and anniversaries are the prompts for many issues. Government’s hand is shown when the message is political, is nation-building and often in advising of public health issues. The nature of the image has evolved with time, which time can be related to the development of science communication when science has fragmented and is an increasingly specialist endeavour undertaken by institutions. This study analyses how, through stamp issue, the current perspective of science is shown by the context in step with the movement understood as the public understanding of science evolving into the public awareness of science.

## Masters

- Carter, Christopher. ‘Bark Huts, Calico Tents and Shanty Towns’. Masters Thesis, Australian National University, 2001. DOI:10.25911/5d77874ee260c. <http://hdl.handle.net/1885/10698>.

The aim of this thesis is to advance our understanding of the nature of settlements associated with mines. The four sites chosen for closer examination include: Adjungbilly Creek, Snowball Creek, Reno, and Gobarralong.

- Gant-Thompson, C. E. ‘Unravelling Kiandra: Tracing the Threads of European and Chinese Mining Settlement in the Landscape’. MA Thesis, Australian National University, 2008.
- Lane, Ruth. ‘Local Environmental Knowledge and Perspectives on Change : A Case Study in the Tumut Region of New South Wales’. Master’s Thesis, Department of Geography, The Australian National University, 1995. <https://doi.org/10.25911/5d74e25a364f5>.

This thesis demonstrates the value of bringing together local environmental knowledge and perspectives on change with professional knowledge. Since the first pastoralists displaced Aboriginal land owners in the Tumut region, the

country has been shaped by successive waves of occupation and land use. Each time a new land use industry was imposed on the country, the knowledge base of previous occupants was devalued, and the country once again managed without a knowledge of its history. I explore the characteristics of local environmental knowledge in order to understand how it may be tapped by new land managers. In doing so, I analyse the subjective nature of local people's memories as well as the information resource which they contain. By drawing on local knowledge, and contextualising it with reference to scientific and historical sources, it is possible to construct a more detailed picture of how a particular region has changed over time. The environmental impact of various land uses can be better understood and the social impact also becomes clearer.

- Lydon, Jane. 'Many Inventions: Historical Archaeology and the Chinese in the Rocks, Sydney, 1890-1930'. Master's Thesis, Australian National University, 1996. <https://doi.org/10.25911/5d6905b161098>.
- McKinnon, Alexandra. 'Hereafter: Memory, Commemoration, and the Great War at the Australian War Memorial in the Interwar Period'. Master's Thesis, College of Arts & Social Sciences, The Australian National University, 2021. <https://doi.org/10.25911/NBDP-P290>.

This thesis considers how families engaged with memory-making and with the state in the aftermath of the Great War, focusing on engagement between Australian families and the Australian War Memorial in the interwar period. In Australia, the process of writing the official histories of the Great War began soon after the Armistice, drawing from the letters, diaries, and documents of those who had experienced the conflict. From 1927 to the mid-1930s, the Memorial actively reached out to families whom it was believed might hold records of use to this work. This thesis is based in the archives of the Memorial, and is focused on the records of correspondence between families and the institution in response to this request for donations. 2454 enquiries were directed to the next-of-kin of war dead. While most of the recipients of these donation requests had no direct experience of the conflict, they remained profoundly affected by its results. This series of communication presents a body of work that explores the process of transition from "memory" to "history", incorporating archival histories, memory studies, and material culture. This research considers the role of this file series as an archival resource, but also as testimony to the generational impact of loss. Respondents were conscious that donated records would continue to be used by future generations after the conflict had left living memory. Many of those contacted failed to respond, or declined to donate, but their influence lingers in the spaces of the Memorial. The experiences of these families are embedded in the histories produced by the Memorial, and are crucial to understanding how commemoration of the Great War in Australia has evolved.

- Pitt, Nicholas. 'White Russians from Red China: Resettling in Australia, 1957-59'. Master's Thesis, School of History, College of Arts and Social Sciences, The Australian National University, 2018. <https://doi.org/10.25911/5d0cb26870906>.



- Thompson, Stephanie Lindsay. ‘Museums Connecting Cultures: The Representation of Indigenous Histories and Cultures in Small Museums of Western Sydney’. MPhil Thesis, Australian National University, 2003. <https://doi.org/10.25911/5d626e36a8156>.

## University of Technology Sydney (UTS)

### PhD

- Connor, A. ‘After Life: Reconstructing Affect at Sites of Monumental Destruction’. PhD Thesis, University of Technology, Sydney. Faculty of Arts and Social Sciences, 2011. <http://hdl.handle.net/10453/35993>.

What happens when a monumental object is physically destroyed? Is its “life” as a socially significant, presencing object at an end? Or might the process of destruction paradoxically work to enhance its symbolic force and power? This thesis examines the “afterlife” of two monumental social objects, physically transformed through acts of cultural destruction, and their contested reconfiguration in new, highly political contexts. In 1993, the Mostar Bridge, in the small city of Mostar, in Bosnia Herzegovina, was completely destroyed, during a vicious war that killed thousands and was marked by widespread destruction of cultural heritage. Reconstructed in 2004, as an exact copy of the original, this “new Old Bridge” has assumed an afterlife as an intentional monument to reconciliation. The World Trade Centre, in New York, has also been reconfigured since its destruction in 2001, as a place of national mourning and memory, in relation to a singular act of terrorism. Both sites negotiate the difficult memory work associated with traumatic events, and represent very different examples of monumental transformation in this context. Whilst much work on the monumental place has considered its social life as a mnemonic technology, and its role in the spatialization of national memory, there has been less consideration of the “afterlife” of the monumental place marked by traumatic destruction. Embodying not only the residue of past lives, but also the imprint of historical rupture, the liminal status of the place of monumental destruction, raises questions about the processes through which meaning and affect are destroyed and produced, and memories erased and inscribed. This thesis analyses the contested reconfiguration of both places, as sites of collective remembering and forgetting, and their re-investment with cultural value and symbolic significance. The cultural materiality and material culture associated with both “things” have been central to this process, mobilized as strategic resources with which to shape and redirect public memory in relation to the recent traumatic past. Far from being forgotten or erased, through acts of cultural destruction, I thus consider the ways in which both “things” have continued to be imbued with meaning, memory and a form of mediating agency, that is affective as much as conceptual, assuming a potent “afterlife” in the present.

- Connors, Jane Holley. ‘The Glittering Thread: The 1954 Royal Tour of Australia’. PhD Thesis, University of Technology, Sydney. Faculty of

Humanities & Social Sciences, 1996. <http://hdl.handle.net/10453/20116>.

This thesis is a broadly-based historical study of the 1954 Royal Tour of Australia. In presenting an anatomy of this important but neglected event, it attempts to restore its place in history, to explain the nature of the enduring popular attachment to the British Royal Family, to examine the self-portrait that Australia presented to its Royal visitors in the post-war era and to investigate the political and cultural processes by which it did so. The primary theoretical aim of this detailed case study is to interrogate the means by which the State (represented by the Parliament and the state and federal bureaucracies, with the cooperation of the media) was able to secure the willing participation of an overwhelming majority of the population. The elements of this study are drawn principally from government archives, the vast media coverage of the day, extensive oral history interviews with participants, and academic literature in the areas of Australian history (with particular reference to the nineteen-fifties), popular royalism, popular culture, public memory, civic ritual and spectacle. It was my final objective that these elements and aims might be synthesised into an enjoyable, 'popular' account of this chaotic, surprising and memorable event.

- Evans, K. L. 'Still: A Cultural History of Press Photography in Australia'. PhD Thesis, University of Technology, Sydney. Faculty of Humanities and Social Sciences., 2001. <http://hdl.handle.net/10453/32322>.

This thesis traces a cultural history of press photography in Australia from the 1890s to the 1950s, from its inception through to its highpoint as the most influential visual form in the country, and before its eclipse by television. Photography is one of the defining visual forms of the twentieth-century, significant for its everyday interpretive role and for its wider role in defining and shaping cultural memory. Press photography was ubiquitous and popular in the period covered by this study, and with that came many presumptions about its meaning and role: a close history of this period serves to revise assumptions, and to place photography firmly in history. This thesis argues that the development of press photography, and the eventual crystallisation of its many varieties, was not inevitable or teleological. There was considerable experimentation and uncertainty in the incipient form, as photographers, journalists, reading publics, editors, proprietors and other elements of the newspaper press grappled with what photography could do. A specific history of this development allows for a better understanding of the way press photography developed as a cultural as well as a visual practice. Any deep understanding of press photography and its role in Australian culture must view the photograph as a site of cultural production, located in specific historical circumstances – and therefore the role of the press photographer is crucial. The photograph and photographer are entwined. In order to understand this connection, this study deliberately focuses on the 'ordinary' on-staff press photographer and the regular photographs produced. This is not a history of well-known or iconic images and name photographers: the 'banal' photograph, it is argued, is as culturally significant as the recognised one, and also contributes to visual understanding. The banal photograph allows

access to the complex ways in which abstractions are visualised and the ways in which Australia has been presented back to itself. By viewing such a photograph via the work practices and world view of the photographer who made it, the significance of the visual is both grounded in its history and contributes to a more complex history. This then is also a contributory history of work and of ‘invisible’ photographers. It allows the photographers’ presence to appear both in and out of the frame. By linking these ‘other’ types of photography to their photographer, ‘the photograph’ can be understood in a different way. Production transforms the photograph, allowing the mugshot and the iconic news photo to be significant in the creation of a national visual culture.

- Gapps, S. G. ‘Performing the Past: A Cultural History of Historical Reenactments’. PhD Thesis, UTS, 2002. <https://opus.lib.uts.edu.au/handle/10453/20121>.

The reenactment of the past itself has a history. This thesis analyses self-styled ‘historical reenactors’ in the West and traces the history of the broader phenomenon of historical reenactment in the Australian context from the late nineteenth century to the present. The historical section focuses on several events significant in Australian cultural memory that have been reenacted over time. Historical parades, pageants and reenactments dramatically narrate culturally specific historical sensibilities and demonstrate inter and cross cultural exchanges of historical consciousness. I contend such performances have had a significant position in the formation of popular history since the late nineteenth century and that there is a continuity of conventions in performing the past. I have addressed the position of reenactments as part of a constant interest in the status and power of history in, and for, popular culture. I have shown how a form of history that operated for the public was transformed into a form of history operated by the public in a struggle for authority over the form and content of history. Historical reenactments have been useful avenues for elites to create didactic spectacular history that have also offered the opportunity for marginalised groups to make social and political gains through their participation in the making of public history. Considering the significance of reenactments in the formation of a distinctly Australian public history, they have received little attention from historians. As ephemera, reenactments sit awkwardly in the explanatory frameworks regularly used by historians. Using methodologies from a range of academic disciplines such as performance studies, anthropology and cultural studies, this thesis documents and interrogates the specific form of historical reenactment. In the sections of this thesis that analyse contemporary historical reenactments, I use my own experience as an historical reenactor of more than ten years in an ethnographic approach that reflects on the pleasures, promises and problems ‘dressing up as if from the past’ offers. In this history I draw continuities between past reenactments and present practices that assist in understanding historical reenactment as a specific cultural form. This thesis contends that reenactments over time have been characterised by three main elements: a collapsing of past and present, an avenue for a ‘connectedness’ with the past through a sensual experience, and an essential relationship with I authenticity.’

- Hanlon, Patricia Burrowes. 'Women and Fashion in Australia's Nineteenth Century'. PhD Thesis, University of Technology Sydney. Faculty of Design, Architecture and Building, 2019. <http://hdl.handle.net/10453/133322>.

This thesis casts new light on the clothing culture of the first Europeans who engaged with the land now called Australia in New South Wales, at Botany Bay and the area around Sydney Cove. Many people assume that life for the 'First Fleeters' must have been crude and rough, devoid of any sartorial fashion element. Yet the naval officers would have been well dressed, albeit somewhat dusty, and the First, Second and Third Fleets carried numerous people who had worked in Britain in the appearance industries. But what of the women? A large number of the convicts transported to New South Wales and Van Diemen's Land has been convicted for felonies connected with clothing theft. Clothing including accessories such as ribbons and handkerchiefs were valuable at the time but also demotic: they were not the preserve of the middling sorts and elites. Many of the transported convicts were women who had worked in the burgeoning fashion culture of late-eighteenth century Europe. Yet little work has been conducted on their clothing lives. In this thesis, I speculate as to the appearance of the convict women. I do not disparage them as the discarded, unwanted and unattractive ones as some historians as well as popular images, movies and television series have done in the past. Instead I use traces – in the written record such as diaries, transcripts and transportation lists – mapping this information onto the history of early advertising and the press in the colony, as well as analysing the visual sources that survive from this period. I work within the frameworks that recognise the value of material culture, object analysis and also the new fashion studies and fashion histories that demand that the poor and everyday be considered as worthy of study as the dress and habits of the elite. I adopt at times a poetic speaking position, as most of these women were illiterate and they certainly can no longer 'speak'. Yet traces of their material culture, their backgrounds and their narratives suggest that a more robust and vibrant fashion culture probably existed from the very beginning of the European settlement/invasion that most historians have credited. It is my aim that my understanding of the materiality of cloth and clothing will map onto surviving traces, gestures and hints to enable a new story to be told of the first years of western fashion in the Antipodes.

- Kass, T. H. 'Queen City of the North: A History of Grafton, Capital of the Clarence 1837-2008'. PhD Thesis, University of Technology Sydney. Faculty of Arts and Social Sciences, 2009. <https://opus.lib.uts.edu.au/handle/10453/30565>.

This thesis examines the City of Grafton in New South Wales from its creation to the present day within the context of the Clarence River valley and within the wider region. It investigates and analyses Grafton's changing service role and its relationships with evolving rural land uses in its hinterland. Grafton's early start was coupled with locational advantages. It was the first settlement to emerge on what was then a relatively easy-to-navigate river within a wide valley

flourishing from initial development for timber, livestock or crops. This ensured it quickly became the regional centre providing retail, wholesale, professional and administrative services. Growth was followed by the gradual dilution and loss of its regional eminence. Particular emphasis has been given to the period from 1859 to 1885 when Grafton evolved from a rough timber port to a city with all the infrastructure of a city as well as formal declaration as a ‘City’. This is charted using various measures such as population in comparison with rival urban settlements, legal records and, most pertinently, banking records that demonstrate and define its loss of importance. A series of different products were produced in turn within its hinterland each of them fuelling a boom in Grafton as it rushed to serve the needs of the new market for specialised goods, whether it be axes and saws, livestock fencing, mining tools or cream separators. But as each new economic activity or crop reached the limits of possible growth or lost markets, entrepreneurs and investment shifted to areas with available land and greater potential. Grafton’s reach into its hinterland was eroded when rival settlements were established within the ambit of its former domain. Once they grew into major towns, Grafton lost momentum. Rival centres Lismore and Coffs Harbour have since emerged as competing regional centres within the hinterland that was once Grafton’s alone. The history presented in this thesis is not just regional in nature. It commenced simultaneously as a history commissioned by the Clarence Valley Council in 2007 to mark the sesqui-centenary of municipal incorporation of Grafton, one of the earliest municipalities gazetted in NSW in 1859. The place of commissioned history in Australian regional history is treated in the introduction.

- Lynn, J. A. ‘Queering Archives: The Practices of Zines’. PhD Thesis, University of Technology, Sydney. Faculty of Arts and Social Sciences, 2014. <http://hdl.handle.net/10453/29211>.

This thesis is a consideration of zines and zine practices, and their impact on how we understand archives. I argue that to define zines we need to look past the materiality of the publication, and consider a broader set of practices. Considering zines as practices enables different, and not necessarily linear, approaches to archives. I demonstrate that zines have a queer sensibility, and this ‘zine’ sensibility can disrupt linear repro-time and space (per Halberstam) and ways of making archives. This thesis asks ‘what impact do zine practices have on how archives are understood and imagined?’ and addresses this question through the consideration of a series of spatial and temporal examples. These examples include formal collecting institutions, bedrooms, do-it-yourself archives in social centres and cafes, scholarly publications and zine anthologies. A secondary point of investigation asks ‘how do specific sites of non-normative research such as zines inform research practice, and what form can this research take?’ This question is addressed by employing a queer approach to methodology motivated by zine practices; I use scavenger techniques to build a body of knowledge that includes narratives, interviews, zines, gossip and academic texts. To queer archives disrupts normalised understandings of memory and histories, challenging assumed temporalities and reimagining the fixed space of ‘the archive’. Zines and

zine practices unsettle assumptions of archival spaces, and through this archives can be reimagined as generative and productive sites of practice and knowledge, rather than static sites of fact and record.

- McClean, S. M. B. 'Whither History?: The Emergence of a Modern Preservation Movement in New South Wales'. PhD Thesis, University of Technology, Sydney. Faculty of Humanities and Social Sciences, 2007. <https://opus.lib.uts.edu.au/handle/10453/30411>.

In the early twentieth century, modernisation was underway in Australia. The social and political ruptures characteristic of that process resulted in many feeling the need for continuity between the past and the present. In New South Wales the desire for stability and continuity was actively represented through efforts to prevent the demolition a variety of historic places that held communal memories. The preservation of historic buildings began with pressure from local groups maintaining a sense of place, but took on a nationalist cast, when, in a climate of rising nationalism, environmental development began to remove buildings significant to powerful social groups and to a wider range of communities. This thesis investigates the history of the practice of preserving historic buildings in New South Wales from 1900 to the 1950s. It particularly pays attention to the positioning of historians within the emerging building-preservation movement, and takes note of historic preservation's relationship to the formation of national identities and to the diverse changes wrought by modernity on society and culture. From the early years of the twentieth century, amateur and then professional historians were positioned as experts and leaders in Australian history. The brief included active promotion of historic preservation. Thus began the transformation of buildings into historic monuments, that is, monuments not purpose-built, but chosen from existing building stock for those shared memories and historical associations, used to connect people to communal identities, including national identities. Monumentalisation, however, transforms old buildings into structures whose attachment to identity not only emerges from memorial associations but which is also substantially visual – that is, its role is to present as something of a spectacle. By the 1930s, at a time when modern visual technologies were producing a rising visual sensibility, many architects and artists were persuaded that some colonial buildings had aesthetic merit. Tensions arose between architectural factions on the question of preservation, as they also did within planning. Furthermore, unexplored differences between the communal meanings which architects assigned to historic buildings and those assumed by historians led to events that damaged the authority of the history profession over historic buildings. After World War II, artistic and aesthetic ideas came to dominate the emerging idea of heritage. The institutionalisation of the movement was overseen by amateur and professional groups favouring an aesthetic sensibility to the detriment of an historical approach. How and why this occurred is the subject of this work.

- Searby, R. E. 'Connecting Place, People and Animals: An Historical Study of Environmental and Cultural Change in the Snowy Mountains Landscape'.

PhD Thesis, University of Technology, Sydney. Faculty of Humanities and Social Sciences, 2007. <http://hdl.handle.net/10453/37255>.

Connecting place, people and animals: an historical study of environmental and cultural change in the Snowy Mountains landscape.

- Stein, J. A. 'Precarious Printers: Labour, Technology & Material Culture at the NSW Government Printing Office 1959-1989'. PhD Thesis, University of Technology, Sydney. Faculty of Design, Architecture and Building., 2014. <http://hdl.handle.net/10453/30393>.

From 1959 to 1989 the NSW Government Printing Office (hereafter 'the Gov') was a government-run printing establishment that operated from a centralised factory in Ultimo, Sydney. Over a 30-year period marked by dramatic technological change and political transitions, the Gov was pulled in conflicting directions by traditionalists, unionists, economic rationalists and those somewhere in between. It was also one of the first Australian factories to open printing apprenticeships to women. This combination – technological change, the rising influence of neo-liberal economics and gender-labour tensions – made for an unsettled institution. In mid-1989 the state government abruptly closed down the Gov and 700 people lost their jobs. This thesis operates on two levels: it offers both an historical and a methodological contribution to knowledge. At an historical level *Precarious Printers* is an exploration of how the Gov's workers – from labourers to managers – coped with technological, social and political change. This has brought to light many aspects of the Gov's culture of working life (everyday practices and unofficial stories) and it indicates the important presence of objects, technologies and spaces as they exist in memories of working life. Two central coping practices are identified: building alliances and unofficial creative production. Firstly, the Gov's employees came to grips with their circumstances by developing alliances with people and/or technologies. This involved staking out territories spatially or by developing their skills. Some workers clung to their skills, traditional tools and collective practices. Others enthusiastically embraced new technologies with an individualistic drive for self-improvement. Secondly, many of the Gov's employees enacted their own narratives – of resilience, belonging and of industrial decline – through unsanctioned creative practices. This came in the form of photographs, film, pranks and the unofficial production of printed materials (foreign orders). The key theoretical and methodological contribution of this dissertation is a demonstration of how labour history can be effectively drawn together with considerations of material culture. As a case study, the Gov reveals how the politics of work is intertwined with the physical and designed world. This dissertation provides a method for analysing labour, technology and industrial history that retains the voices of the workers and adds a relevant consideration of spaces, objects and embodied experience. Correspondingly, this research draws upon a number of disciplines: labour history, sociology, the history of technology and studies of material culture and design. Primary source materials include oral history, photographs and archives. Rather than simply aestheticising past technologies and industrial spaces, *Precarious Printers* finds

that material culture, technology and spatial dynamics are significant elements in an analysis of working life and in developing an understanding of people's adaptive responses to technological change and workplace upheaval.

## MA Thesis

- Butler, Mark Gerard. 'If Walls Could Talk': Narrating Adaptive Reuse in the Digital Age'. MA Thesis, University of Technology Sydney. Faculty of Arts and Social Sciences, 2016. <https://opus.lib.uts.edu.au/handle/10453/62350>.

Interest in architectural tourism that concentrates on adaptively reused heritage buildings is intensifying. But the corresponding documentation, presentation or interpretation of these sites has not kept stride with the digital revolution. This has been due to factors including deregulation of the industry, a deficit of clear sanctioned guidelines as to the documentation of heritage sites and the dominance of private property interests. Public narratives about these sites have been subsequently affected. This thesis investigates this situation, looking at the implications for public memories embedded in reused heritage and suggests ways to enhance access to related narratives. It does so via a specific treatment of built heritage – adaptive reuse and its connection to digital resources. I argue that employing social media is the most feasible, affordable and widely available of all formats that permits an online presence in virtually examining a repurposed structure. An interest in architectural history is a key driver of architectural tourism but many of the relevant historical resources are often absent and not digitally or publically available. If there was better access to these resources this would certainly contribute to the process of remembrance around these buildings. Whilst archivists can play a major part, other professionals are also needed in this process to ensure the authenticity of materials in providing context or interpretation. Architectural tourists seek out notable buildings to get in touch with history; this is the prime motivation behind the growth of heritage and architectural tourism. They follow up simulated travel by physically pursuing those sites that stimulate their interest. These two categories of travel are regarded as pillars of the tourist industry today, both in Australia and internationally. This virtual province has been dominated by forms of media representation that can aid the tourist or casual observer in understanding various developmental phases of a site but would be greatly enhanced by well-sequenced, informed resources accessed free onsite. Online exposure is developing at an unquantifiable rate, with the Internet being the ubiquitous force that drives our everyday existence. Yet, so much of what may already exist digitally and be of interest to the architectural tourist, and others, often remains obscured or lost. There is a real need for archival retention of data as much as the buildings themselves, if we are to have balanced, publically accessible resources and comprehensive narratives about our built heritage.

- Georgevits, S. J. 'Places of Heart: Objects and Personal Memory'. MA Thesis, University of Technology, Sydney. Faculty of Humanities and Social Sciences, 2007. <http://hdl.handle.net/10453/20044>.



This thesis focuses on individual memory and personally held objects as an essential source of orientation and coherence in history. The primary theoretical aim of this thesis is to interrogate the contention that conventional public forms of history do not always reflect how individuals negotiate with the past publicly or privately. Through the use of oral testimony to explore the memories attached to the material culture people keep I will consider why particular objects become sites of memory for individuals, how their significance changes as succeeding generations inscribe them with new meanings and speculate on the ways in which the materiality of the objects can contribute to how different generations construct their own sense of the past. Using the interrelationship between the objects and memories which emerge from the interviews I will discuss the establishment of family and cultural traditions, why people invest objects with particular meanings, the role of gender in the keeping of objects and raise issues regarding the place of personal memory and privately held objects in public history and museology.

## University of Wollongong

### PhD

- Metusela, Christine. 'Leisure and Tourism Spaces of the Illawarra Beaches: 1900-1940'. PhD Thesis, School of Earth and Environmental Sciences, Faculty of Science, University of Wollongong, 2009. <https://ro.uow.edu.au/theses/1932>.

The Illawarra beaches of 1900-1940 were rapidly transformed by the emergence of promenading, bathing, sunbathing and surf lifesaving. In 1900, public daylight bathing was banned. Yet, by 1940, the practice of individuals clad in skimpy bathing costumes was considered normative behaviour. Conceptualising beach-making as the complex interplay of uneven social relationships stretched across different geographical scales, this thesis uses Foucauldian discourse analysis to critically examine transformations of the social relationships that forged the Illawarra beaches as a leisure and tourism space in a range of source materials. To form a beach archive, empirical materials were gathered from bank, surf club, State Rail, Council and print media records. Discourse analysis is deployed to illustrate how the discursive structures of gender, class, race, health, beauty, fitness and settler nation worked together to naturalise the beach as a leisure and tourism place for white settler Australians. Emergent themes are discussed in four results chapters. The first examines the discursive structures that initially helped to fashion the Illawarra as a seaside resort. The second argues that understandings of the Illawarra as a seaside resort were considerably hindered by economic discourses. At this time priority was given to manufacturing over leisure and tourism activities. The third examines how sun and surf bathing both physically and socially transformed the Illawarra beaches by including or excluding certain practices and bodies. Ocean baths, changing rooms, surf club houses, reels and surfboards became commonplace. The beach became a naturalised place for physically fit, bronzed xiii bodies revealing flesh, while

bathing in both the ocean and by the rays of the sun. The final chapter investigates the surf lifesaving movement in the Illawarra. The archive suggests that practices of surf lifesavers both fix and rupture arguments of the lifesaving movement as forging understandings of the beach in terms of discipline, service and nation building.

## University of Queensland

### PhD

- Buch, Neville Douglas. 1995. 'American Influence on Protestantism in Queensland since 1945'. PhD Thesis, Queensland, Australia: University of Queensland. <https://espace.library.uq.edu.au/view/UQ:189291>.

An important area in Christian historiography is the relationship between Protestant religious belief and culture. Prior to 1945 Queensland Protestantism had been influenced by British culture. The presence of a substantial body of American troops posted to Queensland during World War II, was a watershed. The post-1945 period saw a transition from influences coming from a British Protestant culture to influences from an American Protestant culture. Firstly, Queensland Protestantism was affected by the general Americanization which occurred in Australian society in this period. Secondly, American Protestant denominations established churches in Queensland. Thirdly, American Protestant ministers were appointed to Queensland Churches. Fourthly, Queensland Protestant denominations developed significant relationships with their American denominational counterparts. Fifthly, there was an interchange of visitors. This process of Americanization prevented Queensland Protestant churches from coming to terms with contemporary Australian society. Protestantism channelled theology into two streams: academic and popular. Academic theology has tended to be influenced by European traditions. Popular theology has been influenced more by the American Revivalist tradition. This Revivalist tradition has three distinct characteristics, Biblicalism, Anti-intellectualism, and Mechanisation of the Christian faith. It has also taken three forms, Classic Fundamentalism, Neo-Evangelicalism, and Pentecostalism. As a popular theology, shaped by these various forms and types of the American Revivalist tradition, grew in influence academic theology was marginalised. In the Australian religious book-selling market in the post-1945 period, there was a shift of attention from British-published religious literature to American published popular religious literature. Thirty-six major American religious publishing companies sold their literature to Queensland Protestants. This literature included reprinted periodical articles, unbounded literature, and books. American-published literature affected most areas of Queensland Protestant Church life. Its impact was consolidated by American-produced music, film, radio and television. The impact of American-produced music minimised the effort of the local Christian music industry. Queensland Protestants received biblical and civil religious images from Hollywood films and American religious films marketed in Queensland through Australian religious film distributors. The American religious radio and

television industry provided a limited programming input in Queensland. American recorded music, film, radio and television led Queensland Protestants into an imitation of an American sub-culture. American theological centres provided Queensland Protestants with a three-tier model, and an interchange of scholars and students. This interchange involved Americans arriving in Queensland, and Queenslanders arriving in the United States, and has been associated more with institutions promoting American popular theology rather than academic theology. Another area of American influence has been the Youth market. Traditional youth organisations declined as new church youth programmes pushed Queensland Protestants towards Americanised innovations. The foremost influence here has been the Methodist YPD under Ivan Alcorn with its youth rallies, teenage cabarets, and pop hymns. This created tensions between pacesetters and reactionaries, but these tensions were largely surmounted when the American Jesus movement arrived in Queensland. Tensions eased also because innovations in youth programming largely ended up being captive to the agendas of the conservative evangelicals, as evidenced in the most recent Americanised innovation, the American discipleship movement. Pacesetters which took a more liberal perspective, such as the House of Freedom, were marginalised from mainstream church youth ministries. American influence made evangelism a formative part of Queensland Church life. There have been two types of crusades/missions, one denominational and the other interdenominational. A large number of visiting American evangelists were involved in these crusades/missions. The impact of American evangelists generally can be illustrated by examining the evangelistic campaigns associated with the Baptist Union, which included the Appelman Campaign, the Taylor Campaigns, the evangelistic exchanges between the Southern Baptist Convention and the Baptist Union of Australia, and the Lay Renewal Campaign. Such an examination reveals that the impact of American evangelism has largely disappointed expectations. Even the most significant interdenominational American evangelistic organisation to influence Queensland Protestantism, the Billy Graham Evangelistic Association (BGEA), generated an expectation of revival that fell far short of its goals. Eventually the American Church Growth movement replaced Queensland Protestant interest in mass evangelism. In the 1980s, a number of Brisbane Charismatic churches were caught up in the Church Growth movement, including Gateway Baptist Church and Garden City Christian Church. During the 1980s, American Church Growth experts visited Queensland, and Queensland Protestants visited American Church Growth centres. The Church Growth movement failed to bring membership growth in the traditional Queensland Protestant churches, even those most associated with its American origin. Christian education has been reshaped by American influence on Queensland Protestantism. This can be seen in two different Christian educational institutions; the Sunday School and the ‘Secular’ Class Room. The American All Age Sunday School (AASS) movement altered the traditional Sunday School, and the Independent Christian Schooling movement reformed the ‘Secular’ Class Room. Queensland political culture did not escape from the American influences on Queensland Protestantism. This was seen in the populist politics exploited by

the National Party Government, which encouraged American-style right-wing fundamentalist political lobby groups. In the late 1980s, when the National Party Government was in crisis the Christian neo-conservatives supported it openly in an attempt to keep their power base. The downfall of the National Party Government at the 1989 elections has meant the demise of many political lobby groups, but it has not meant the end of American style populist politics in Queensland. This thesis argues that there has been a cultural shift in Queensland Protestantism from a British Protestant culture to an American Protestant culture. This can be seen in popular theology in Queensland Protestant church life, communication media used by Queensland Protestant churches, the interchange between theological centres in Queensland and the United States, the impact of American influence in church youth programmes, evangelism, Christian education, and the Queensland political culture. This thesis raises questions about the cultural appropriateness of this Americanization of Protestant religion, and argues that there is little evidence to show American influence has consolidated the traditional Protestant churches as part of the institutional structure of civil society. Instead, it has created a number of shallow and short-lived enthusiasms, and a number of major new congregations, whose one attempt to influence civil society through the National Party, produced a style of government unacceptable to Queenslanders and perhaps subverted their rights. This thesis challenges Queensland Protestantism to seek its own independent path.

## University of Melbourne

### PhD

- Dellios, Alexandra. 2014. 'Constructing Public History, Framing Collective Memories: Bonegilla Migrant Reception and Training Centre'. PhD Thesis, Melbourne, Victoria: University of Melbourne. <http://hdl.handle.net/11343/45142>.

Bonegilla was Australia's largest post-war migrant reception and training centre. Its history and the histories of the approximately 320,000 ex-residents began to re-emerge in Australian public life from the 1980s. In this thesis, I analyse cultural or collective memories as located and publicly mediated in the materiality of public history forms, in the shared resources of individuals. Accordingly, this thesis is structured around those separate public history forms that have coalesced around Bonegilla since the 1980s: anniversary reunions; museum exhibitions; heritage discourses, listings and heritage tourist ventures; and popular culture such as journalism, film and television. I argue that Bonegilla's collective memories have become increasingly multi-vocal, contrary to the predictions of some scholars analysing commemorative practice in Australia. Further, I maintain that public histories create spaces for the vernacular exchange of collective memories, and my study of Bonegilla strongly supports this contention. While state involvement in some public history practices promotes a positivist, revisionist version of multiculturalism and Bonegilla's role in it, there are still participants in and receivers of these narratives, many of whom draw on available frameworks to

attribute wider meaning to their histories. I agree that representational analyses are useful in uncovering the power plays that function in public histories, but the use-value of these public histories to receivers and respondents also requires scholarly attention. Ex-residents and ex-residents' associations, their families and the second-generation, connected ethnic organisations, local councils, and multicultural lobby groups have all been involved in Bonegilla's public history. They have been implicated in the memory-making process and in the formation and function of Bonegilla's collective memories since the 1980s. They have proven capable of appropriating and adding to Bonegilla's multi-vocality, even as some of its public history is framed by the official. This framing involves a collaborative, ongoing and active negotiation of collective memories.

- Jones, Michael Alastair. 2018. 'Documenting Artefacts and Archives in the Relational Museum'. PhD Thesis, Melbourne, Victoria: University of Melbourne. <http://hdl.handle.net/11343/219722>.

This cross-disciplinary thesis explores the history of archives and collections description in contemporary museums, with a particular focus on the mid-1960s to the present. As computerisation transformed working practices, the management of documentary records in museums grew more formalised and archives were increasingly separated from collections managed by curators and registrars. However, these changes did not align with broader developments in the sector. By the 1980s, the emergence of public and social history, changing ideas about race, gender, and authority, and reflexive, textual shifts in folklore studies and anthropology all contributed to the emergence of a more connected, plural, distributed, and participatory 'relational museum.' While this relational turn is clearly visible in museological and theoretical literature, and has had a perceptible influence on exhibitions, the same is not true for collection description. Three primary research questions are addressed in this thesis: how have museums documented and managed knowledge about artefacts and archives; what impacts have different technologies had on the ways in which museums document and manage their collections; and, how do these developments relate to contemporaneous understandings of museums and their collections? The primary focus is on Museums Victoria (MV), with comparative Australian, American and British institutions included throughout. Following an introduction and literature review, the first two chapters analyse the historical development of museums and museum archives, and the implementation of automated collections management technologies at MV from the 1970s. Chapter three explores the problem of dissociation, with a particular focus on field books, key evidential and historical records that have the potential to function as boundary objects connecting archives and artefacts; and chapter four investigates documentation histories and knowledge management issues related to the renowned ethnographic collection of Australian anthropologist Donald Thomson. Each chapter incorporates findings from archival research, analysis of museum documentation, interviews, and extensive reviews of diverse primary and secondary sources. The final chapter then draws together theoretical developments from a range of disciplines to produce a set of principles for more effective, relational collections description

in museums, after which a short conclusion situates the thesis in the context of the twenty-first century museum and suggests avenues for future research. The findings from this thesis reveal that professionalisation in museums and archives has contributed to the internal separation of collections from records, impacting on the discoverability and accessibility of knowledge about artefacts and specimens. Though technological change continues to have a substantial impact on the speed and flexibility of collections description, information systems remain relatively siloed and centred on large aggregates of increasingly-detailed inventory records. Conceptually, these information structures do not adequately reflect contemporary ideas about museums and the complex, relational ways in which artefacts and archives embody meaning. Therefore, institutions need to change the way collections documentation is conceptualised and practiced, moving away from discrete item-level records and singular perspectives to employ more complex, entangled, polyvocal approaches. Doing so will help preserve the complexities of collections-based knowledge, make museum information more accessible to diverse user communities, and better reflect the relationalities found throughout the contemporary museum.

## University of Canterbury

### Master's

- Stringer, Kathleen. 2015. 'Social Aid in Otago and Canterbury up to 1885, with Special Reference to Oamaru and Ashburton'. Master's Thesis, Canterbury, NZ: University of Canterbury. <https://go.exlibris.link/HnNm8PT>.

This study examines the way in which charitable aid was administered in Otago and Canterbury leading up to, and slightly beyond, the Hospitals and Charitable Institutions Act of 1885. It utilizes a variety of sources, including archives pertaining to local authorities, organisations that administered charitable aid and documents created to establish the two provinces under study. Otago and Canterbury administered charitable aid sometimes in dissimilar ways. This thesis suggests that this was because the two provinces were founded by different countries (Scotland and England respectively) that had developed their own philosophies surrounding the administration of aid. Following an explanation of the Poor Laws of England and Scotland, the study will explain how Otago and Canterbury were founded and discuss how aid in these two provinces was influenced by the country of origin. After documenting how Otago and Canterbury administered their charitable relief, two towns – Oamaru and Ashburton – will be used to show how these different methods of administering and viewing aid affected people in the community. The thesis concludes that a Scottish influence of community involvement enabled Oamaru to administer its aid effectively and efficiently. Ashburton, however, was hampered by Canterbury's adherence to civic-led charitable administration, as occurred in England. This saw aid for the majority of the province being administered from Christchurch, with the result for Ashburton that aid was often less effective, impacting on both the community as a whole, but especially the local people who were in need.

## Deakin University

### PhD

- Schamberger, Karen. 2016. 'Identity, Belonging and Cultural Diversity in Australian Museums'. PhD Thesis, Geelong, Vic: Deakin University. <https://dro.deakin.edu.au/view/DU:30087004>.

Karen studied the ways that objects have mediated relationships between people from culturally diverse backgrounds in Australian history and society. She focused on the ways museums, through their collection and display of particular objects, have played a role in supporting processes of inclusion and exclusion in Australian society over time.

## University of NSW (UNSW)

### PhD

- Henrich, Eureka Jane. 2012. 'Whose Stories Are We Telling? Exhibitions of Migration History in Australian Museums 1984-2001'. PhD Thesis, Sydney, NSW: UNSW. <https://doi.org/10.26190/unsworks/15891>.

Since the introduction of multiculturalism as a public policy in 1973, the peopling of Australia by migrants from many different countries has become a celebrated national narrative. One place where this story has been told is in the nation's museums. Yet the aims and content of Australia's early migration exhibitions, which were among the first in the world, remain unrepresented in the relevant literature. They also remain disconnected from later exhibitions and museums of migration, when in fact they had a profound influence on them. This thesis asks: whose stories were told in Australian exhibitions of immigration history? And how did they change? To explore these questions, this thesis weaves a history of key exhibitions across institutions. A combination of archival research and interviews with museum curators reveals the complex ideas, decisions and circumstances that shaped these displays. The broader historical and political developments surrounding the opening of the Migration Museum in 1986, the Powerhouse Museum in 1988, the Australian National Maritime Museum in 1991, the Immigration Museum in 1998 and the long gestation of the National Museum of Australia from 1980 until 2001 provide the vital context for the exhibition analyses. A survey of the literature relating to multiculturalism, migration history and museums in Australia locates the chosen exhibitions within wider debates about ethnicity, identity, concepts of heritage and the role of national museums. I argue that we can understand museum exhibitions about migration in Australia between 1984 and 2001 as operating within two broad and internally variable phases. The first phase, "inventing the nation of immigrants", was characterised by a radical, revisionist and unashamedly multicultural challenge to standard national narratives; the second, "democratising the nation of immigrants", by a more conservative and inclusive approach that, in an attempt to include all Australians in the migration story, distanced itself from political controversy.

The findings bring into question assumptions about the ‘multicultural era’ in Australian history, and reveal that museums, as sites of public history, as disseminators and reflectors of ideas, education and debate, richly repay the attention of historians long after their exhibitions have been dismantled.