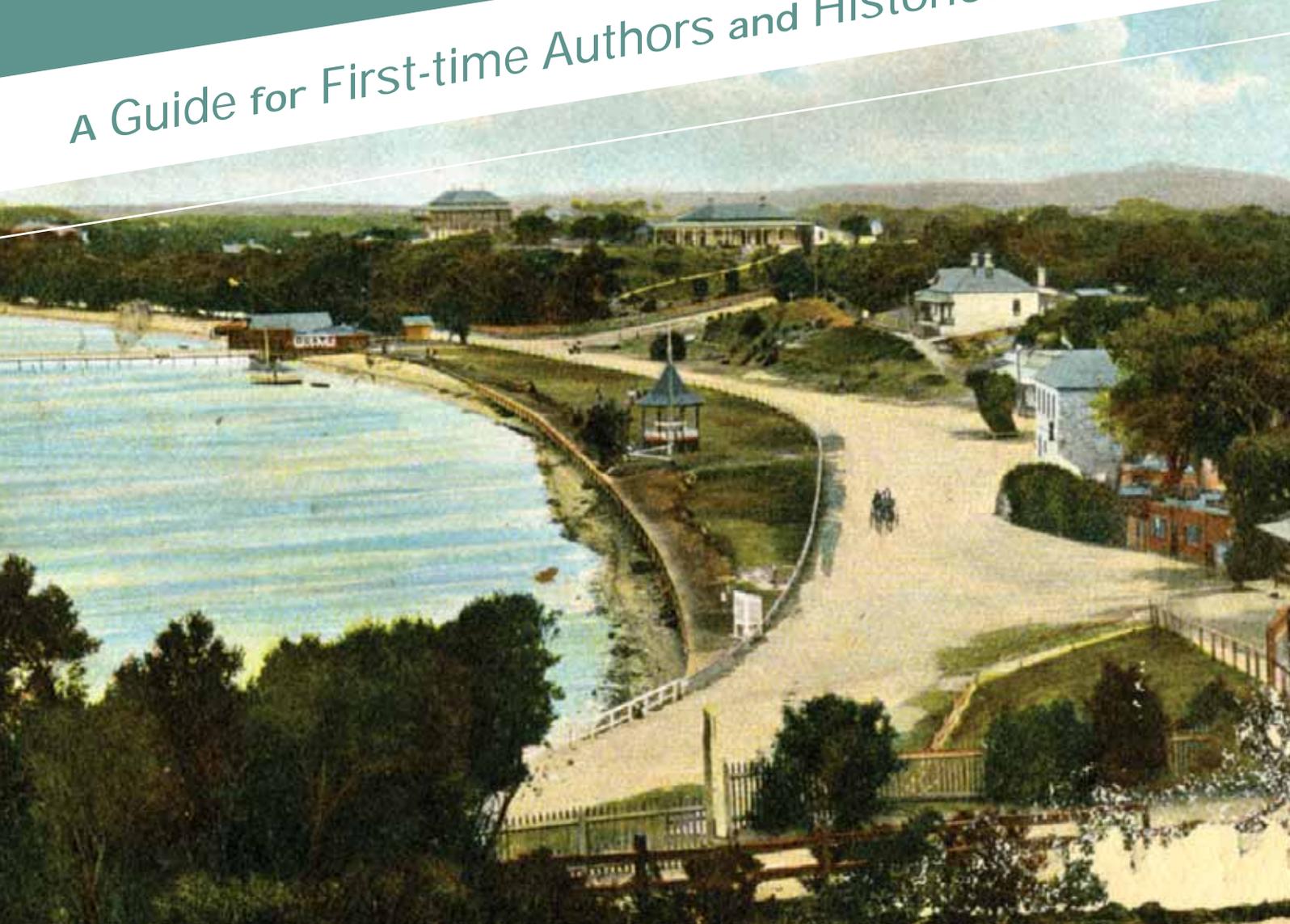


# WRITING and PUBLISHING

*Local History*

A Guide for First-time Authors and Historical Societies



Rosalie Triolo, Helen Doyle and Katya Johanson

# **Writing and Publishing Local History**

A Guide for  
First-time Authors  
and Historical Societies

**Rosalie Triolo, Helen Doyle and Katya Johanson**



Rosalie Triolo, Helen Doyle and Katya Johanson

First published in 2006 as *Publishing History: A Guide for Historical Societies* by Helen Doyle and Katya Johanson for the Federation of Australian Historical Societies.

Wholly revised in 2017 with new chapters 5-7 by Rosalie Triolo for the Royal Historical Society of Victoria and the Federation of Australian Historical Societies, to become *Writing and Publishing Local History: A Guide for First-time Authors and Historical Societies*.

'Digital Publishing' section in chapter 2 by  
Way Back When Consulting.

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c. 1908, RHSV Collection

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A decorative flourish consisting of a horizontal line that curves upwards and then spirals into a circular shape on the right side.

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# Foreword

In her Foreword to the first edition of this publication in 2006, entitled *Publishing History: A Guide for Historical Societies*, my predecessor as president of the Federation of Australian Historical Societies, Helen Henderson, pointed to research, writing and publishing of local history as an important function of historical societies. As she also noted, publishing can be a challenging process and members may lack the expertise to produce a work acceptable to publishers and potential readers. This guide to researching, writing and publishing history meets a long-felt need. It is rich in advice on all aspects of printed and electronic publication—planning and financing, researching and writing, the structure and elements of a history book, use of illustrations, editing and design, self-publishing and selling the finished product. For those societies that can afford to pay for the services of a historian, there is also a section on contracting an author.

The second edition of this book is fortuitous and owes much to the generosity of the Royal Historical Society of Victoria and Dr Rosalie Triolo. The RHSV received a grant from the John T. Reid Charitable Trusts to employ Rosalie to conduct a series of seminars on writing and publishing history, and to prepare a handbook. Rosalie distributed the original FAHS publication to seminar participants, and then, with the agreement of the original authors, Helen Doyle and Katya Johanson, offered to prepare a revised edition for the RHSV and FAHS websites. The RHSV and FAHS are proud to make this publication available to the community history and heritage movement throughout Australia.

**Don Garden**

**RHSV AND FAHS PRESIDENT**





## Acknowledgments

This revised edition of this book, now titled *Writing and Publishing Local History: A Guide for First-time Authors and Historical Societies*, was made possible by a grant to the Royal Historical Society of Victoria from the John T. Reid Charitable Trusts. The Royal Historical Society of Victoria and the Federation of Australian Historical Societies are most grateful for the Trust's faith in the project. For more information on the John T. Reid Charitable Trusts, please visit <http://www.johntreidtrusts.com.au/>

Thank you to Harry Harrison for generously providing the original artwork, and to Way Back When Consulting for the section on digital publishing.

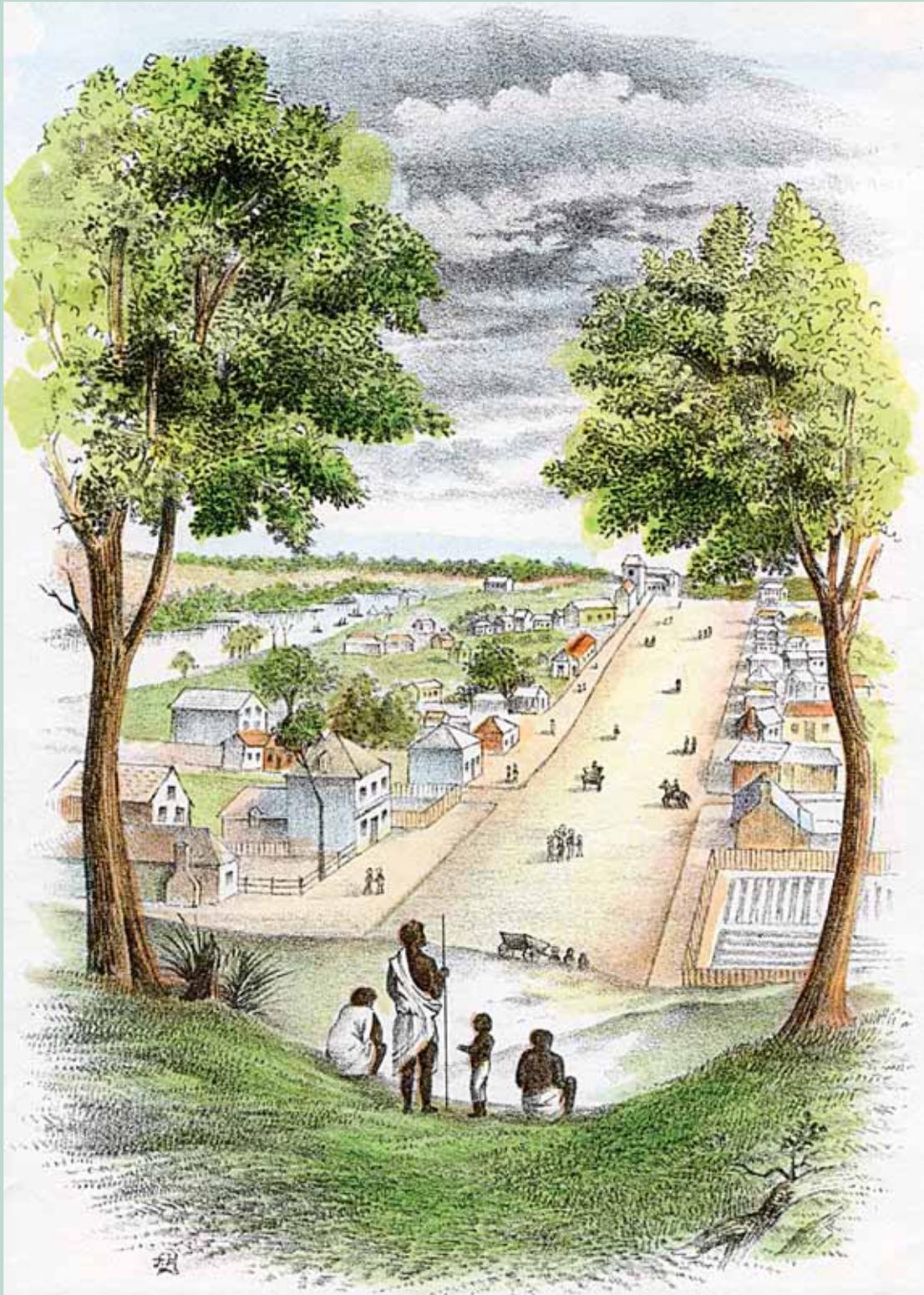
Thank you to Don Garden, Richard Broome, Judith Smart, John Davies, Bernadette Flynn and Kate Prinsley for their contributions to this revised guide, as well as Sonia Barras of Centreforce for layout and design. Thank you also to the members of the peak body State and Territory historical societies for their recommendations regarding exemplar local history publications in different forms.

Special thanks to Judith Smart for her copyediting.

All websites were checked as fully functioning in January 2017 but, owing to the ephemeral nature of some, their longevity and contents cannot be guaranteed.



*Macpherson Robertson Factory*  
RHSV Collection GN-Mac-634



*Collins Street 1840, after Elisha Noyce*  
RHSV Collection BL084-005

# Introduction

Public participation in local history-oriented activities has increased markedly in recent years. This is evident in family history research, the visits to museums and galleries for permanent and temporary exhibitions, involvement in Anzac Day services, advocacy for building heritage protection and, as this publication confirms, the writing of local history.

Even those who do not necessarily seek to engage formally with ‘the past’ are unlikely to escape it in their daily travels and encounters with the media, for example through newspaper reports and television programs that underpin their different perspectives and interpretations of events with historical background and context. History has further received significant bi-partisan political support in Australian school curriculum documents. As the popular interest in and application of history has continued to broaden and grow, so has the scope of history publishing.

Local history, which can take as its focus the people and environs (including natural environment) of a town, community, municipality, region or district, is a very common category of history publishing. The number of publications continues to grow, yet the practice of producing local histories *locally* is nothing new. There is a long tradition of church and school histories that originally were (and still can be) small, hand-crafted, hand-stapled editions with limited print runs. Compiled principally as a record of the past, they have helped significantly to strengthen community identity and knowledge, and have sustained elements of local memory that may not have been preserved in more formal productions or repositories. For example, when local towns or their older buildings and organisations—especially churches and schools—have reached a jubilee, centenary or sesqui-centenary, the event has often been celebrated with a publication. The history publications produced for these occasions frequently comprised a town’s first published history. Whilst they should be valued as an important record of the local past, especially where they have included transcripts of interviews or written contributions by different locals, such works have tended to follow a somewhat tedious standard formula, and often consist of a litany of chronologically arranged facts and figures with poor readability. Better than nothing, their poor production has acted against their longevity. Indeed, over the decades, local history publications have typically been relatively short and their impact and spread constrained by limited funds, low print runs and a narrow audience.

Commemorations remain an important motive for locals to write community histories. However, academic historians also commenced writing in the field in the 1950s and 1960s, improving

the outcomes with professional research techniques and academic inquiry. Weston Bate's *A History of Brighton* (Melbourne: Melbourne University Press, 1962) appealed to a wide readership because it gave personality to the people whose stories it told. Academic history has since contributed many new and specialist perspectives on the past from which local history has benefited; these include social, women's, labour, urban, cultural, environmental, religious and Indigenous histories. The influences of urban history and social history were especially significant in making the study of place and community an important new field in the 1980s, with Janet McCalman's history of the Melbourne suburb of Richmond, *Struggetown* (1984), a stand-out. Access to information about a range of new approaches to the past has also increased in recent decades. Through expansions in adult education, tertiary entry and the flexibilities of on-line learning, the local historian now engages with the past in ways that challenge older approaches to recording local history. Notably, greater acknowledgment of Indigenous history and perspectives has challenged historians to examine the issue of 'shared' attachments to place, demonstrated for example in studies by Shayne Breen, *Contested Places: Tasmania's Northern Districts from Ancient Times to 1900* (Hobart: Centre for Tasmanian Historical Studies, University of Tasmania, 2001), Heather Goodall and Allison Cadzow, *Rivers of Resilience: Aboriginal People on Sydney's Georges River* (Sydney: University of NSW Press, 2009), Mark McKenna, *Looking for Blackfella's Point* (Sydney: University of NSW Press, 2002) and Maria Nugent, *Botany Bay: Where Histories Meet* (Sydney: Allen & Unwin, 2005).

Yet tensions exist. Academic and professional historians continue to

write local history successfully but, while there is great benefit in academic or scholarly input, the author's position as an 'outsider' may be a hindrance. The great benefit of a local writer is that s/he usually has an intimate knowledge of both the place and the research material, and local residents may feel more inclined to share what they have or have experienced with someone they know. On the other hand, the local writer may feel that s/he should not be too objective, or may place too much reliance on anecdotes, or may not research claims sufficiently. The details of local life can indeed be absorbing and contribute to a satisfying publication, especially if the intended readership consists entirely of locals seeking to read about people and places they know. Then again, those readers and almost certainly others external to the community might not want to wade through detail for its own sake. The challenge for the local history writer is to understand and write about the context without thinking that excess of detail equates with historical appeal and accuracy. The book must successfully attend to the lower order questions of 'who', 'what', 'where' and 'when' while also dealing with the important higher order questions of 'why' and 'how'. The result is, otherwise, 'scissors and paste' history, with limited historical context, analysis or integrity.

No longer restricted simply to the conventional style of traditional, chronological local histories, enthusiasts are now publishing on all manner of topics, including for example:

- heritage walks or tours, with descriptions of important buildings, monuments, streetscapes, public parks, private gardens and other locally significant sites;
- the history of a particular property or site in a district, for example,

- a pastoral station, factory, hotel, school or cemetery;
- the history of a particular form of agriculture, industry, profession, club, or social movement in a district;
- oral or written reminiscences of local residents about, for example, town life in wartime, working lives, family histories, school histories, or any other reflections on specific changes and continuities over time;
- histories of particular demographic groups in the area, such as women, children, migrants;
- reproductions or facsimiles of old diaries, letters, newspaper reports, advertisements or ephemera generally that relate to a particular district; and
- histories of environmental change as a consequence of human activities (agricultural and industrial), including the effects of introduced flora and fauna.

The digital revolution has facilitated these developments, enabling writers with little experience and limited travel budgets and time to produce attractive local history publications without moving far from their homes. Small history publications, many of them self-published, are being produced at a healthy rate, yet commercial publication has become increasingly difficult to secure. With many major publishers now rejecting history titles without a national market, local history proposals or manuscripts are less likely to be accepted. Many publishers now also charge a relatively high publishing levy. In this climate, self-publishing that is a positive mix of the 'individual' and the 'collaborative' experience has become more attractive.

The relative ease of desktop production introduces new challenges, for example relying on automatic or initiated spelling and grammar checks to make all things right. There is often no separation

of duties between author, editor and designer. Such distinctions should be made wherever possible, for separation of these duties not only encourages greater collaboration and team-work and a 'sharing of the load', it also makes for increased clarity and more objective critical judgment. In general, a greater degree of collaborative professional input will improve a publication.

The aim of this brief guide is to offer local historians, family historians, authors, researchers and self-publishers some useful advice on how to approach a small writing and publishing project. This guide is geared especially to members of local historical societies who are embarking on such a project with little or no previous experience and, quite possibly, with limited financial backing or other support. It does not claim to be a comprehensive guide to publishing history, but a first step. Nor is its singular focus the writing and practice of history, for which other publications are available. Peter Donovan's practical guide, *So, You Want to Write History?* (Donovan & Associates, Blackwood (SA), 1992)—in itself a fine example of self-publishing—is an excellent place to start. Readers of this guide will find further inspiration from many of the exemplary publications listed at the end.



*Members of an organised trail ride to the Bogong with gramophone, near Mount Hotham*  
RHSV Collection GS-AAE-87

Box 229/3<sub>A</sub> 000876

**COLONY OF VICTORIA.**

No. 51.

£1



£1

1856

District in which issued

*Ballarat*

Date

*5<sup>th</sup> Dec 1856*

**MINER'S RIGHT.**

ISSUED to

*William B. Rodier*

under the provisions of the Act of the

Governor and Council, 18 Victoria, No. 37, to be in force until

*January 1st 1857*

1857.

*My Father W.B. Rodier  
was the first Chairman or  
Mayor of the Ballarat Coal Council*

**NOT TRANSFERABLE.**

*Printed*

*Miner's Right, 1856*

RHSV Collection, MS000876

## Advice ‘in brief’ on how to make history interesting and readable ...

Employ a writing style that is lively, in active voice, engaging and easy to read.

Avoid becoming bogged down in too much detail.

Try to provide narrative interest rather than a bland chronological account of ‘facts and figures’.

Think about your target audience: how much do you need to ‘set a scene’?

Approach your subject with a view to identifying one or more significant themes to help structure your writing.

Keep in mind the broader historical context of the events about which you are writing: link prudently to events in the larger region, state or territory, nation, wider global region or elsewhere in the world.

Practise inclusiveness with regard to race, gender, religion, age, socio-economic status, and other such categories. In local history, for example, avoid the common tendency of including Indigenous Australians as the subject of the first chapter and ignoring them in subsequent chapters. Seek also the advice of those about whom you are writing, or of responsible authorities, for the preferred inclusive language.

Understand, establish and be entirely consistent with a house style of written expression in terms of key terms, spelling and indenting.

Provide evidence (name the sources) of all claims, including the results of others’ research as well as your own, and consistently apply one referencing protocol, for example, footnote or endnote.

Ask a local expert to identify any possible factual errors. Historical accuracy is crucial.

Employ a professional editor where possible. Contact the Society of Editors in your state or territory.

Check your responsibilities with regard to ethics or potential libel.

Ensure that permission is obtained for any material used in the publication for which copyright law applies, for example, reproductions of art or poetry.

Plan well for the project of writing and publishing. Be realistic about your goals and deadlines, then adhere to them, especially if others are party to the process and have arranged their time around a defined schedule.

People do judge a book by its cover, then a quick leaf through the pages. From the outset, seek images for the cover and internals, and develop ideas for your cover. Cost permitting, prepare to invest in a good designer.

**For more information, read on!**



*Anzac, the beach, April 25th, 1915*

Walter Swanston photographer  
RHSV Collection AL0-0109

# 1

# Planning

## *The Publication*

Publishing for most authors may be regarded as simply the endpoint of a long process of planning, researching and writing. But, for a successful book and a more efficient process, planning from the outset is crucial.

Planning to write for publication requires a clear idea of the purpose of the book, its proposed content and structure, visual appeal, style of writing and target audience. The planning phase should include the important task of perusing recent and relevant 'general' local history publications as well as reading those that discuss 'specific' themes that have already come to mind, while paying attention to what makes the publications appealing, or not, as the case may be. Such works can be found in local historical society collections, libraries or bookshops, or in collections of larger state or territory historical societies, many of which are listed at the rear of this guide.



*Collegial discussions can be rich sources of inspiration: Chris Manche, Margaret Connor and Rosalie Triolo examine primary source materials and local history publications*

History publications are often a labour of love, carried out by a person with expert knowledge or a special interest spanning a lengthy period. Most likely, a history publication will not return the often excessive time and resources expended on the project, let alone the surplus sales revenue needed to make a profit. In order to transform a manuscript into an attractive publication, external funds are almost certainly needed. The responsibility of fund-raising may fall to the author or to a book committee set up specifically for that purpose. A local historical society may elect to support the project by financing the publication, and may find that the projected sales revenue will adequately cover costs. In such a case, the author may agree to transfer any entitlement to royalties to that society. Many individuals and groups seek grants from government authorities or charitable trusts. These are worth investigating through searches of likely supportive organisation websites, but applicants need to be prepared to invest time in writing high-quality submissions, clear in purpose and intended outcomes, in a usually very competitive environment. Finally, some peak State and Territory bodies of historical societies run small grant programs for publishing local histories; individuals and groups need to familiarise themselves with these opportunities.

Publishing, as with any commercial venture, requires a realistic budget and a reliable source of funding, a careful project plan, strict project management, a clear vision of the outcome and an understanding of the potential market. As a preliminary step, the following questions need to be asked.

### **What is the book to be about?**

A history publication needs one or more well-defined subjects or themes that will appeal to the intended readers. Some authors benefit from writing the key questions for which they intend to supply answers. All authors need to define clearly and early, for themselves and other parties, the subject, themes or questions to be investigated in order to ensure that the resulting publication follows a discernible trajectory and achieves its objectives. Some local and family histories can meander off on unnecessary tangents, but hard thinking and strong guidelines from the outset can save much time and result in a far better publication later. Critical friends and an editor can further maintain a clear narrative focus.

Thinking early on about a suitable title for the book can also help focus the project. Publishers must remember that relevant keywords in a title are useful for library cataloguing and searching purposes, and for sales too.

### **Why is the book being written or commissioned?**

The book's function or purpose is also critical and should be borne in mind during the planning and writing process. It may be designed to record someone's reminiscences, or the details of a place, or to mark a particular anniversary or commemoration. If it is being produced to mark an anniversary or reunion, for example, the relevant time period should be adhered to. The author's ability

A local historical society may elect to support the project by financing the publication, and may find that the projected sales revenue will adequately cover costs.

In deciding why the book is being written, the question of its usefulness should also be considered: is there a potential readership?

to meet deadlines for the submission of drafts and publications will also be imperative if the book is to be available for sale by a particular date.

In deciding *why* the book is being written, the question of its usefulness should also be considered: is there a potential readership?

### **Who is the readership?**

Being clear about the intended audience will help the author decide the extent to which prior knowledge may be assumed, the level of detail necessary, and the level and type of language to use, for example the degree of technical language or 'jargon' that is possible or appropriate.

In most cases, the opportunity of promoting the book to a wider audience should be embraced rather than jeopardised. A book will more likely appeal to a readership beyond the local area if it is well written and if it situates a local event or story or famous local landmark in wider or comparative contexts.

### **What is the market?**

Knowledge of the market will determine the size of the print-run and the most effective means of promotion and distribution (for example, whether to use direct selling or bookshops). Marketing should take into account readers' background, locality, typical age group and capacity to pay, as well as ways of targeting this readership through identified organisations or networks or existing mailing lists. State historical societies, for example, may be willing to insert an advertisement or flyer in a mail-out for a modest fee. There should also be consideration of when to commence the marketing, how many copies will be given *gratis* as review copies to which organisations, and how much money will be set aside for marketing overall.

### **How long is the book to be?**

A book's length will depend on its subject, scope, and budget. Some idea of the book's projected number of pages, format and layout will help guide decisions. If word length is constrained by the budget, this will influence the number of words allocated to each chapter.

### **What will the book look like?**

A well-designed cover will immediately attract potential readers and help to boost sales. The book's size—not only its thickness but also its length and width—is also important; an A4-sized book that is dense in text to the margins and scant in illustrative materials will not encourage more than a cursory glance. The type of paper and its thickness must be considered, especially if the book is to be visually rich in photographs or illustrations and destined for the coffee-table market. Consistent formatting (margins, fonts, sizes of headings and subheadings) and even a little colour will increase appeal.

### How is it to be funded?

Funding is a critical issue for which all possible avenues should be fully investigated. State and Territory governments offer grants programs for local or community purposes, and these often include local history or heritage publication proposals. Subscriptions (often free) to the emailed newsletters of state archives and government departments—for example, arts and environment—will usually alert individuals and groups to such opportunities and offer ample lead-up time. Some local municipalities also fund local histories through their community or business and tourism divisions. The peak body State and Territory historical societies and History Councils also monitor and promote to their members worthwhile funding opportunities.

Potential private benefactors and appropriate philanthropic trusts should also be approached, even if only for partial funding. Philanthropy Australia is one useful umbrella organisation: <http://www.philanthropy.org.au>. Private funding sources may also be tapped through contacts in a related business or industry, as well as through State and Territory peak historical societies. All such providers of funds should be fully and properly acknowledged as both professional and personal courtesies.



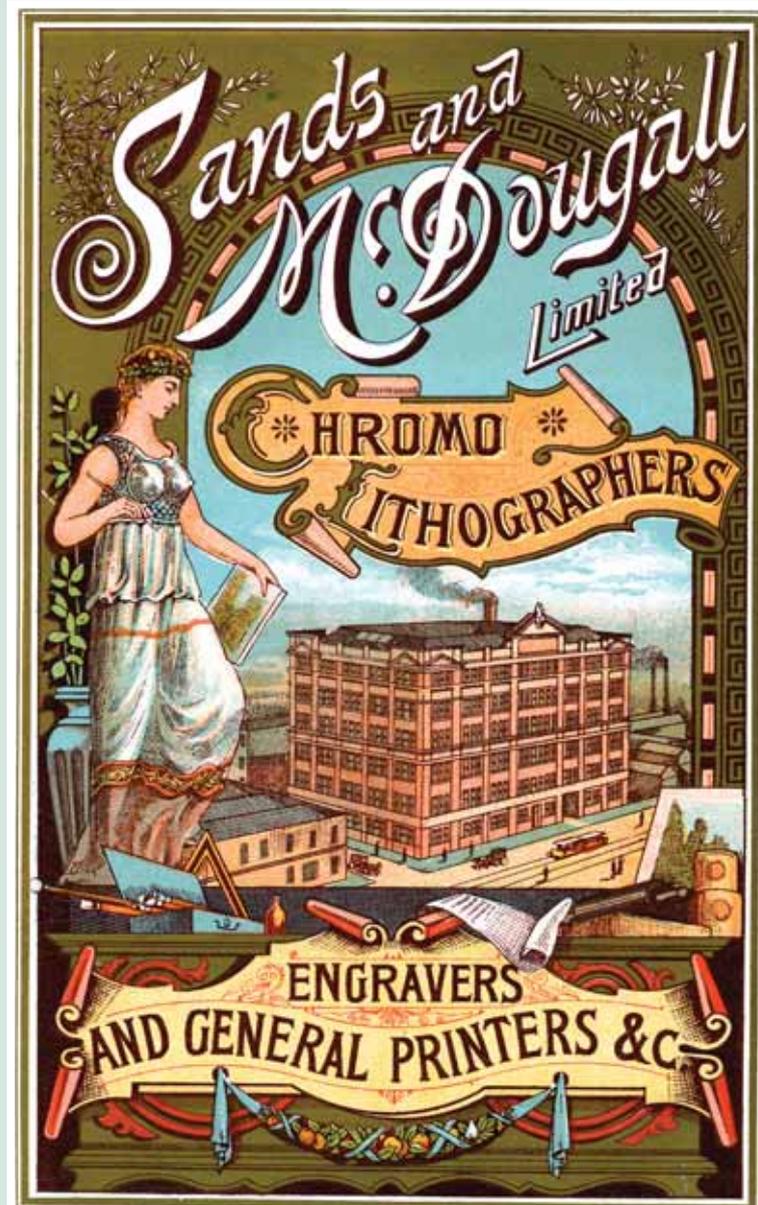
*Magnano's fruit shop, Church Street, Richmond c. 1960*

Richmond & Burnley Historical Society Collection

# 2

# Publishing *in Different Forms*

Discussing the likely publication form before commencing the writing process may seem strange, but the preferred publishing form may influence significantly how the work is written and structured. The preferred form may also influence the selection of an author.



*Sands & McDougall's  
Melbourne and  
Suburban Directory  
for 1891, colour plate  
advertisement*

RHSV Collection PH-100 1 58

Traditionally, historical societies have waited for a draft manuscript to be completed before approaching a publisher. The alternative—self-publishing—has generally been considered a last resort, to be undertaken only if the manuscript has failed to interest a professional publisher.

A professional publisher offers the advantage of complete familiarity with all matters pertaining to the publishing industry. Publishers assume many responsibilities for production, as well as publicity and distribution. They will also negotiate agreements with the contracting individuals or groups with regard to contributions towards costs, the percentage of profits to be retained by the publisher, and the extent of royalties flowing to authors from sales. A history manuscript may not always be attractive to a commercial publisher. The decision to publish is an economic one, taking into consideration the necessity to make a profit or at least cover costs. Publications that are economically successful tend to be those with short shelf lives and broad appeal, and few community histories fall into these categories. Thus, to improve the chances of economic return, a publisher may influence design and layout in ways not envisaged by the author.

On the other hand, self-publishing allows the author or commissioning body full control over the book's content and appearance, and allows any profit made through sales to be retained. Substantial changes to publishing technologies over the last twenty years have made self-publishing a more accessible path. Where typesetting, printing and binding previously demanded specialist training and skills, new technologies in electronic and print production have made small-scale publishing cheaper and easier. The trade-off is that the author and commissioning body need to assume a greater workload and more responsibilities in areas where they may not have expertise.

### **If approaching a publisher**

Some publishers only deal with manuscripts that relate specifically to their local areas. Others specialise in different themes or interests; still others specialise in particular forms, for example, high-end photographic collections. Almost all specify on their websites the criteria for submitting manuscripts, and meeting those criteria in convincing, even creative, terms will enhance the chances of manuscript acceptance and publication.

### **Self-publishing**

The two options available for self-publishing are print (or hard copy), and electronic (or digital). Both types of publication include a variety of other choices. Once the manuscript has been completed, both forms involve the following stages:

#### ***Planning***

This includes establishing a timeline, drawing up specifications for the publication, for example choosing the paper stock and binding, or (if publishing electronically) a web server, and then costing the production.

Publications that are economically successful tend to be those with short shelf lives and broad appeal, and few community histories fall into these categories.

### *Editing*

This may be done by the author or others within the organisation, or a professional editor may be contracted.

### *Typesetting/design*

In print publications, this is the process by which the manuscript is converted from the computer program in which it was written to the computer program that dictates how a reader will see it. The publication is designed, images and illustrations are inserted where appropriate, headings and text are styled, and the document is 'paged' (that is, allocated page numbers, headers and footers).

In the case of electronic publication, this step involves converting the manuscript into a web-writing program suitable for electronic production.

### *Proofreading*

The author is required to check the typeset pages or designed web pages for errors. Once marked, the errors are corrected by the typesetter or designer. Depending on the number of errors, the author may receive the proofs a second time to check that the corrections have been made. Usually, the editor will be asked to 'sign off' the final set of proofs to indicate they are ready for print or, in the case of electronic publication, for digital transfer into an app or e book.

### *Printing and binding/uploading*

There are various options for having a hard-copy publication printed and bound. If the publication is to be electronically produced, its uploading necessitates different technological skills.

### *Distribution and marketing*

There are a variety of ways that the publication can be distributed, depending on its purpose and the impetus for publication. See pages 78-79 for details.

### **Hard copy or paper publishing**

Hard copy publications offer easier access to readers without the computer technology and skills to read electronic formats, but there are two main disadvantages of this publishing form. One is the cost, which is usually significantly higher than that of electronic publication, and the second is inflexibility, as hard copy publishing is a 'closed' technology: that is, the publication is produced in fixed print runs of certain quantities and content cannot be altered once printed, unless a reprint or new edition is called for. All options and relevant costs should be discussed with a printer before reaching a final decision.

If hard copy is the preferred form of publishing, there are other issues to be considered. In particular, several options are available for both printing and binding, with different benefits and disadvantages, and at different costs.

### *Types of printing*

*Offset printing* is a traditional form of printing in which each image is printed from a lithographic plate wrapped around a cylinder onto a second rubber cylinder and from that onto a reel or sheet of paper wrapped around a third cylinder. The major advantage of offset printing is that the use of a rubber rather than metal

surface from which to print gives a fine quality of images on a relatively coarse grain of paper. The disadvantage is that, because the cylinders must be constructed to carry the images relating to the publication, the cost per unit is high if print runs are short.

*Laser printing* enables a high quality of print in short runs that are more financially viable than traditional offset methods of printing. Images are produced digitally rather than physically. Some publications may be printed from a standard office laser printer, particularly if they are not greater than A4 in size. However, the quality of reproduction depends on the printer's ability to reproduce a certain number of dots per inch (dpi). An office printer is usually able to print up to 600 dpi, whereas a commercial printing unit can print up to 2400 dpi. Publications carrying finer detail in image or text should, therefore, be taken to a commercial printing unit.

These are the most common choices in printing, but others are available for more specialised requirements, for example, relief printing or engraving. All options should be discussed with a professional printer.

### *Types of binding*

Choices for the binding of print publications are numerous, but almost all must be performed professionally because they require special equipment. A decision is frequently made on the basis of budgetary constraints, but the purpose of the publication and its audience should also be considered. Is the book to have long-lasting relevance, or is it likely to be superseded within a couple of

years? Is it a reference book? Is it a field guide? Hardcover publications are obviously more durable, but they are also heavier and more costly.

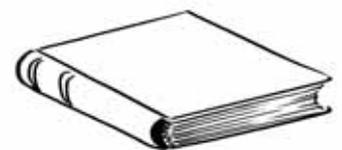
*Case binding* serves the purpose of giving the book prestige and making it better able to withstand long-term use, but it is also the most expensive form of binding. Pages are sewn together in 'sections' of eight, sixteen or thirty-two. Glue is pasted over the spine to hold the sections together, the spine is 'rounded', and the book is glued into a case (or hard cover). The inside of the case is glued to 'endpapers', which are attached to the first page of the first section of the book.

*Perfect binding* is the most common method for binding trade paperback books. While durable, it is not long-lasting if the book is regularly opened. Folded sections of text are clamped together, the fold of the spine cut off and glue applied to the spine. A cover is clamped over the wet glue. A tougher variation of perfect binding is 'burst binding' in which grooves are made in the spine then filled with glue.

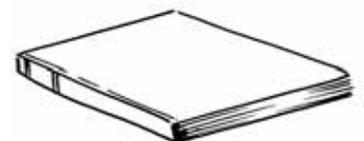
*Saddle-stitching* is an inexpensive form of binding most suitable for small booklets that do not require a great deal of strength. This form of binding will not work for a booklet with a thickness greater than five to six millimetres (approximately sixty double-sided pages, depending on the thickness of the paper).

The sheets of paper are folded in half and inserted into one another. When the sheets are laid flat, a staple is pushed through the spine at the top and bottom.

Choices for the binding of print publications are numerous, but almost all must be performed professionally because they require special equipment.



*Case binding*



*Burst binding*



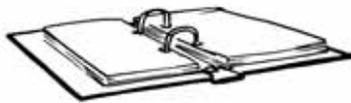
*Saddle-stitching*



*Side-stitching*



*Spiral & comb binding*



*Post & ring binding*

Technology has changed both the ways historians access evidence about past events and how they communicate their findings.

*Side-stitching* is a variation of saddle-stitching that is stronger and can be used for thicker books. However, because the staples are driven through the side of the spine, the book will usually not open flat, although the larger and heavier the book the more likely the pages are to lie open.

Unlike a saddle-stitched book, a side-stitched book consists of pages put together in several sections. Once the staples are driven through the side of the spine at top and bottom, a cover is glued over the spine and covers the staples.

*Spiral and comb binding* are two durable methods of binding that cater to books often required to lie flat in an open position, for example, reference books. The edge of the pages closest to the spine is perforated and a wire spiral or a plastic comb is driven through the perforations to hold the pages together.

*Post and ring binding* of loose-leaf material enables the material to be removed or replaced, because the 'posts' can be removed and re-inserted or the rings snapped open and shut.

The costs for these different forms of printing and binding are difficult to estimate because each involves many variables. Authors or societies should have a clear set of preferences in mind before commencing discussions, then be prepared to compromise as circumstances dictate.

### **Digital publishing**

Text and images by Way Back When Consulting. There is no question that now is a particularly exciting time to be an historian, and this is in large

part because of the availability of new technologies.

Technology has changed both the ways historians access evidence about past events and how they communicate their findings. Indeed, these days, history is rarely talked about without some form of technology being applied to it. Technological aids range from online access to a catalogue or collection to an app or some sort of interactive display used to 'bring history to life', or at least make it seem more life-like and 'real'. Because of this, the words 'digital' and 'history' are more and more frequently seen together. But just what is digital history? And is digital history about the way we research the past or the way we communicate it—or both? These are important questions with some relatively straightforward answers.

In this guide, digital history is taken to mean the application of information technology to historical research, writing and publication in any form, whether it is software (computer-based programs that facilitate access, writing and creativity) or hardware (equipment like cameras, scanners, digital recorders, computers and smart phones).

### ***Adapting approaches to research***

One of the most important transformations to research brought about by information technology is easier and faster access to primary sources and historical information. Catalogues are online and the historian can now search the collections of libraries and collecting institutions in the adjoining suburb or on the other

side of the globe. The process of scanning and digitising growing numbers of documents and collection items has made it possible to look at documents and objects anywhere in the world, thus making research much easier. But this is really only one part of it. Historians now also need to think about how to record what they are researching because the choices they make may enhance or diminish possibilities for greater variety and flexibility in the ways the past can be communicated.

Historical researchers have commonly photocopied or taken notes when visiting an archive and examining relevant documents, only after which have they thought about telling the story. But technology has brought about a change that needs to be borne in mind in the research phase of a project. Thanks to scanners, mobile phones and digital cameras, the researcher can now capture high-quality images of research material—with permission of course. This is invaluable not only for expediting the research process, but also for expanding the possibilities of storytelling. Instead of simply quoting from a document, the writer can actually make that document an integral part of the story. Consider the following example. A historian building a website about a local primary school has been given access to some early school reports, which provide a significant source of insight into what school-life may have been like at a particular time. Instead of just studying the documents and taking some notes, this historian is now able to use a

smart phone to photograph the reports or scan them using a portable scanner. With the technology available today, images of the actual reports can thus be uploaded onto the website and the primary sources themselves made available to help communicate the past. Researchers must therefore remember to use digital technology not only to access primary sources, but also to capture and record that research material. They need to be thinking about how they are going to tell the story while they are actually conducting the research, and to capture images and documents along the way that can later be used to demonstrate and communicate their findings.

#### ***Building a digital collection***

Digital collections have been available for some time, especially in galleries, libraries, archives and museums (often described as the GLAM sector). The availability of a collection of resources online that previously only existed in a gallery or archive halfway across the country (or even the globe) has given historians ready access to a whole new world of resources. Digital technology has allowed researchers of all kinds to build digital collections to showcase and share with one another. Local historical societies, family historians, public institutions and individual researchers all now have the potential to build digital collections and to share them with others.

The easiest way to start applying technology to history is to begin collecting digital resources and building digital collections. Many groups and individuals



*iphones create many opportunities to present and record history*



*Recording equipment can be purchased or hired inexpensively*



*Historians increasingly work with sources and technologies in diverse forms*



*Acoustics and backdrop are important considerations in oral history recordings*



*Documents need no longer be laboriously copied out; they can be photographed*

may already have started this process, either deliberately or by accident. The scanning or photographing of images results in a digital image collection. Uploading the collection to a catalogue or website, or otherwise sharing it online, means that other researchers can, with permission, also access and use this material.

Recording people's experiences of lived events, or conducting oral history interviews, is another form of historical research to which digital technology can be applied. The oral historian needs a digital audio recorder to begin collecting such interviews. Unlike the old analogue tape recorders or just taking notes during an interview, a digital audio recorder captures interviews in a digital format automatically. Oral history interviews are essential research assets in and of themselves. But, because they can also be used to tell a story and communicate history, they are a really valuable part of a digital collection.

One of the best opportunities for building on an existing digital collection is likely to occur during the research phase of a project or, for museums and historical societies, during a period of community engagement. Time taken to digitise photographs on loan, for example, or to transform a family film in 8mm or VHS format into a digital file, serves to generate potential additions to such collections. In doing so, it also offers the possibility for these digital resources to be used to communicate the past in

the future and create a variety of digital narratives and stories. But more on this later.

A final consideration in fostering the collection of digital resources is the potential of social media for gathering experiences, images and photographs. For example, sites like Facebook offer an effective way to spread the word about a project and encourage community input: <https://www.facebook.com/>. Creating a local history Facebook group and naming it something appropriate to its purpose or location, such as 'Gippsland Memories' if Gippsland-located, allows members of that group to upload photos, videos and links to relevant resources and to write comments. Social media is, in effect, a means of crowdsourcing information as well as a particularly useful forum for sharing historical knowledge and personal experiences. Other software applications and interfaces, such as Survey Monkey: <https://www.surveymonkey.com/>, allow the researcher to create a survey on a particular topic that can be emailed and linked to communities via websites and social media platforms, thus facilitating collection and collation of information.

These suggestions are by no means the 'be all and end all' of what is available. New programs, apps and sites are appearing almost daily and they are all designed to be user friendly. The message here is to be prepared to ask around or try something new once you gain some confidence in this area.

### *Curating digital resources*

Organising research material into a format that facilitates access and communicates a narrative is a critical part of the storytelling process. Thanks to new technologies, there are now many, many different ways to gather, organise and present historical research and digitised material.

Curating digital resources can be as simple as sharing images on a Facebook page: <https://www.facebook.com/> or on Instagram: <http://www.instagram.com/>. Many cultural institutions share their collections via the internet. This may take the form of an ‘image-of-the-day’ type of display or a blog post on a specific topic, creating a themed photo album using sites like Flickr: <http://www.flickr.com/>, or even a Pinterest board: <http://www.pinterest.com/>. Historypin: <http://www.historypin.org/> is another site that allows users to share collection items, but this time in a location-based fashion. Curating this type of digital history is fun and an easy way to start. Investigating what leading or popular cultural institutions are doing on social media or their websites will almost certainly offer further inspiration. State Library Victoria, for example, has an impressive Flickr site: [https://www.flickr.com/photos/statelibraryofvictoria\\_collections/](https://www.flickr.com/photos/statelibraryofvictoria_collections/) through which it has shared over three thousand images in various themed groups and albums.

An important starting point for sharing research is a website that includes a catalogue, or at least a listing of the types

of resources the researcher can provide. With their own websites, historians can start blogs for sharing their latest research or what is happening in their museums or historical societies and what collection items are new or newly digitised. A website is an effective means to showcase digital history projects—like audio documentaries, for example, or digital stories and custom-built websites. Another approach is to catalogue and display research items in a web-based cataloguing system such as eHive: <https://ehive.com/>.

Websites are also an increasingly important way to communicate history. Content on a website is different from content in a traditional print publication. Text is usually shorter and written in a specific style, and user interaction is different. Audiences will not necessarily ‘read’ a website in a linear fashion, nor are they likely to ‘read’ the whole site. Instead they may flit from one page to another. They may have found a site through a Google search rather than coming to it directly to read about a specific topic, and therefore they may only be interested in one small section of the site. Historians should give careful consideration as to how they might encourage user interaction with the site before establishing it. That is where website designers are useful—not only do they have the skills to create the site, they also have experience and knowledge about how users may interact with it, and what can be done to encourage that interaction as well.

Thanks to new technologies, there are now many, many different ways to gather, organise and present historical research and digitised material.

There are hundreds of sites online that give advice on creating free websites and are set up to be intuitive and user friendly.

Contracting a web designer may be a worthwhile decision but is not always necessary. Nor should a first-time author need to know how to code to create a website. There are hundreds of sites online that give advice on creating free websites and are set up to be intuitive and user friendly. Sites like Tumblr: <https://www.tumblr.com/> and WordPress: <https://wordpress.com/> have many free templates that can be customised to create a website. The use of widgets (small applications that can be installed on a webpage) that are compatible with sites like SoundCloud:

<https://soundcloud.com/> and Flickr: <http://www.flickr.com/> can connect digital collections together in one place. These can be employed to create an online component in a physical exhibition a society may wish to mount, or to connect with other, larger collecting institutions or online collections. Such approaches can be an especially effective way to widen the scope of a society's audience and to share resources and knowledge.

### *Digital storytelling*

One of the most exciting outcomes of the application of technology to historical research and writing is the growing area of digital storytelling. This refers to the increasingly popular practice of telling a story using different types of media. It goes a step further than digitising primary source material and making it accessible in a catalogue or online. It is a narrative technique that uses a combination of digital sources and media to communicate historical understanding.

For example, the historian of a small sporting club in rural Victoria, having gathered evidence and constructed a story from it, now wishes to communicate this to members and others. Among the materials gathered are digitised copies of minute books, images of premiership teams, fliers from fundraising events, some uniforms and two oral history interviews. These could be used to create an exhibition to tell the story of the sporting club. Using scans, photographs and the internet, the historian could then put a version of this exhibition online. That would constitute a form of digital history because digital technology has been applied to the storytelling component of the exhibition. Another option is to put together a digital story. This may take the form of a movie file that combines the digitised items and footage from the oral history interviews into a file that can be viewed either on a screen in the team's clubrooms, or on the club's website. Culture Victoria: <http://www.cv.vic.gov.au/> uses digital storytelling on its website to showcase collections across the state of Victoria. Digital stories like this can be created using free programs such as Windows Movie Maker: <http://www.windows-movie-maker.org/> or iMovie: <http://www.apple.com/au/imovie/>, or using more sophisticated software that can be purchased. There is also a range of phone apps for digital editing of movies, with many providers easily located through a Google search. Most programs mentioned here are

supported by free online tutorials. In Melbourne, there are also classes run at places like the Australian Centre for the Moving Image (ACMI): <http://www.acmi.net.au/> or the Centre for Adult Education (CAE): <http://www.cae.edu.au/>. Similar services are available in other state capitals. Digital stories can make a substantial contribution to larger projects or digital collections, but they can also make solid stand-alone pieces.

Audio documentaries of the kind broadcast on Radio National are important for showcasing oral histories and exploring particular topics. Audacity: <https://audacity.en.softonic.com/> is a free program that allows users to edit audio files, add music and include sound effects to create a story or narrative. Free tutorials online demonstrate how to do this. Audio documentaries can be uploaded to an organisation's website or an online channel such as SoundCloud:

<https://soundcloud.com/>. If the historian enjoys doing this and develops sufficient expertise, s/he may consider starting to make podcasts. A podcast is just like making a radio show, but is uploaded to the internet instead of being broadcast on the airwaves. Like a radio show, a podcast usually has a series of episodes or a running theme and comes out on regular basis. Those interested in learning more or seeking inspiration about what can be done with this technology should explore examples online or on iTunes: <http://www.apple.com/itunes>, using the search words 'history podcasts'. Some groups, like

the Professional Historians Association of Victoria: <http://www.phavic.org.au/>, record regular professional development sessions and upload them to their websites as podcasts for members to access.

### *Challenges of digital history*

There are many challenges associated with digital history. One of the biggest barriers, but also the most easily overcome, is lack of confidence. For many, the thought of creating a website or starting a podcast may be daunting. But it can be done if one proceeds slowly and systematically. Again, beginning by looking at what other people or groups are doing will prove most helpful. Curating a small digital photo album and sharing it on Flickr:

<http://www.flickr.com/> may be the next step. Talking to colleagues, friends and family to see what they have done will also be useful. They may be able to help with creating a Facebook page: <https://www.facebook.com/> or introducing a type of technology not previously encountered.

Many groups and places offer classes on a range of relevant skills and methods. Oral History Victoria: <http://www.oralhistoryvictoria.org.au/> regularly runs oral history workshops on interview techniques, tips and tricks for recording and essential information about equipment, as well as how to edit audio files.

Finding out about the necessary equipment and/or software may also seem a daunting task, but there are some easy ways of doing this. For example, one can ask other historical societies or groups what scanners or cameras they have for digitising

There are many challenges associated with digital history. One of the biggest barriers, but also the most easily overcome, is lack of confidence.

With technology constantly changing, the lifecycle of digital resources is a continuing issue for records managers and archivists.

their collections, talk to other historians about the digital records they use, consult the outreach officers employed by the Federation of Australian Historical Societies: <https://www.history.org.au/> and its state affiliates, or enrol in a class focusing on digitisation equipment and its use.

There are also, of course, copyright and other restrictions to consider. Putting a digital collection online does mean that more people will have access to it, and images on a website or blog can then be copied and downloaded by other people. The same goes for other digital content, including audio files and oral histories. Among matters needing consideration are the consequences of putting these types of sources online and the rights and obligations to which the copyright owner is entitled. There are many ways of dealing with this and many institutions meet the responsibilities well. State Library of Victoria, for instance, will not allow users to download a high-resolution copy of an image that is still in copyright. Other institutions place a watermark over their online images to dissuade people from misusing them. The National Library of Australia (NLA) has all of its oral history collection catalogued but these recordings are mostly not available for online listening.

It is important, too, to think about rights and permissions when crowdsourcing information or resources from the wider community. Have rights agreements been signed by oral history interviewees allowing the inclusion of

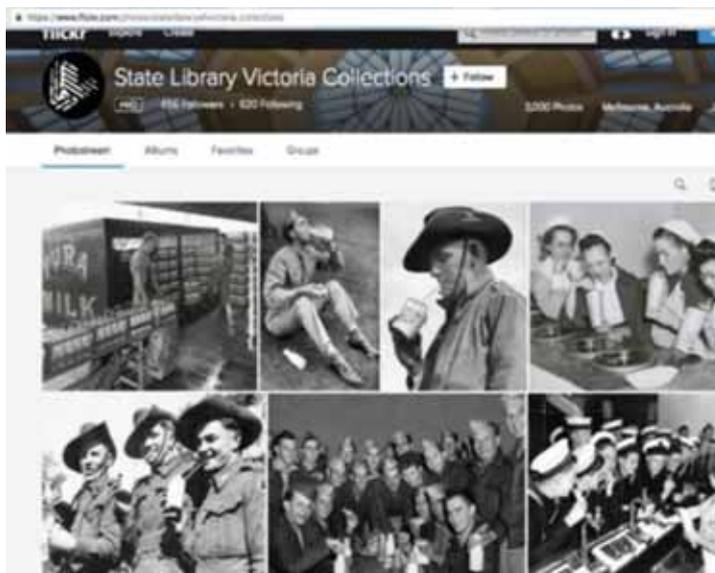
their interviews in a digital story? Do they know the differences between being published online as opposed to appearing in a traditional print publication? Are they happy to be included in the society's oral history archive and do they give permission for other researchers to listen to and use their interviews? Is there a note on the society's Facebook page that lets contributors know their comments may be used and published?

Another important consideration when creating digital resources and digital histories is their longevity. With technology constantly changing, the lifecycle of digital resources is a continuing issue for records managers and archivists. Historians, too, need to think carefully about what they are creating, how it might survive, and for how long. A website, unlike a book, cannot sit idle on a bookshelf waiting for future researchers or readers to pick it up. Websites need regular maintenance to continue operating in an online environment. Considerations must therefore include the intended lifecycle of future digital histories as well as methods of storing and maintaining current digital resources.

In February 2016, the NLA extended the legal deposit requirements to cover the online publishing landscape. These requirements now include e-books, websites, electronic journals and public social media. Legal deposit requirements apply to all Australian people, groups or organisations that make

their material available to the public either for sale or free. At the moment, creators of digital material are required to deposit a copy with the NLA within one month of receiving a request from the NLA. However, this may change in the future, so authors must keep abreast of any developments regarding legal deposit by regularly checking the NLA website, <http://www.nla.gov.au/legal-deposit>, which also includes more information about how to make a legal deposit of digital material.

The cautions and directions included here are designed to inform historians about possible pitfalls, not intimidate them. Many are no different from other precautions of which writers need to be aware when publishing a book or displaying an exhibition. Creating digital histories requires the same skills used in creating other types of history—such as writing engaging books, exhibition labels or heritage plaques—but digital history also involves using a new set of tools and resources. Historians usually already know how to do the hardest part—solid research and engaging storytelling—but now need to develop the confidence and willingness to implement those skills on a new platform.



*State Library Victoria*  
Flickr

At the time of writing this guide, the Federation of Australian Historical Societies Outreach Office is offering an online 'History Clinic', open on Tuesday afternoons, 1.00–4.00pm by appointment.

The advice on offer includes email campaigns; scanning, image resolution and data management; interpretation planning; understanding 'the web', Facebook, Flickr, Instagram and more.

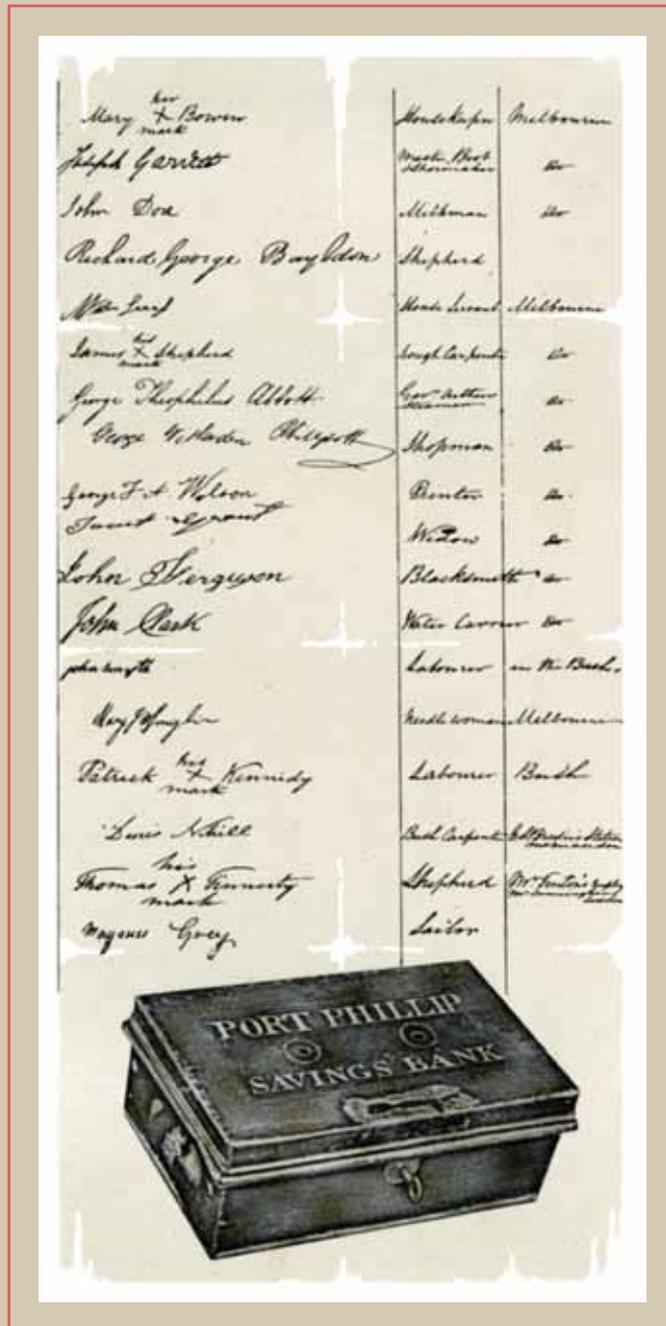
Dr Bernadette Flynn has professional expertise in image management, video, multimedia and a particular interest in activating collections and historical interpretation.

Book in for a session by lodging a request via email to [fahsbflynn@gmail.com](mailto:fahsbflynn@gmail.com) or telephoning (02) 4377-1682.

# 3

## Drawing Up a Budget

The costs involved in producing a history publication will vary according to the publication, but the following checklist provides an initial guide.



Port Phillip Savings Bank cash box and register of early depositors c. 1845  
Reproduced from Trevor Craddock & Maurice Cavanough, *125 Years: The Story of the State Savings Bank of Victoria, 1842–1966*  
RHSV Collection 09–SSB

## A checklist of costs and revenue

ITEM	YES/NO	EXPLANATORY NOTES
<b>Revenue</b>		
Grants and subsidies		See page 14–15 for a guide to soliciting grants and subsidies
Estimated sales revenue		See pp. 14–15 for a discussion of sales price and revenue. Estimations of sales revenue should always be conservative
<b>Costs</b>		
Author fees		See page 30–33 for a guide to contracting an author. Professional Historians Australia provides information and suggests fees for professional work on different types of projects. See <a href="https://static1.squarespace.com/static/55c358e7e4b019cf1db56bf2/t/58045544440243644ef1f3c7/1476678983329/FeeScale+2016-2017.pdf">https://static1.squarespace.com/static/55c358e7e4b019cf1db56bf2/t/58045544440243644ef1f3c7/1476678983329/FeeScale+2016-2017.pdf</a>
Copyright and permissions		See page 26, 70–71 and 79 for a discussion of copyright. Permission to reproduce material under copyright varies greatly: generally, costs are higher if materials are sought from large commercial organisations, for example, the Herald & Weekly Times. As a rough guide, reproducing a photograph that is under copyright may cost anywhere between \$50 and \$500. (In Australia, copyright has expired on any photograph taken before 1955.)
Editing		See page 66–75 for a guide to contracting an editor. The Institute of Professional Editors provides information and suggests fees for different projects. See <a href="http://iped-editors.org/">http://iped-editors.org/</a>
Design		See pp. 66–75 for a discussion of design. This is difficult to cost usefully, as prices vary enormously according to the designer and the task.
Indexing		Australian and New Zealand Society of Indexers provides information and suggests fees for different types of projects. See <a href="https://www.anzsi.org/">https://www.anzsi.org/</a>
Pre-production		This category includes taking in corrections to the manuscript, preparing artwork for reproduction, and arranging printing.
Printing and binding		See pp. 18–20 for a discussion of printing and binding options and costs.
Internet launching or CD-burning		See pp. 20–27. Converting text to web pages or CD format can be expensive.
Packaging and distribution		Distribution frequently costs commercial publishers a large share of the sales price but can be significantly cheaper if methods of distribution are targeted efficiently at groups (or distributed at group events) and if individual or group authors are willing to assume responsibilities. See pp. 78–79. Planning ahead is crucial. If organising a mailout of the publication, contact Australia Post about mailing costs. See <a href="http://auspost.com.au/parcels-mail.html?ilink=mm-parcels-mail-1">http://auspost.com.au/parcels-mail.html?ilink=mm-parcels-mail-1</a> . Important: check that an item does not weigh several grams over a standard Australia Post limit or the extra grams may result in a much higher postage rate. The total cost may discourage purchasers. Be aware also that adding several loose flyer inserts about other publications or related events ‘at the last minute’ may push a mailout into the next postage-by-weight category. At the early planning stage, take into account that an item that does not meet standard postage requirements by length, width and depth will also likely result in a higher postage cost.
Marketing		See pp. 78–79.

# 4

## *Contracting* **an Author**

For the kinds of publications discussed here there are, generally speaking, three categories of author: a non-professional author; a professional or public historian (usually freelance); an academic historian.



*A pioneer family sits for a family portrait*  
RHSV Collection GN-GN-0470

Non-professional historians and local communities in Australia have been the traditional keepers and writers of local history. Through the twentieth century, teachers, for example, played important roles in compiling information and writing about their particular town or district. Centenaries of state education and the founding of local schools saw many 'back-tos' at the end of the twentieth century, with former pupils and teachers returning to communities and contributing stories about past events and local life. A long-standing teacher was thought to have a sort of custodianship of the history of the area. Other custodians have typically included members of local 'pioneer' families, journalists, town clerks, religious or sporting officials or general history enthusiasts. More recently, Indigenous groups and individuals have written from vantage points both similar to and different from other authors.

'Popular history', as the name implies, has broad popular appeal. It is concerned foremost with the physical past—places, people and events—rather than with more abstract ideas and concepts. Popular history may, at times, lack some of the intellectual rigour of academic history, but probably communicates knowledge and ideas about the past more effectively to a wider readership. Indeed, a professional or academically trained historian may not be the most appropriate person to write a local history. As already noted, the more appropriate author be someone who knows a particular locality intimately, or who has made the study of that locality their adult life's work.

Professional freelance historians sit somewhere in the middle of the contested ground between academic and non-professional local historians and, for this reason, can often be a sensible choice for a contractor. A professional historian may initially have less detailed knowledge on the subject than a locally based historian (although this is by no means always the case), but will almost certainly possess the necessary skills and training to research then write a professional publication. The services of a freelance professional historian in Australia may be obtained through Professional Historians Australia, which has incorporated affiliates in each state and territory. Members of this organisation are qualified historians with qualifications and experience according to different levels established and monitored by the association. A scale of professional fees is recommended for each level of expertise, and this scale can be useful at the budgeting stage. Be aware that projects almost always develop a life of their own and almost always grow in scope. Both the contractors and the author need to be as clear as possible about the boundaries and timelines for research and writing. Visit Professional Historians Australia: <http://www.historians.org.au/>.

Different sorts of authors also suit different projects. Local or community projects that require a collective input, for example, can benefit greatly from being locally produced. For other types of project, an academic historian with a particular interest in the subject or concepts relevant to it may enrich the quality of the book

Popular history may, at times, lack some of the intellectual rigour of academic history, but probably communicates knowledge and ideas about the past more effectively to a wider readership.

Selecting an author can sometimes be a delicate operation. Because history writing relies on individual research and so, to some extent, on 'ownership' of information, it can often encourage territorial attitudes.

in unexpected ways. Some university history programs, especially those in public history, seek out small projects for their students to undertake as a thesis component. This may be a sensible and attractive option (for the commissioning body) where funding is minimal or non-existent.

Selecting an author can sometimes be a delicate operation. Because history writing relies on individual research and so, to some extent, on 'ownership' of information, it can often encourage territorial attitudes. Before such problems emerge, it is essential to promote co-operation, understanding, and respect and recognition for the work of others. Diplomacy is essential. A local expert or a member of an historical society, for instance, may have access to important records that need to be accessed for the writing of the book. One solution may be a collaborative project that involves a professional historian overseeing the project, but includes the input of one or more knowledgeable experts. In such cases clear arrangements must be established to identify lead authors, co-authors and their respective copyright in the work, including their authority for the composition and analysis. Consideration should also be given to the nature and extent of involvement by expert individuals or larger reference groups. The latter group may comprise long-time locals or, depending on the content of the project, others with long-time associations with it. Such experts review the factual and technical content of the text with the author. Clear and well-managed collaboration can offer many advantages. A collective history of a town or suburb may bring together a broad and diverse range of contributors' and authors' voices, and may even be written in multiple languages.

Appointing an author can be done directly, if a prospective person has already been identified and contacted. Alternatively, a competitive selection process may be necessary. Again, an effective way of finding a professional historian is through the PHA's employment service. The author should be assessed for her or his previous publications, availability and ability to meet deadlines. An author's familiarity with the subject may prove advantageous in efficient research and writing, as well as with marketing of the book by a proven writer in the field.

### **Written records and signing the deal**

In the past, author agreements for commissioned history writing were often made on the basis of good will. A letter of appointment was sometimes the only written document. If a contract was drawn up, it was often simply signed, filed and rarely referred to again. Perhaps this was because non-professionals carried out this kind of work in a voluntary or honorary capacity.

Written records and more precise agreements—rights, roles, responsibilities and deadlines—especially in projects that involve multiple parties are now absolutely essential. With large projects, and especially in these times of increasing litigation, a legally binding contract drawn up by a solicitor and signed by both parties is sensible and is increasingly standard practice. A contract serves

to protect both parties from possible financial loss or personal disappointment arising from the failure of either party to meet its obligations. Professional historians, who earn their income from researching and writing, need to protect their livelihoods, while commissioning bodies need to ensure that their funds are properly accounted for. A prospective author must read any contract carefully before signing it and, if necessary, seek advice from a solicitor. A contract must clearly specify the terms of the agreement, and the respective expectations of the author and the commissioning body. In particular, it needs to specify the following:

- a description of the work
- the length of the work (which is usually given as number of words);
- the amount of remuneration (including whether GST is included in the fee), and the stages at which progress payments will be paid;
- the deadlines for the submission of draft and final manuscripts;
- the format in which the final copy will be delivered;
- the number of authors' copies to be granted;
- ownership of copyright;
- arrangements for the book's distribution;
- the payment of royalties; and
- a process for resolving differences, should they arise.

The contract may also specify who has responsibility for any formatting and design, and other publishing tasks. In addition to Professional Historians Australia, the Australian Society of Authors offers good advice on contracts:

**<https://www.asauthors.org/>**

A simple letter of appointment should, at the very least, include the following:

- a description of the work—exactly what is expected by the author and any other party/ies;
- the agreed fee;
- the agreed time frame for completing the work.

# 5

## *Commencing the Research and Writing Process*

Local historians who are 'preparing' to commence their research and writing may come from very different backgrounds in terms of interest and experience. Some may be accredited professional writers with firm topics in mind; others may be amateur writers but equally clear about their topic.



*A school photograph can tell more  
than the history of a school*

Rosalie Triolo: Private Collection

If the work is to be directed at a broad and general readership, for example, the author must always keep in mind that the content, language, style, inclusion of visuals of different kinds, and length have to appeal to as many people as possible.

Some writers may have their intended audience firmly in mind and may also know what structure the work will take, how primary and secondary sources will be integrated, what further research will be required—even what the final product will look like in terms of layout and visual materials. Other writers may be complete beginners with a loose idea or with a wonderful set of primary sources, but without the experience or skill necessary to structure and contextualise the material. For them, ‘starting’ is the challenge. This sequence of three chapters is written for first-time authors and draws extensively on activities and advice offered in the ‘Writing Local History’ workshops run by the Royal Historical Society of Victoria in 2015 and 2016.

Once an intending first-time author has a general idea of the subject matter to be examined, s/he should next consider the nature of the anticipated audience. It may be helpful to picture the sorts of people likely to want to pick up, read, then enjoy and benefit from the work. If the work is to be directed at a broad and general readership, for example, the author must always keep in mind that the content, language, style, inclusion of visuals of different kinds, and length have to appeal to as many people as possible. Alternatively, the work may be directed towards a niche interest group, such as railway enthusiasts. In that case, the language and contents can afford to be more specialised. Will the intended audience be more academic? In that case, the content may be more conceptual, ask challenging questions and have little need for visuals. Perhaps, however, the work is aimed at the consumer of intelligent coffee-table books? In that case, diverse visuals, concise captions, good design and a spacious layout will be necessary. But, that being said, there are no hard-and-fast rules and these words of advice and guidance are offered only to first-time authors who may need them. A too-narrow focus may restrict an author’s creativity and lessen the work’s potential appeal to a broader audience or to an existing audience capable of appreciating something different from the usual.

The next step is to decide on the work’s structure. An author has many choices, and different topics will lend themselves to different approaches. While this advice may disappoint a first-time author seeking ‘the recipe’, it does leave open the exciting opportunity for authors to apply different degrees of imagination to their research and writing, and to create something unique.

Even so, some broad tips may be useful. The first is to locate hard-copy or digital works with relevance to the chosen topic, especially those known to have appealed to other readers and perhaps to have won awards. While reading widely, the first-time author should also take note of organisational devices such as key questions, themes, logical writing sequences and creative approaches that lend appeal as well as help tie together the author’s initial ideas. Emulating the approaches in such works without merely imitating another writer’s topic and style can help commence a project, after which it will assume its own life. Note here the emphasis on ‘logical’ rather than ‘chronological’ sequences. While

a chronological approach may be useful at the time of collating information and learning the sequence of events for oneself, it rarely makes for an engaging history that will keep others deeply interested. An interesting, inclusive narrative, with clear topics and themes, is more likely to do so. Many highly recommended and award-winning local history works that have embraced 'big picture' themes are listed at the conclusion of this resource in Chapter Further Reading and are further useful starting points.

At an entirely different level of organisation, the interrogation of one particularly rich primary source relevant to the themes of the intended work can also stimulate thinking. A simple 'who', 'what', 'where', 'when', 'why' and 'how' approach can help encourage closer critique as well as contextual analysis. Take, for example, this school photograph from the early twentieth century and the questions that can emerge from close scrutiny.

To begin, the photograph is not too dissimilar from a photograph of a class or of an entire small school in Australia today; pupils stand or sit in a height order of sorts while teachers stand either side. Yet, a count of the number of pupils indicates a striking break from contemporary school settings in terms of pupil-teacher ratios; there are over eighty pupils from the very young through to some more senior boys and girls. It is unlikely that a third teacher was the photographer; a century ago, photographs of this kind were costly to take and produce and

typically marked a one-off special occasion by providing an accurate institutional record, or family record for those who could afford it. Officially organised and sanctioned school photographs were in this context often the only visual representation of a child for that whole year of his or her life.

Returning to the photograph in question, the viewer can reasonably assume that there were only two teachers for the eighty pupils. This realisation may foster empathy for the two teachers, each managing a workload of forty students spanning grade levels of probably I-VIII at the time. Equally it may stimulate empathy for the students, many of whom would have experienced the tough disciplinary measures usually necessary to achieve the most basic classroom management. There may also be an element of concern about how much learning could have been managed in any one day at the school.

Turning over the photograph, the viewer reads on the cardboard in faint cursive script, 'Perth State School 1916'. Yet, the photograph is not from Western Australia but from a family with Tasmanian ancestry; thus the photograph is of Perth State School near Launceston in Tasmania, 1916.

Closer examination of the image reveals some faint pen or pencil marks as well as four faces circled, with initials attached. The year should also strike a note with most historians—1916 falls halfway through the Great War. A reasonable assumption may be that all the people in

the photograph have some knowledge of the war, and that even the youngest children have heard about it, though they may not have understood fully what war meant. Then again, many people in the photograph did understand that war could have grim outcomes. The four children circled are: Edith, the senior girl squinting in the sun next to the female teacher; Bessie, her youngest sister in the middle; Dorrie, her younger sister at the end; and Lloyd, her youngest brother, holding the dog at the feet of the female teacher. The children are members of the Dennis family and had already suffered the death of an older brother in the Great War by the time this photograph was taken. By the Armistice, their other brother, who had enlisted first and landed at Gallipoli on 25 April 1915 and had somehow survived three years of war, will also have died in the re-taking of Villers-Bretonneux in France on 25 April 1918. He and his best friend were both Perth State School boys who had enlisted together, then fought through Gallipoli to Villers-Bretonneux together, except when ill or wounded and hospitalised. And they were killed together by one stray shell, while resting in a rear trench after Villers-Bretonneux had been re-taken. They were solemnly buried in the same grave in what would later become Adelaide Cemetery, on account of being known as close and long-time friends and, reportedly, because their bodies were indistinguishable after the deadly shell. Suddenly the innocent and rather standard school photograph acquires a

more potent meaning that takes the viewer in directions that almost certainly could not have been anticipated.

A good first-time author may be prompted to ask further questions and undertake further research, then supply and invite consideration of the answers. For example, what did any of the pupils and teachers know about the war in 1916? Through what sources of information did they learn about it: official, unofficial, newspapers, familial, school-related? If one Perth family was so affected by the war, were other local families afflicted by similar loss and grief? It would seem so. A visit to the school's honour board in Tasmania reveals that many of the school's past pupils who enlisted shared surnames. On the honour board, too many names are accompanied by the symbol of 'paid the supreme sacrifice'. What, then, must it have been like for pupils of all ages whose fathers, brothers, cousins, uncles, friends or acquaintances had enlisted and departed for places and experiences unknown—and who may have had sisters and female cousins, friends or acquaintances serve as nurses or voluntary aid detachments overseas and locally? How did the children respond when those people died or returned physically or mentally damaged by their experiences? How did the two teachers cope with the sadness of children whose family members had departed, with the children's fears for what might happen, then with the grief (in too many instances) of multiple deaths in multiple families? What about

A good first-time author may be prompted to ask further questions and undertake further research, then supply and invite consideration of the answers.

Photographs are a rich source for questions, while also offering some answers and prompting consideration of others.

the return to communities of loved ones or acquaintances, no longer 'whole'? And how did the teachers cope with their own experiences of the departure, death or wounding of family members, friends and even other teachers they knew? What were the dominant emotions in the school building and schoolyard during a normal day in wartime, and how were the disruptions to the usual teaching and learning process handled? Was there any advice dispensed to school communities on how to manage the scale of anguish and grief? Did most members of the Perth school community support the war effort? If so, how? Did teachers enlist? Many did. The male teacher here looks to be of eligible age. Why had he not enlisted by 1916? Will he have enlisted by 1918? What about the older boys in the photograph? What were their likely thoughts about 'the war' in 1914? By 1916? By 1918? Will any have been just old enough to enlist before war's end? What could be their, and the male teacher's, experiences of the Great War?

The final personal touch to the analysis of the photograph as well as some of the answers above come from an interview—and the disclosure that Rosalie Triolo is the author of this section and that 'Edith' was my grandmother and the owner of the photograph. I know that, although 'life went on' after the war for her surviving brothers and sisters, the three girls pictured never overcame the grief caused by the loss of their older brothers. Lloyd did not remember them but knew he and they had lived through

a terrible time. He was later to be affected by his experiences as a soldier in World War II. My grandmother kept this photograph on her dressing table her entire life, even as a married woman, because it captured three of her siblings, each of whom she outlived. The fact that these three siblings were pictured over-rode the photograph's simultaneous evocation of a terribly tragic time in her life, for her family, her school, state, nation and too much of the world in the early twentieth century.

Not all photographs can generate such powerful stories and research trails. Nevertheless, photographs are a rich source for questions, while also offering some answers and prompting consideration of others. In the process of focusing intently on one such source, or a wider collection, the first-time author may elicit themes that can frame a research exploration, pursue lines of inquiry, then create a multi-faceted analysis, in this case of the diverse experiences of a school community during the Great War.

If the first-time author does not have access to such sources or would rather take a more clinical approach, a third recommendation is to draw upon and credit existing schema as the source of a work's structure or inspiration. For example, a resource too few local historians in Victoria know of, though it is an excellent reference and organisational tool, is Victoria's 'Framework of Historical Themes': <http://www.dtpli.vic.gov.au/heritage/research-and->

**publications/framework-of-historical-themes.** It divides Victoria's history and heritage into themes and sub-themes, the themes being 'Shaping Victoria's environment', 'Peopling Victoria's places and landscapes', 'Connecting Victoria by transport and communications', 'Transforming and managing land and natural resources', 'Building Victoria's industry and workforce', 'Building towns, cities and the garden state', 'Governing Victorians', 'Building Community Life' and 'Shaping cultural and community life'. The foreword declares, 'The Framework's themes are deliberately broad, designed to help all Victorians to interpret their heritage in new ways'. The 'Framework' also invites historians to use its themes, sub-themes and approaches to guide their work. A reader seeking inspiration for selecting and structuring content for their own work is unlikely to come away from it without fresh ideas. Several approaches have been offered here for an intending author struggling to begin. If at least one of the approaches has been successful, s/he is probably ready to start writing. The next questions become: whose voices will be included, whose perspectives, how and why?

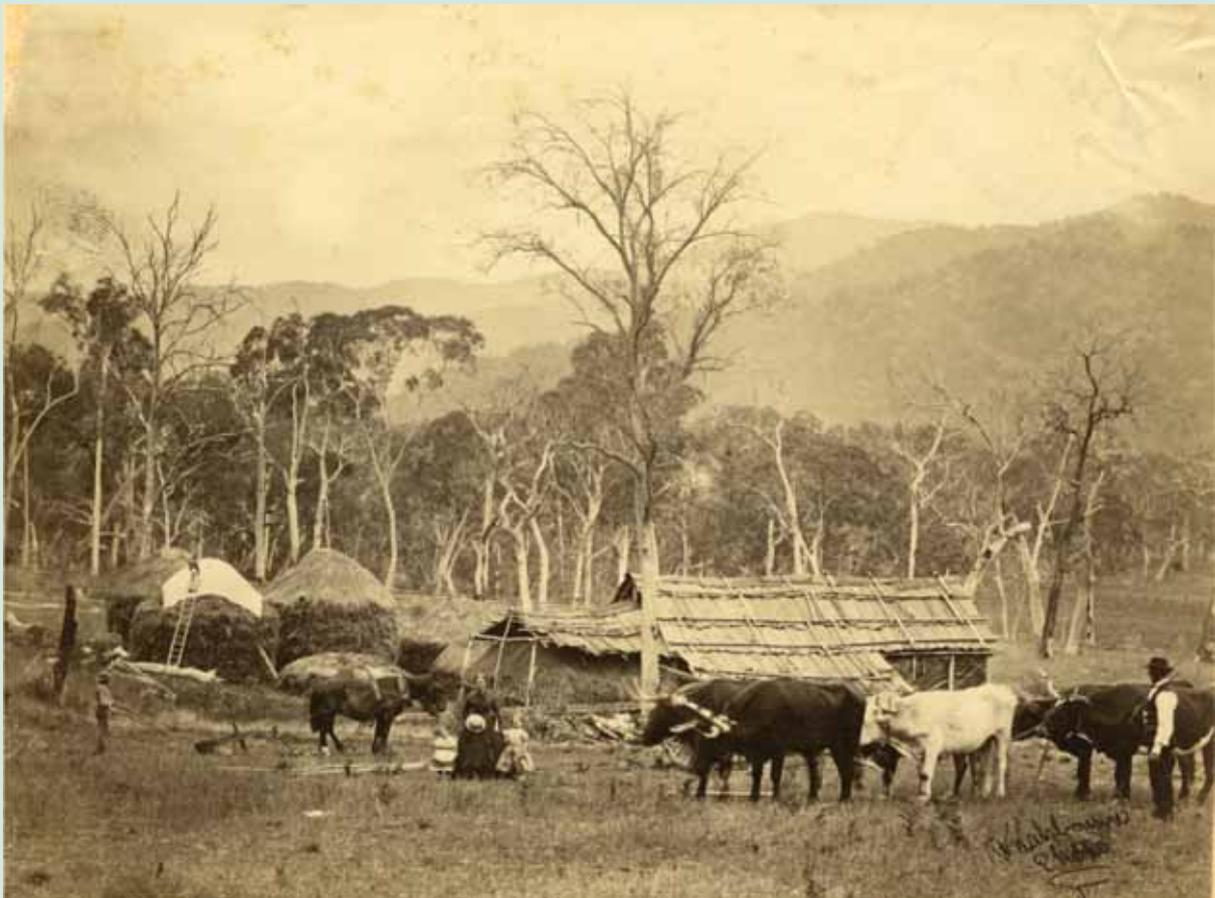


*There are many professional learning opportunities available.  
Rosalie Triolo delivers a Writing Local History Workshop in 2016.*

# 6

## Broadening *the Perspectives*

This and the following chapter are different from others in this manual. These two consist of activities that are addressed to 'you' as a first-time author.



*Farm at Porepunkah in north-eastern Victoria, c. 1870*

Thomas J. Washbourne photographer. RHSV Collection AL008-0001

The next two chapters are designed to prompt consideration in your own time of diverse perspectives and matters requiring attention to detail, including careful choice of language and how to write interesting, inclusive narrative with analysis. In doing so, they seek to steer you away from the chronological approach that may be useful for collecting and collating information for oneself, but rarely makes for an engaging narrative account for others.

If you find the activities illuminating, you may choose to use them in leading a professional learning program for some of your colleagues.

The sections that follow intentionally do not identify the perspective being introduced or developed until you have completed the activities.

### **Perspective One – Australian History Test**

A simple, self-administered 'Australian History Test', can prompt some interesting considerations. Respond (ideally on paper or an electronic device) to the following:

1. Draw by hand a map of Australia including its internal boundaries.
2. How many seasons does Melbourne experience in a year?
3. Who discovered Australia?
4. Who discovered Torres Strait?
5. Who were Australia's first immigrants?
6. Who built Australia's first stone structures?
7. Who made Australia's first pottery?
8. Who first crossed the Blue Mountains?
9. Who first discovered gold in Australia?
10. Who was involved in Australia's worst massacre?

Your responses and the extent to which you 'performed well' on the test would have depended on many considerations, some of which are outlined below.



#### **Ask Yourself**

How did you define the words 'Australia', 'boundaries', 'seasons', 'discovered', 'first', 'immigrants', 'pottery', 'worst', 'massacre'?

#### **1 Boundaries**

Did you think of Indigenous 'political and language boundaries', as represented in the 'Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Map of Indigenous Australia', <http://aiatsis.gov.au/explore/articles/aiatsis-map-indigenous-australia>, or did you think of boundaries created after the permanent British occupation of Australia? Note, however,

that Australia's Indigenous peoples have not themselves reached consensus about the boundaries and language names within the AIATSIS map. Nevertheless, did you begin to consider internal boundaries and labels of the Indigenous kinds the map identifies?

## 2 Seasons

Did you think of 'four seasons' as viewed through a European lens, or did you consider an Indigenous perspective such as that offered by Beth Gott, who sees six seasons per year in Melbourne according to plant and animal activities? ('Seasonal Calendars for the Melbourne Area': <http://www.herringisland.org/seasons1.htm>). Alternatively, did you consider eight if you adopt Jim Poulter's Wurundjeri Indigenous perspective? See Jim Poulter, *The Eight Wurundjeri Seasons in Melbourne* (Melbourne: Red Hen Enterprises, 2015).

## 3 Discovered

'Discovered' has many definitions. An international traveller looking out of an aeroplane window 'discovers Australia' on his or her first viewing of the land below. Similarly, Aboriginal Australians 'discovered' Australia—first saw and settled it—possibly as long ago as 60,000 years, navigating shallow stretches of water and many land-bridges (now known as the islands of Indonesia through to New Guinea) from the Malay Peninsula to Australia. This was made possible because more land was exposed during the different ice ages and more seawater trapped at the poles. English sea lieutenant (later captain) James Cook 'discovered' Australia in 1770 (east coast), but so did Englishman William Dampier in 1688 (west coast) exactly a century before the arrival of the First Fleet on the east coast. Before then, many Dutch explorers and seafarers from Dirk Hartog in 1616 onwards were also 'discovering' it—often inadvertently by being shipwrecked. Over the centuries, many other peoples 'discovered' Australia, some of them settling through intermarriage with Indigenous communities: Arabs, Chinese, French, Indonesian, Timorese, Portuguese, South Sea Islanders and almost certainly more. But in reality 'the first' would have been Indigenous people, that is if 'first' means chronologically earliest and if we take an Indigenous perspective.

## 4 Torres Strait

And, for the discovery of the Torres Strait, did you think of the Spanish explorer, Luis Vaez de Torres of 1605–06, or of Torres Strait Islanders?

## 5 Immigrants

If we accept Western scientific evidence that human origins were 'out of Africa', then Indigenous people were the first 'discoverers' and 'immigrants' about 60,000 years ago because there is no

archaeological evidence to indicate that human life evolved on the continent named 'Australia' by non-Indigenous people. Thus, the first 'immigrants' were not the oft-cited British New South Wales Corps, convicts and free settlers; nor were they non-Indigenous peoples of other ethnicities or nationalities identified above who 'stayed'. (Note, however, that even this explanation is Western in its perspective because some Indigenous groups assert that their people emerged over time from the Australian landscape and have thus always been 'in Australia'—they were the 'first discoverers' by opening their eyes to the landscape of which they were already part.)

## 6 Stone Structures

'Stone structures'? Did you think of convict-built housing or buildings erected by free settlers of the Georgian era? These structures are not Australia's first human-made dwellings. Many reliable references easily found through basic Google-searching testify that Aboriginal people were not wholly nomadic and did build lasting structures to which they returned seasonally as 'housing' or for ceremonial purposes. See, for example, 'Aboriginal Village of Stone Houses': <http://ergo.slv.vic.gov.au/image/aboriginal-village-stone-houses>. There are also structures such as fish and eel stone traps, laid in creek and river beds: Ian J. McNiven and Damein Bell, 'Fishers and Farmers: Historicising the Gunditjmara Freshwater Fishery, Western Victoria': <http://www3.slv.vic.gov.au/latrobejournal/issue/latrobe-85/t1-g-t8.html>.

## 7 Pottery

'Pottery'? Did the word conjure for you images akin to Bendigo Pottery? Was that because of what you have learned and have more regularly considered to be 'pottery'? Or, did you think 'heat beads'—small balls of clay hand-rolled and placed in Indigenous hearths to hold heat for the cooking of meat and vegetable matter? If clay fashioned by humans with a purpose in mind is 'pottery', then Indigenous people were the first makers of pottery on the Australian continent.

## 8 Blue Mountains

'The crossing of the Blue Mountains'? Did you think back to school lessons about Gregory Blaxland, William Wentworth and William Lawson, who claimed in 1813 to be the first men to find a path across the Blue Mountains, previously considered impenetrable? Yet, there is now much evidence that Aboriginal people had been picking paths across those same mountains for millennia.

## 9

### Gold

'First discovery of gold'? Sufficient documentary evidence (from the early colonial era and through to the Australian gold rushes) confirms that Aboriginal people knew where alluvial gold was located as flecks in soil, or pieces in surface quartz. Very occasionally, Aboriginal people used gold in artwork such as cave painting but, overall, Aboriginal people did not assign gold a value. Most appear not to have considered it to be aesthetically attractive; moreover, gold (in its natural state) is very malleable making it entirely unsuited to sharp and hard weapons or tool uses. Aboriginal people chose not to collect then carry gold with them because it had no significant daily purpose. But they were the 'first' to 'discover' it—not the hapless convicts who had it confiscated from them in the days of early Sydney, nor Edward Hammond Hargreaves in New South Wales, nor the 'discoverers' of Victoria's 'Welcome Stranger'.

## 10

### Massacre

'Australia's worst massacre'? When Martin Bryant undertook his tragic shooting rampage at Port Arthur in 1996, killing thirty-five people and injuring twenty-one others, many journalists and reporters of the time referred to the event as 'the worst massacre in Australian history'. But one's ability to judge the accuracy of this claim may depend on how one defines 'Australia' (the name accepted by the British admiralty in 1824, following Governor Lachlan Macquarie's recommendation in 1817, based on explorer Matthew Flinders' advocacy from as early as 1804). The answer may depend also on how one defines and discusses an Australian massacre—in terms not only of numbers of people killed, but also when and where. For example, many Australians were massacred when ordered to land on a heavily defended Turkish beach just before dawn on 25 April 1915; many were massacred when ordered to run into heavy German machine-gun fire at Fromelles near the Somme River in France on 19 July 1916; many Australians—as many as 230, including Indigenous Australians—were massacred when Japanese bombers attacked Darwin on 19 February 1942 in the first of as many as ninety to a hundred air raids on Australian soil during World War II.

Returning to Tasmania as a point of comparison, evidence suggests that between thirty and sixty Aboriginal people were murdered at Risdon Cove in 1804: Bruce Elder, *Blood on the Wattle: Massacres and Maltreatment of Aboriginal Australians since 1788* (3<sup>rd</sup> edn, Sydney: New Holland, 2003), p. 32. And near to a hundred Aboriginal Australians were massacred over several days at Tasmania's Liffey Falls in 1827: Lyndall Ryan, <http://www.allenandunwin.com/default.aspx?page=94&book=9781742370682>. What, also, of massacres of Indigenous Australians with deaths understated in Tasmania and on the

Australian mainland? You may research for yourselves the massacres at Myall Creek (New South Wales), Daly Waters (Northern Territory) and in Victoria's Western District. And what of massacres not recorded at all? The massacre at Port Arthur in 1996 was definitely not the worst in Australia's history, and yet commentators continue to call it so. For one such description among many, read the abstract to ABC Radio National's 'Port Arthur Massacre': <http://www.abc.net.au/radionational/programs/breakfast/victims-and-families-of-the-port-arthur-massacre/7365956>.

### Sources

Unless otherwise advised, the sources of the above Indigenous perspectives are Geoffrey Blainey, *Triumph of the Nomads: A History of Ancient Australia* (rev. edn, Melbourne: Macmillan, 1983), but also *The Story of Australia's People, Vol. 1: The Rise and Fall of Ancient Australia* (Melbourne: Penguin, 2015); Richard Broome, *Aboriginal Australians: A History since 1788* (rev. & 4th edn, Sydney: Allen & Unwin, 2010); and, Henry Reynolds, *The Other Side of the Frontier: Aboriginal Resistance to the European Invasion of Australia* (rev. & 2nd edn, Sydney: UNSW Press, 2006).

The works of these historians prompt writers of Australian history to broaden their perspectives and to consider *Indigenous perspectives* through the successive stages of their work from initial planning, to research and then writing. Opening one's mind to Indigenous perspectives further teaches care about using terms such as 'first', 'worst', 'biggest', and other superlatives. How certain, for example, can a writer be that something is the 'worst' in a region's history? Such perspectives, along with careful selections of themes, voices and creative approaches, may help move first-time authors away from a lock-step chronological approach where Indigenous people are commonly the subject of the first chapter then ignored subsequently.

AIATSIS is one of many organisations to offer first-time authors much advice, including guidance on inclusive and appropriate language: <http://aiatsis.gov.au/research/guides-and-resources>.

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## Perspective Two

1. How would you describe the person who comes to your mind when you hear the word 'farmer'. You may choose to draw that person.
2. What about 'surgeon'?
3. What about 'judge'?

Because most of the world's surgeons and judges are male, most people who are asked the above questions picture (and draw) a male in each role. Most also consider a farmer to be male, being unaware that almost half of the world's farmers are female:

'Women Farmers Pillar of Food Security', <http://www.un.org/apps/news/story.asp?NewsID=50261#.V-5FhPI96aE>. And there are certainly female farmers, as well as female surgeons and judges, in Australia. See Judith Smart and Shurlee Swain (eds), *The e-Encyclopedia of Women and Leadership in Twentieth-Century Australia*:

<http://www.womenaustralia.info/leaders>.

These questions prompt first-time authors to consider the extent to which their historical research is seeking then recording equally the presence of women as well as men, including in roles beyond the usual stereotypes. And, if women's or men's voices are missing at different times or in different situations, a good writer explains 'why'. That same writer also thinks carefully about using terms such as 'man' and 'mankind' and incorporates references to 'non-traditional' relationships if evidence attests to their presence. A good historian thus infuses his or her work with *gender perspectives*. A pioneering work in this respect is *Creating a Nation* (Melbourne: McPhee Gribble, 1994), by Patricia Grimshaw, Marilyn Lake, Ann McGrath and Marian Quartly. A revised edition was published in 2006. And an indispensable guide to including women and their contributions to Australian society is the Australian Women's Archives Project, responsible for the Australian Women's Register: <http://www.womenaustralia.info>.

Also omitted from many histories are the lives of children. Girls' and boys' voices and experiences are rarely recorded in histories, even in school histories. Children have traditionally had little opportunity to record their experiences, although that is changing and more is currently being published by, and recorded about, children (largely through schooling-related activities as well as educational research). Finding then including the voices of girls and boys from the past can add original and interesting dimensions to any writer's work. A good introduction to the experiences if not the voices of children can be found in Jan Kociumbas, *Australian Childhood: A History* (Sydney: Allen & Unwin, 1997).

### Perspective Three

This guide has already noted that Indigenous perspectives must be sought and included as often as practicable and, fortunately, good local historians are increasingly doing so. But, understandably, many historians recounting events in their communities during the late eighteenth as well as the nineteenth and early twentieth centuries have focused largely on the experiences of the numerically dominant English, Scottish, Irish and Welsh. This focus derives not just from such historians often having shared this Anglo-Celtic heritage but also from the fact that British and other European people left the type of records that Western-educated historians find easiest to comprehend: written documents.



For first-time authors embarking on local research, seven useful activities follow:

1. Name three key individuals (male *and female* as well as *young and old*) or groups from each of the above backgrounds and identify three of their main positive contributions to the local community;
2. Repeat for challenges they or others have created for the community.

The second question prompts consideration of the need for 'balanced reporting', even if undesirable consequences may emerge from the research. For example, no humans have left the Australian environment unchanged by their presence: in some Australian locations Indigenous peoples have irrevocably altered Australian ecosystems over millennia through practice of fire-stick farming, just as both non-Indigenous and Indigenous peoples have altered ecosystems since the late eighteenth century and continue to do so through agricultural and mining activities.

Sometimes, a more complicated activity for historians is to seek the contributions as well as challenges created for their community by peoples *not* of Indigenous, English, Scottish, Irish or Welsh descent:

3. Identify different cultural groups you know, or could reasonably expect, to have had a lengthy or brief presence in your community at the time about which you are researching. List those groups and their contributions to the community;
4. Repeat for challenges they or others have created for the community.

What sorts of contributions and challenges did you consider? A simple contribution to the social life of any community may be 'food', which is often listed with 'highly visible' cultural contributions to communities. See, for example, the American Field Service's Intercultural Programs Australia 'Iceberg Concept of Culture' for multiple visible and tangible contributions:



*Chinese children,  
Lonsdale Street,  
Melbourne*

RHSV Collection GS-CS-15

<http://www.afs.org.au/education/Education-resources/> and click on the 'Iceberg Template' as well as the 'Iceberg Model of Culture'.

5. How many of your listed contributions and challenges were 'observable' and 'non-observable'?
6. If most items on your lists were 'observable', can the 'non-observable' prompts help you to think of other contributions or challenges?
7. Can the iceberg in its entirety prompt your thinking of a variety of outcomes, both positive and negative, when humans interact with each other, and with their environment?

Good local historians, like those whose focus is the larger society, incorporate broad and balanced *multicultural perspectives* in their work.

One further most useful prompt to developing these perspectives is available through an Engage and Learn program of the National Museum of Australia: 'What Impacts Has Immigration Had on Australia?': [http://www.nma.gov.au/\\_data/assets/pdf\\_file/0007/19348/Immigration\\_impacts\\_Australia\\_all\\_colour.pdf](http://www.nma.gov.au/_data/assets/pdf_file/0007/19348/Immigration_impacts_Australia_all_colour.pdf).

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### Perspective Four

A local history may be a very self-contained and self-consciously limited text, restricted in time and place. The writing of a local history may also be a somewhat inward-looking exercise. The final product may not be a problem unless it reads like the following, being a description of one schoolboy's typical Monday morning:



John wakes up in a warm bed, throws back the sheets and blankets, slides out of bed and puts on his slippers. He goes to the bathroom to wash. Returning to his bedroom, he dresses for school. He looks out the window to check the likely weather—cold and rainy—and decides to wear something to keep him warm. Downstairs in the kitchen, he eats cereal and drinks a cup of coffee. Realising he is running late, he rushes upstairs to clean his teeth. Downstairs again, he pulls on his jacket, picks up his books and heads out the door to the bus.

Many of us may indeed experience a similarly predictable and uninspiring start to our working week. But what if John's Monday morning—and ours—was shown to be connected to the world?

Extract  
Two

As John wakes up in a warm bed (built from a design going back to the ancient **Middle East** and modified in northern **Europe** and today made from **Scandinavian** pine before being exported to Australia), he throws back the sheets (made from cotton first domesticated in **India** but now grown, spun and sewn in **China** by a **Hong Kong**-owned company) and blankets (made of wool from sheep first tamed and herded in the **Middle East** but whose forebears came from **Spain** to Australia where the wool was grown before being exported to **Taiwan** on a **Liberian**-registered ship—crewed by **Filipinos** but with **English** officers—and then being exported back to Australia), slides out of bed and puts on his slippers (much like the moccasins worn by native **North Americans** but today made in **Malaysia**). He then goes to the bathroom (a more recent development of our **Italian** ancestors), where he washes (with soap invented by the ancient **Gauls** but from modern-day **France**, made from **Nigerian** palm oil by a **Dutch–English** company with subsidiaries in almost every country of the world—and advertised on our **Japanese**-made televisions by a **Swedish**-born **Hollywood** movie star) and water purified by chemicals (from **Canada**).

Returning to his bedroom, he dresses for school (with clothes much like those worn by people in almost every country, and shoes made in **Korea** for a **German** company from skins tanned according to a process first developed in **Egypt**). He looks out the window to check the likely weather—cold and rainy—and decides that he had better wear something to keep him warm. Downstairs in the kitchen, he eats cereal (original **Swiss** recipe made by a **US**-owned company out of grains first domesticated in **Mexico**) and drinks a cup of coffee (**Tanzanian** ‘campaign coffee’ with sugar first domesticated in the **Caribbean** and milk from cows originally from **Belgium**). Realising he is running late, he rushes upstairs to clean his teeth (old **Chinese** custom). Downstairs again, he pulls on his jacket (**New Zealand** nylon fibre but **Kathmandu** brand), picks up his book (**English** publishers) and heads out the door to the bus (a **Swedish** Volvo running on **Iranian** diesel).

‘The World in the Morning’ is adapted from John Fien & Jane Williamson-Fien, ‘Global Perspectives in Studies of Society and Environment’, in Rob Gilbert (ed.), *Studying Society and Environment* (2nd edn, Melbourne: Macmillan, 2010), p. 127. It was first written in the early 1980s. At the time you are reading this, how different from this decade is your or your local community’s world in the morning?

The above two extracts introduce a global perspective and prompt serious consideration of the fact that almost every person and community is linked in some way to the world, not only on any given morning but at multiple times across a day. A good historian would be unwise to write in so laboured a fashion as the second extract (which is written to an extreme to make its point) but would nevertheless consciously seek creative and intelligent ways to make connections and find opportunities to enliven his/her writing. And, in case you are thinking that a multicultural and a global perspective are 'one and the same', they are not. A global perspective shares features in common with a multicultural perspective in that it considers other peoples and cultures. However, rather than looking at how those people and cultures *within* a community influence life *within* that community, a global perspective demonstrates how connections and interactions have evolved and persisted with the peoples, cultures and activities of *other parts of the world*.

One excellent definition of a global perspective has been crafted by Bournemouth University: <https://microsites.bournemouth.ac.uk/the-global-perspective/what-is-a-global-perspective/>. While not all of this definition may be immediately relevant to the work of the traditional historian, much of it is—and some would argue more of it should be.



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### Perspectives Five and Six

Two simple activities introduce perspectives that are largely interrelated.

1. Look around the room in which you are sitting. Identify what in it is neither human-made nor human-influenced in some way.
2. Look outside any window. (If you are not in a room that has a window, step outside.) Identify what in the view is neither human-made nor human-affected.

You should have realised that almost everything around you has been made or affected by human activities. Even the amount of light upon you is affected by suspended particulate matter in the atmosphere, as is the quality of the air you are breathing, and any vegetation near you is affected in terms of its growth, and more. 'Technology' has played a huge part in human and environmental history for over two million years since the first early human lifted a rock and wielded it in some fashion to do or create something. Different forms of technology commonly feature in histories but are often merely named on the assumption that a reader will understand all the consequences of a technology's application. This is not necessarily so.

Consider, for example, the following ten machines that have each formed part of Australia's history:

- Isaac Singer's sewing machine
- Isambard Brunel's double-hulled steam ship
- Guglielmo Marconi's radio
- Franz Wagner's typewriter
- George Corliss's steam engine
- John Logie Baird's 'televisor' television
- Frank Brownell's 'box brownie' camera
- Aleksandar Hanaman's light bulb
- Almon Strowger's telephone
- James Spangler's vacuum cleaner.

They are taken from Eric Chaline, *Fifty Machines that Changed the Course of History* (Sydney: Allen & Unwin, 2012), pp. 4–5. (You may not agree with all names that Chaline has identified as the 'inventor' but that is a lesser consideration in this activity.)



1. Which of these machines has had any impact (in the distant or recent past, and in temporary or enduring fashion) on the history of your local area?
2. Rank the machines from '1–10' where '1' is the machine that you believe has had the most impact in your local area, and '10' the least.
3. Identify the different impacts of the machines.
4. Have you considered a breadth of social, political and economic, as well as environmental, impacts of the machines?
5. Can you think of other machines that have had brief or enduring impacts on life in your local area? What have been their impacts for humans (social, political and economic) as well as for the surrounding natural environment?
6. You may care to share your responses with a colleague. A lively discussion will almost certainly ensue.

Consider also the following ten animals and other creatures that have formed part of Australia's history:

- |             |            |
|-------------|------------|
| Whales      | Mosquitoes |
| Cattle      | Rabbits    |
| Carp        | Sheep      |
| Fruit flies | Seals      |
| Horses      | Rats       |

They are taken from Eric Chaline, *Fifty Animals that Changed the Course of History* (Sydney: Allen & Unwin, 2011), pp. 4–5.

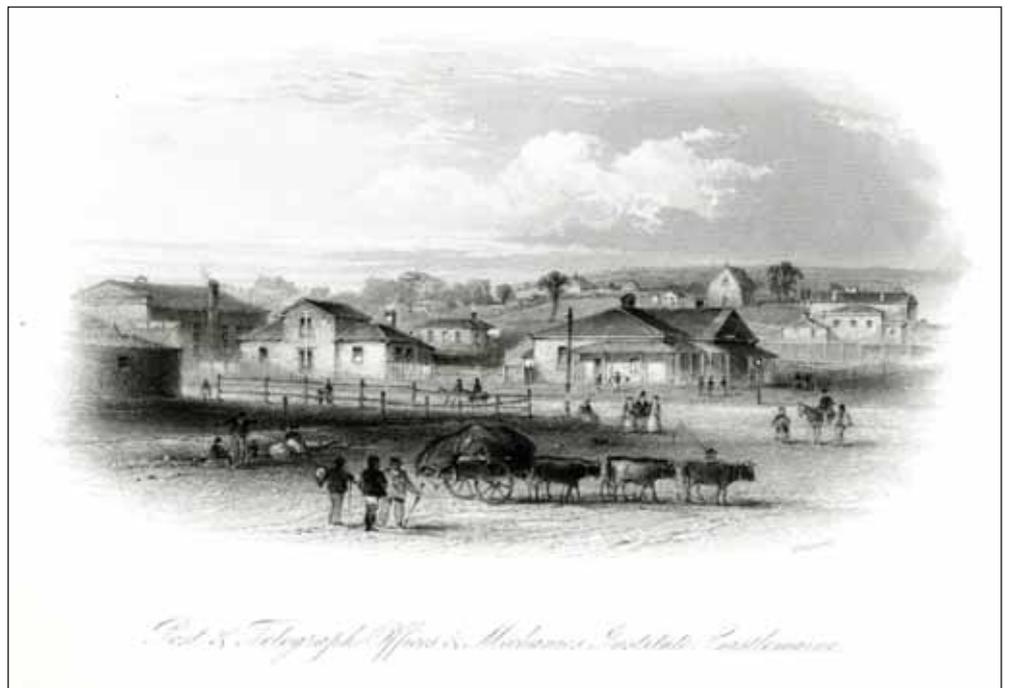
Repeat the above activities by replacing 'machines' with 'animals'.

Finally, consider the following ten plants that have formed part of Australia's history:

Rice	Tobacco
Flax	Potatoes
Cotton	Opium poppies
Rubber	Sugar cane
Wheat	Hops

They are taken from Bill Laws, *Fifty Plants that Changed the Course of History* (Sydney: Allen & Unwin, 2015), pp. 4–5.

Repeat the above activities by replacing 'machines' with 'plants'. Again, the consequences for any community of different forms of technology, or introduced or native plants and animals, should not be explained in laboured fashion, but readers will almost certainly be more interested in a history that prompts them to consider a variety of consequences, both positive and negative. These consequences should be considered for humans as well as for any plants and animals that are native or introduced to the location under investigation. These are *technology* and *environmental perspectives*.



*Post and telegraph offices and Mechanics' Institute, Castlemaine*  
Samuel Thomas Gill. RHSV Collection ART 0347676

Timelines such as 'Inventions of the Industrial Revolution' may prompt further thinking: <https://www.timetoast.com/timelines/inventions-of-the-industrial-revolution-1800-1920>, as may visits to the Australian government's website about 'Invasive Species': <http://www.environment.gov.au/biodiversity/invasive-species>, or the Wilderness Society: <https://www.wilderness.org.au/> for case studies of the consequences for the Australian environment of more intensive agricultural and mining practices.

In summary, and now that you are thinking more broadly in terms of perspectives, you may well be considering the need to research and actively include other perspectives in your writing. For example, this chapter has not touched on perspectives related to socio-economic status, religion or different physical and mental abilities. But it has sought to persuade any first-time author that breadth of perspectives and voices adds life to historical writing.



*Punch machinery, Royal Mint, William Street, Melbourne, 1921*

Robert Law photographer. RHSV Collection GS IT 31

# 7

## Diversifying *the Sources*

The previous chapter championed breadth of perspectives and voices in the writing of history; this chapter seeks to further this by also encouraging the first-time author's use of diverse sources.

### Sources

A useful exercise for fostering this diversity is to create three lists before commencing a project:

- 1 Create a list consisting primarily of language- or word-based sources that you have used in previous historical writing, or that you have seen others use, or that you intend to use in an upcoming project;



*Farming, Dookie College, c. 1910*

Reproduced from J.A. Sears, *Souvenir of Victoria, the Garden State of Australia: 42 Splendid Views of City and Country* (Melbourne: Osboldstone, 191?).  
RHSV Collection BL122-0030

- 2 Repeat for sources that are primarily visual;
- 3 Repeat for sources that rely on an historian listening.
- 4 Review your list for 1.
- 5 Local historians often use newspapers, as well as government, legal or other official documents such as ballot papers, births, deaths and marriages registers, hospital patient registers, immigration records, shipping registers, war service records, licences, passports and wills. But did your first list include the following less commonly considered sources that are also rich in words but tell in very different ways the stories of people, places, events and times past?

### Language-based Sources

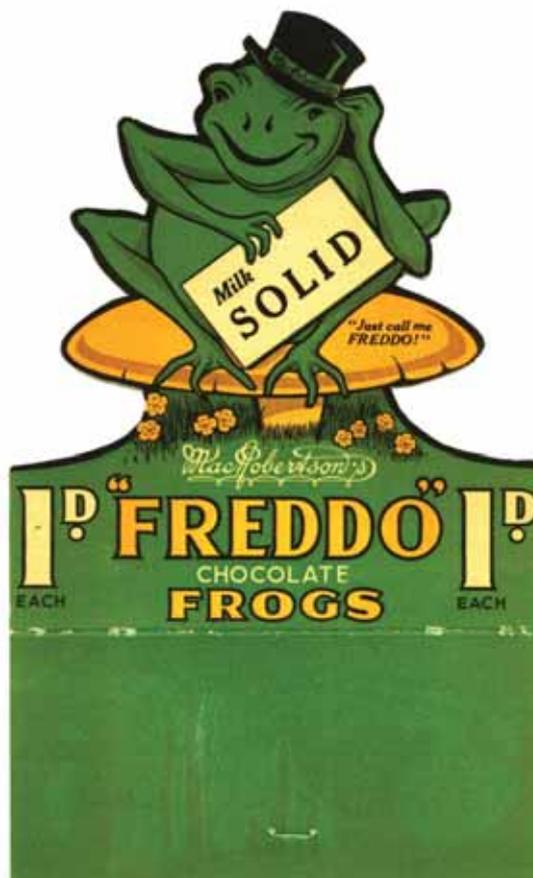
advertisements	menus
autobiographies and biographies	minutes of meetings
badges and medals (those with words inscribed on them)	monuments (with inscriptions)
banners	novels (historical fiction)
blogs	obituaries
cemetery records	packaging
colloquial expressions and proverbs	plaques
contents lists and indexes in old books	play-scripts
diaries	poems, haiku, limericks and jokes
editorials and letters to the editor	postcards (back and front)
emails	posters (the words on them)
eulogies	programs (for events)
graffiti	quotes (famous)
gravestone inscriptions	receipts
histories (published by others)	recipes
honour boards, rolls or books	religious texts
leaflets or pamphlets	signs
letters, cables and telegrams	slogans
magazines	song lyrics
	speeches (transcripts)
	stamps (words on them)
	street signs
	tickets

*Think*  
of other  
examples

### Can you now think of others?

A recipe, for example, is a word-rich primary source with the capacity to evoke powerful memories and connections. It appeals both to the writer using it and the reader reading it; reference to particular ingredients often triggers personal responses, while the recipe overall may arouse a range of sensations and recollections, favourable and unfavourable, in both parties. In the process of unpicking these responses and sensations, the historian can also show what a recipe is capable of revealing about the cultural or religious background and traditions of the writer or the food-maker, about the socio-economic status of the individual, family, group or community involved, about the labour, equipment and fuel required, and about the produce available (fresh, frozen, locally grown or imported), as well as the nutritional health of the eaters. You can possibly think of more. In some cases, visual images associated with the recipe may feature in the work—for example, original hand-written instructions or a sketch or a photograph of the ingredients or of the finished item on a table setting.

For further ideas related to food and recipes, you may choose to visit 'Our Top 10 Iconic Australian Foods': <http://www.australiangeographic.com.au/topics/history-culture/2015/01/10-iconic-australian-foods-and-their-history>.



*Freddo frog Advertising*  
RHSV Collection

## Visual Sources

Many local history publications make good use of photographs, maps and artworks (such as drawings, paintings, prints, sketches) but did you consider the following and the histories they can tell?

advertisements	heraldry
album covers (vinyl record, audio-cassette and Compact Disc)	honour boards (artwork on them)
architectural plans	jewellery
badges	logos
board games	machines
buildings	medals
cartoons	money
certificates (artwork on them)	monuments
cigarette cards	plates (such as commemorative crockery)
clothing	postcards
embroidery	posters
fabric	sculptures
family trees	sheet music (illustrations)
feature films (stills or excerpts)	specimens (preserved)
flags	stamps
foods	statues
graffiti	swap cards
grave-stone decorations	time-lines
	tools
	toys

*Think*  
of other  
examples

A board game such as 'Snakes and Ladders', for example, is more than a game that was played on the lounge-room floor on Sunday afternoons in Australian homes after children had attended Sunday school and then eaten their midday roast. 'Snakes and ladders' was originally an ancient Indian board game that British colonisers took to a quarter of the world's population in the late nineteenth and early twentieth centuries. The appeal of the game to the British—and Australians—was the clear representation of acceptable values or behaviour (represented by the chance to climb a ladder, perhaps a 'social ladder', through conducting oneself appropriately) or unacceptable values or behaviour (represented by sliding down an evil snake). Whether a player ascended or descended was determined by the throw of the dice and where the player's token or tiddly-wink landed on the board. Such a game demonstrates the sorts of values boys and girls

were 'playing with'—and often being subtly compelled to 'accept'—in the closing years of the nineteenth century and opening years of the twentieth. Those same boys and girls would become the young men and women of 1914–18—the young men who obeyed commands to walk or run toward machine guns because they had learned that 'self-denial wins life's game', whereas personal vices such as disobedience, avarice, selfishness and pride lose it. At the same time, the young women had learned the values that would make most of them patriotic supporters of their men.

Look for yourselves at the gender stereotypes associated with 'morals' and also at other board games available through the National Archives of Australia: <http://naa.gov.au/collection/snapshots/Games/index.aspx> and think about how you could use visuals such as 'board games'.

### Listening-based Sources

For sources that rely on listening, did you consider any or all of the following?

oral histories—someone telling their story: a guest speaker or an interviewee

speeches—live or recorded

music or sounds—live or recorded, with or without lyrics

radio news broadcasts and advertisements (includes memorable 'jingles')

poetry, limericks, haiku or prose, as read aloud

*Think*  
of other  
examples

Listen, for example, to the sobering and slightly gritty-sounding recording of Prime Minister Sir Robert Menzies' declaration of Australia being at war in 1939, available at the Menzies Virtual Museum: <http://menziesvirtualmuseum.org.au/the-1930s/1939>. Hear and feel something of the moment. Could such a clip be used for a digital work focusing on a local community at the outbreak of World War II?

A visit to the National Film and Sound Archive, which houses much of the above material relevant to Australia, will be both useful and enjoyable: <http://www.nfsa.gov.au/>.

*Ask*  
Yourself

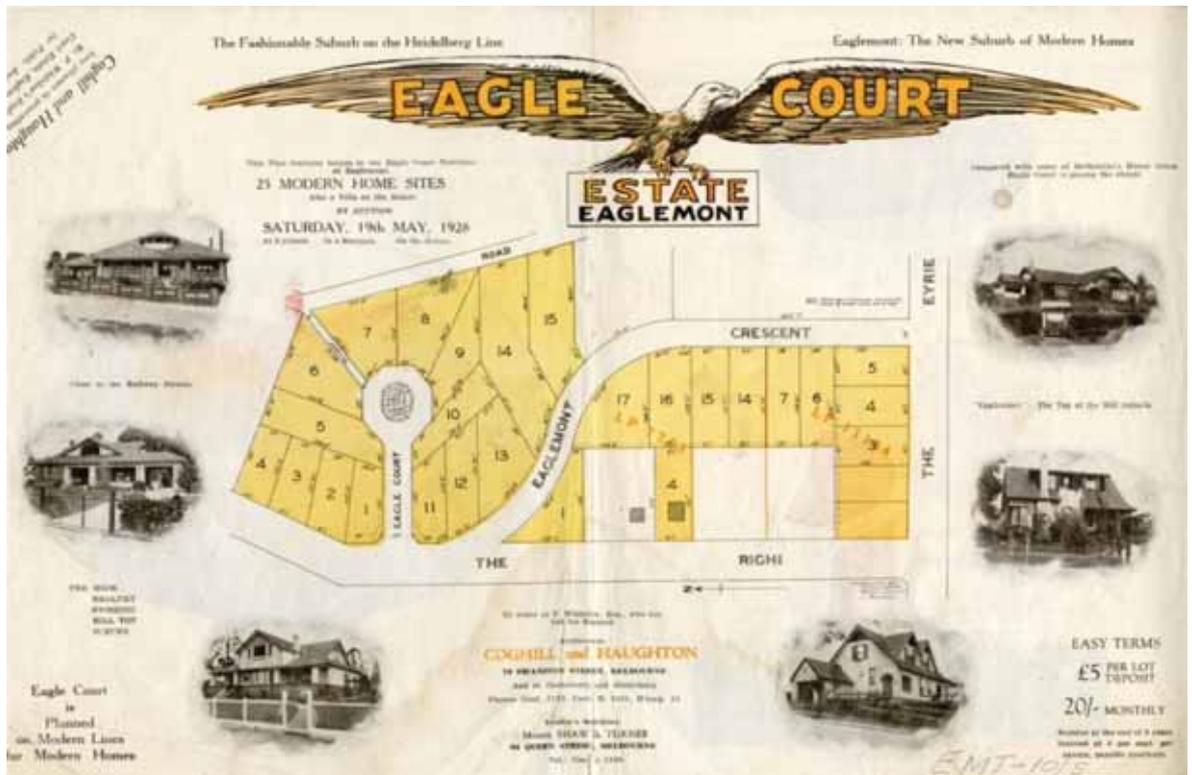
1. You have been given a few clues as to where to find a variety of word and visual as well as oral and aural sources, but can you suggest other Australian providers of such sources? Create a list.
2. Compare your list of providers with the organisations listed in Further Reading on page 80.

Look next at the resource, Department of Veterans' Affairs, 'Schooling, Service and the Great War', Canberra, 2014:[http://anzacportal.dva.gov.au/sites/default/files/publication-attachments/ssgw\\_intro\\_investigation.pdf](http://anzacportal.dva.gov.au/sites/default/files/publication-attachments/ssgw_intro_investigation.pdf).

3. Scroll through 'Schooling, Service and the Great War' and assess the extent to which it includes the diverse primary sources in your lists and the above lists.
4. Do you believe the history is made more or less interesting as a consequence of the inclusion of diverse primary sources? Explain your response.
5. Do you have comparable primary sources in your family home or wider community relevant to any intended project? More specifically, do you know of relevant items filed, boxed away or recorded in your local historical society? When did you last check? And, are there sources of which you are well aware but that should be interpreted afresh?

In summary, a loosening of the grip on the usual sources and the encouragement of creative thinking about entirely new ones and where they can be found can bring great pleasure to the writer as much as to the reader. With the expanding ability of hard-copy and digital publications to present local histories in brighter, bolder and more interactive forms, this is a very exciting time to get underway as a local historian.

Start thinking and searching!



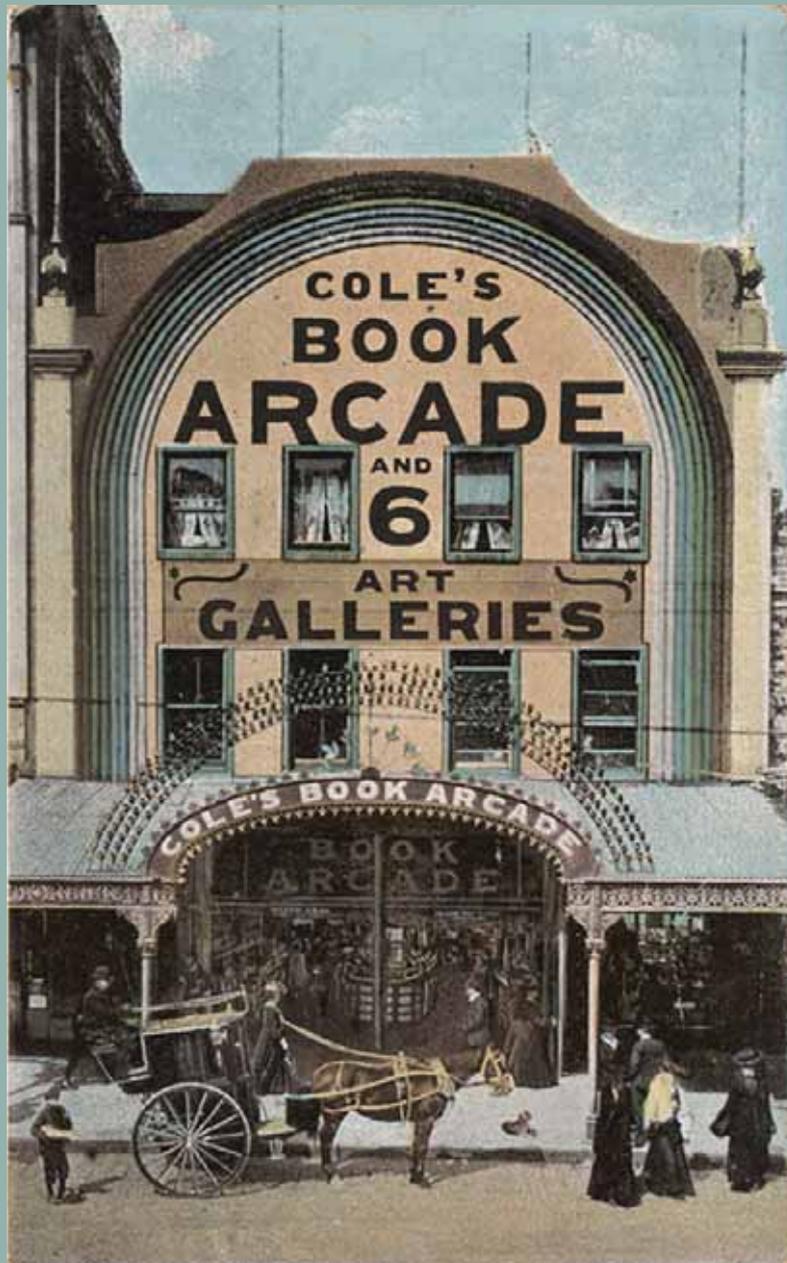
*Eagle Court Estate, Eaglemont 1928 subdivision plan*  
RHSV Collection EMT-100-S

# 8

## Understanding

### *What Makes a History Book*

This chapter assumes that the manuscript of the history has been written and, where necessary, approved by the commissioning organisation.



*Cole's Book Arcade,  
Bourke Street, Melbourne*  
Postcard c. 1880–1910.  
National Library of Australia  
Collection PIC ALBUM 1197/1  
# Pic 15675/82

A budget has been prepared and the style of publishing that best suits the project and budget has been chosen. The next step is to ensure that the book is organised in accordance with common conventions used to structure a history book, ready for editing and design.

The conventions guiding the components of a history publication and the order in which they should appear are designed to make the publication as accessible as possible to those who will come into contact with it, including not only readers but also booksellers and librarians. So, although there are no specific rules about the components of a publication, the purpose of these established conventions is worth understanding. The best guide to these is the Commonwealth of Australia, *Style Manual for Authors, Editors and Printers* (Brisbane: John Wiley & Sons, Australia Ltd, 6<sup>th</sup> edn, 2002).

## Books

The most common components of a book are as follows:

### Cover

Information to be included on the front cover includes:

- the title and subtitle (if applicable) of the publication
- the name of the author or editor
- the edition number (if applicable)

Information on the back cover should include:

- the ISBN or ISSN (see p. 77)
- where relevant, the publisher's bar code (see p. 77)

The front cover often carries a design or illustration, and the author or commissioning authority may want to choose and suggest one to the designer. The title, author and publisher should also be included on the spine, if the spine is more than 5mm wide.

## The preliminary pages

Preliminary pages include the title page, imprint page, contents list, list of tables and illustrations (if applicable), acknowledgments page (if at the front of the book) and preface. Page numbering for preliminary pages is customarily in Roman numerals (i, ii, iii, iv, v, etc.). Page numbers do not *appear* on the title or imprint pages, although numbers are allocated to them. Page numbers do appear on the contents page and those following it. A contents page following a single title page and an imprint page would thus be numbered as 'iii'.

### Title page

This should appear on the right-hand page of the open publication (the *recto* page). The title page should include the title, subtitle, author, publisher and edition.

### Imprint page

On the left-hand (*verso*) page, after the title page is turned over, is the imprint page. This important page should carry the following information:

- the copyright notice
- the publisher's name and address
- a list of previous editions and reprints of the publication
- if the work is multi-volume, a list of other volumes
- identification and classification details—the ISBN or ISSN and the CiP
- the name of the editor, designer, photographer, etc., as appropriate
- the printer's imprint

### Contents page

This is a list of the major divisions within a publication—for example, chapters—with a corresponding page number. The page numbers are added after typesetting, usually by the editor, typesetter or designer. The contents page should be titled 'Contents' rather than 'Table of Contents'.

### ***List of maps, illustrations and tables***

This is an optional page, usually included when such a list would be helpful to the reader. Similar to a contents list, the list of maps, illustrations and tables should include corresponding page numbers.

### ***Preface***

A preface sets out why and how a book is written. It is usually written by the author and should not exceed two pages. The preface is not essential and should only be included if it provides value.

### ***Acknowledgments***

It is customary to acknowledge the people and institutions that have assisted in a book's publication, for example, sponsors, copyright holders, editors, colleagues, and family and friends. If there are only a few such people, acknowledging them in the preface may be best. Sponsors and copyright holders may specify how they wish to be acknowledged.

### **The body of the text**

Page numbering in the body of the text is customarily Arabic (1, 2, 3, etc.).

### ***Introduction***

The introduction should begin on the right-hand, or *recto*, page.

### ***Text***

The text should begin on the right-hand page that follows the end of the introduction. Text may be divided into chapters, sections or parts if such divisions facilitate reading. An editor often assists with such decisions.

The textual pages may have 'running heads' (along the top of the page) or 'running footers' (along the bottom of the page), a useful navigation device enabling readers to identify the chapter or section to which the particular page belongs.

### ***Endmatter***

Each element of the endmatter, as

listed below, should begin on a new page, although, if brief, some elements may be included in the preliminary pages (for example, the glossary).

### ***Appendixes***

Appendixes are intended to contain material that is directly related to the information given in the text but is too technical to be placed there. For example, a book about the history of Whyalla may have a chronological list of significant local events in the appendix. The numbering system of the appendixes should be different from that used within the text. For instance, if chapters use the Arabic numbering system (chapter 1, 2, etc.), the appendixes may be alphabetically differentiated (Appendix A, B, etc.).

### ***Glossary and shortened forms***

History books are less likely than other books to have a glossary: a list of technical terms and definitions. Where necessary, they should be included in a glossary, in endmatter or forematter. Where there are many abbreviations, they should be included in the forematter after any list of illustrations, with their corresponding full titles in alphabetical order.

### ***Endnotes and bibliography***

If one set of endnotes (as opposed to endnotes following each chapter) is preferred to footnotes, the list of endnotes should appear after the glossary (where applicable), followed by the bibliography. Endnotes are organised according to the numbering system used throughout the text. Bibliographies are organised by alphabetical order although they may first be divided into sections according to type of source (primary and secondary material, oral material, newspapers and periodicals, articles and books). Endnotes and bibliographies often appear in a smaller font size than that used for the text. The correct use and presentation of notes is discussed on pp. 70-71.

## Index

An index is usually considered to render a publication more professional. The quality of the index is a distinguishing feature and trained indexers are the best people to negotiate the hierarchies and complexities of the task, especially for larger publications. The Australian and New Zealand Society of Indexers is worth contacting: <https://www.anzsi.org/>.

If the services of a professional indexer cannot be factored early into a budget, then the following points must be considered when creating an index:

- keep the index brief and keep the reader in mind. What kind of subjects would most readers expect to find mentioned?
- exclude the main subject of the publication. For instance, if it is history of Grafton High School, there should not be an entry for Grafton High School;
- preliminary pages and appendixes should not be indexed;
- alphabetical order—either by word or by letter. For instance:

<i>order by letter</i>	<i>order by word</i>
publicans	public pool
public pool	publicans
publicity	publicity
- sub-entries should also be arranged in alphabetical order and should be indented;
- words that are not part of the entry but are included to guide the reader, for example, 'see' or 'see also', should be presented in italics.

## Booklets

Booklets may follow the same structure as books, except that they are less likely to contain preliminary or endmatter. Booklets should still include details such as the name of the author and publisher, and the date and place of publication.

## Online publications

There are much fewer existing conventions for online publications than for print. Those that do exist have been put in place to provide a clear navigation path to improve the logic and accessibility of the publication as much as is possible. Elements of an online publication should include:

- a title page that includes the title of the site, the name of the site owner or publisher, and 'imprint' information—who holds copyright, the year in which the website was first launched, the years that it has been updated or revised, and any sponsor information;
- an ISBN, as with a print publication;
- a logo or title that remains in a consistent spot on all web pages in the series. This allows the reader to know what he or she is reading, just as a running head does on a print publication;
- an index (usually on the left-hand side of each page), providing hyperlinks to the different parts of the document. This provides a similar function to a contents page in a print publication.

# 9

# Picturing *a Thousand Words*

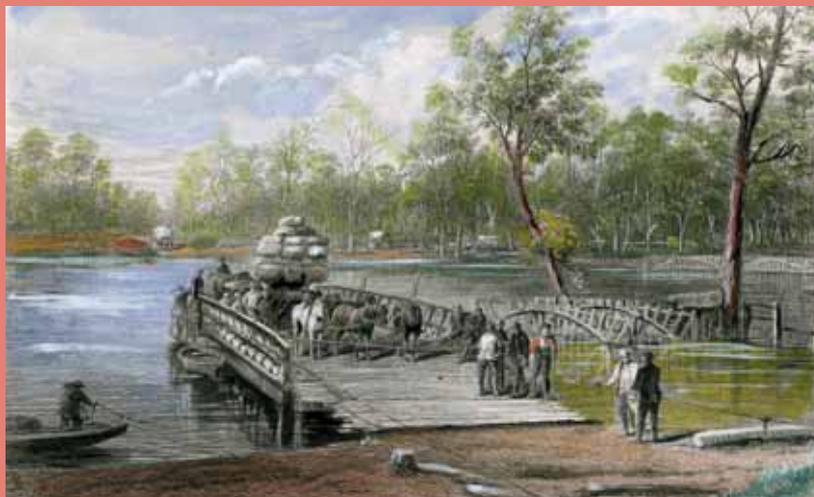
Illustrative material can add significantly to the reader's comprehension of the book, as well as to its general readability and attractiveness.

Pictures enliven the pages and break up what can otherwise be a visually bland slab of text.

More importantly, pictures help to tell a story by allowing readers to apply historical imagination and more accurately visualise the past; pictures put faces to otherwise anonymous strangers, help distinguish human-made and natural landscapes, depict events and help explain changes and continuities to a place over time.

Although reproduction costs may be a drawback, every effort should be made to include key illustrations, especially those that are rare or unusual. Readers will especially appreciate images that are curious, novel or surprising and that render the publication different from others in the field.

A diversity of illustrative material is desirable—the broader, the better. Photographs and a range of other images may be sourced from personal or historical society collections. Consider, for example, the many items listed in chapter 7. Long unseen ephemeral materials and images constantly turn up, are dusted off for auction rooms and often end up in a public collection. These are not limited to paper-based images.



*'The Punt, Echuca', showing Henry Hopwood's punt carrying horse-drawn wagon with wood bales, c. 1874*

RHSV Collection, ART-0437

The sooner all possible images for inclusion are identified the better. Indeed, special images may become the interesting, if not unique, starting points for writing, as has been indicated in chapter 5. All images should be given informative and accurate captions wherever possible, including the subject, date, and the photographer or artist if known. Sources of illustrations should also be correctly and consistently given. Captions are always positioned underneath or to the right as the eye's trained progression in Western societies is to move to the right. Lenore Frost's self-published *Dating Family Photos 1850–1920* (Melbourne: Lenore Frost, 1991) is a useful guide to identifying an image's age.

A few general points are worth making. Illustrations should be evenly spread through the book, rather than being lumped together, and should be located as closely as possible to relevant text. However, colour illustrations may need to be grouped together to save on printing costs. Professional photographic paper will provide the best quality reproduction and help lift the tone and presentation of the publication overall, but it can be costly and needs to be factored into earlier budgeting.

Maps are also vital for local and community history. Historical maps provide contemporary details that can complement and enrich the text. An early parish plan, for example, shows the first selectors of land from the Crown, their dates of purchase and the sizes of their respective lots. Survey plans indicate natural landscape features, and provide useful detail about soil type, geology, topography and vegetation. A current map is also useful as a means of locating the reader and setting the scene. Maps can often be successfully redrawn to enhance their clarity, and, where possible, a professional cartographer or other competent artist should be employed for the production of current maps or the redrawing of old ones. The introduction of inaccuracies, or a failure to acknowledge the original source, significantly reduces a map's value, diminishes the quality of a publication and can breach copyright.

Extensive collections of photographs, maps and other illustrative material are held in the National Library of Australia, in most major state and university libraries, and in many state and local historical societies. An enormous range of illustrative material is available through online library catalogues. The penultimate resource is the National Library of Australia's Trove database: <http://trove.nla.gov.au/>. Even though its and many other repositories' images can be viewed online, authors should seek written permission from the owners of all images before using them in a publication, if not as a legality then as a courtesy. Full source details and any permission given, where required, must be acknowledged in the publication. Some libraries, archives or other repositories may also charge a reproduction fee for using an historical image in a commercial publication. This is to help recoup the repository's costs in preserving the item, but part of the cost may also include issuing the image in a high-resolution form so as to ensure it reproduces at the highest possible quality. In some cases this fee may be waived for small print-runs or where the publication is not for profit, and such situations should be made clear to the copyright holder in the initial written permission request. A list of illustrations should be given at the front of the book for ease of reference and location. At the completion of the project, all illustrations that have been borrowed should be safely returned to their owners; indeed, they should be stored most carefully in the interim. For advice on this, consult the National Archives of Australia's 'Preserving of Physical Records': <http://naa.gov.au/records-management/agency/preserve/physical-preservation/index.aspx>.

# 10 Undertaking *Editing and Design*

Whether self-publishing or contracting a publisher, authors and/or organising committees need to make other decisions about the appearance and structure of a publication. If self-publishing, the author/committee will be responsible for determining whether or not to use an editor, how the publication should be designed, and questions of style. The following discussion aims to assist with such decisions.



*Map of Victoria showing counties, parishes and railways, Department of Lands Survey, 1906*  
RHSV Collection PH-100184

<b>A–C</b>
Abmatyerre acknowledgment Arrernte cooperative (no hyphen)
<b>D–F</b>
De Mott Fleurieu
<b>G–I</b>
Idriess, Ion Llewellyn
<b>J–L</b>
judgment
<b>M–O</b>
organisation Oodgeroo Noonuccal
<b>P–R</b>
<b>S–U</b>
Strzelecki
<b>V–Z</b>
Van den berg Warrnambool
<b>Other</b>

## The role of the editor

People who self-publish often consider the cost of contracting an editor to be an unnecessary expense. After putting a great deal of effort into perfecting a manuscript, even the most modest author may struggle to imagine how it could be improved. However, a professional editor can not only help to clarify what has been written without necessarily changing meaning, but can also avoid unnecessary expense by identifying and solving problems before they cost money. An editor may also manage the publishing process to ensure that the product is finished on time and within budget. In many cases, the intervention of an editor has prevented books going to print with such major errors that they would have been unsuitable for sale. An unfortunate error in at least two well-intentioned local history publications at the time of the Anzac Centenary has the Gallipoli Landing by Australians taking place on 25 April 1914. A competent editor would find such a mistake. In other words, contracting an editor may actually save money as well as reputation. Australia's Institute of Professional Editors is the first organisation to contact for advice on locating suitable editors in each state and territory. It will also provide information on appropriate rates of pay and conditions: <http://iped-editors.org/>.

Before approaching an editor, authors should give careful consideration as to what kind of editing is required. An editor should not be asked to check facts; this is the author's responsibility. The editor may be asked to undertake a *structural* edit, which involves giving assistance to the structuring of the text: the order of chapters, the content of chapters, language and presentation. Alternatively, the editor might be asked to *copy edit* the manuscript: this involves close attention to consistency in the language and design used and to accuracy, for example, grammar, spelling and punctuation. The editor may also be asked to undertake a *comprehensive* edit, involving both structural and copy editing as well as proofreading. Editors will need to be briefed on what stage the project has reached when the manuscript is presented for editing, whether the edit is expected to be done on-screen (and if so, in what computer program) or in hard copy (and, if so, who is to 'take in' corrections), and whether they are expected to give copyright or other legal advice (for example, potential for libel).

Editing should not be confused with proofreading. Proofreading is the task of checking page proofs against the manuscript to ensure that no errors have arisen in the publishing process and that the 'proofs' are in the correct format and to the appropriate standard for publication. The proofreader may suggest editing changes but should not be responsible for making such changes. For a guide to proofreading, see pp. 74–75.

If, owing to time or budget constraints, an editor is not contracted, it is possible, *although not advisable*, for the author to edit his or her own work—or for a colleague within the organisation to do so. The problem here is that the colleague undertaking the role will usually lack the necessary expertise and a fresh or objective perspective. S/he may also feel awkward about offering too much critical feedback. If self-editing

If self-editing a manuscript, the author must have a dictionary and style manual close at hand.

a manuscript, the author must have a dictionary and style manual close at hand. The Commonwealth of Australia manual has been mentioned already; see the section on further reading for others.

Also worth keeping is a 'style sheet': an alphabetically organised list of preferred spelling, words or phrases used in the publication. These may be recorded during the editing process or by the author during the initial writing and will help to overcome difficulties associated with unusual words and with multiple options for spelling or presentation, thus ensuring consistency. An example is reproduced in the column on the previous page

The following lists of structural and copy-editing points may be of assistance but are not sufficient to replace the use of a dictionary and style manual.

### Structural editing points

#### *Chapter structure and the use of headings*

- Are any specific instructions necessary for the editor, proofreader or designer in their work with any text?
- Is the division of text into chapters logical to the reader?
- Is the structuring of material compelling? Although it may be tempting to structure historical material chronologically, readers will often find a book more interesting if the material is structured thematically. Tom Griffiths, *Beechworth: An Australian Country Town and its Past* (Melbourne: Greenhouse Publications, 1987), for instance, is structured in chapters according to the themes of 'the stranded town', 'gold', 'decline', 'pioneers' and 'tourists'.
- Is there a consistent hierarchy in the use of headings from broadest to narrowest subject matter?
- Is material evenly spread between the chapters?
- Are chapters and sections suitably sized to assist effective reading?

#### *Paragraphs and sentences*

- Are paragraphs too long? Paragraphs of between three and five sentences are usually recommended, with an occasional paragraph of only one or two sentences to introduce or conclude an argument. Large blocks of long paragraphs are difficult to read, particularly if the publication is to be published and read on screen.
- Are sentences too long? Short sentences are often easier to read, especially when the subject matter they contain is likely to be unfamiliar to the reader. A series of short sentences, however, can make the text disjointed, so a variety of sentence lengths is usually preferable. The occasional short sentence among moderate or longer sentences can add 'impact' where appropriate.

#### *Inclusive language*

- Are the needs and interests of the reader taken into account in the type of language used? For instance, how formal is the language and is it suitable for the type of reader the publication seeks to attract?



- Does the publication avoid language and references that discriminate against minorities and disempowered sections of the population? Proactively, do the contents and language embrace perspectives related to gender, age, culture and so forth if such diversities constitute the historical experience?
- Are clichés and stereotypes avoided?

#### *Illustrations, tables and appendixes*

- Are any specific instructions necessary for the designer or printer regarding the use of illustrations and tables?
- Do illustrations, tables and appendixes contribute to the communication of the subject matter?
- Are tables clearly laid out and easy to read?
- Are captions for illustrations and tables consistently presented and sufficiently descriptive?

#### *Copyright and legal requirements*

- Are references (including quotations) to other works clearly attributed?
- Are illustrations attributed to the copyright holder?
- Has copyright permission been obtained or have courtesy communications been sent out when material from other works has been used?
- Is the system of references clear, consistent and comprehensive?
- Is any matter included that might be deemed libellous (that is, might it impugn the reputation of the person or organisation

*Ford Street,  
Beechworth, c. 1907*  
RHSV Collection  
ALO17-0277

All work that is not that of the author and is quoted, reproduced or cited must be attributed.

to which it refers)? If so, it can be deemed to be libellous, even if the information given is 'true' and even if the subject is not mentioned by name. If this is the case, have the author and any other partners been made aware of it?

### **An important note for the editor: Citations and attributions**

#### ***What should be attributed?***

Copyright law protects the owners of copyright (usually authors or commissioning organisations) from having their work reproduced without permission. Such work includes text and images. *All work that is not that of the author and is quoted, reproduced or cited must be attributed.*

#### ***Citations***

The preferred form of citing material in history publications is a system of footnotes or endnotes rather than in-text references, as notes are well suited to giving the kind of information necessary when using various forms of primary source material.

An identification number is placed at the end of the text, quotation, table or illustration that has been cited, usually in superscript.

A corresponding number is printed as part of a list either at the bottom of the page or the end of the chapter or text. This number introduces the reference.

Many guides to the correct use of endnotes and footnotes are listed in this publication's bibliography. Below, however, are some examples of how each type of reference should be listed.

Published material:

1. author's first name or initial, usually as the author prefers
2. author's surname. Note that these author details are reversed in bibliographies
3. title of article or chapter (or perhaps chapter number) in inverted commas
4. title of book, journal or newspaper in italics
5. volume or series numbers or dates by month and year (if a serial publication)
6. (if a book) publisher
7. place of publication (if a book). Note that the capital city should be listed as the place of publication, not the suburb where the publishing house is located
8. year of publication
9. page number(s)

For instance:

1 P. Cerni, *The Evolution of a Girls' School: A Celebration of the 40th Anniversary of Mentone Girls' Secondary College 1955–1995* (Melbourne: Mentone Girls' Secondary College, 1995), 8.

2 Meredith Fletcher, 'Telling the Yallourn Stories', *Australian Historical Studies*, 33, no. 118 (2002): 239–54.

Unpublished material:

1. author's surname
2. author's first name or initial
3. title of document in inverted commas
4. source (archive, library, personal possession)
5. location of source (unless personal possession, or n.l. if no location is given)
6. serial or location number (if relevant)
7. date (if available, or 'n.d.' if no date)
8. page number (if relevant, or n.p. if the publication is without page numbers)

For instance:

L. Ross, 'The Making of Canberra', Lloyd Ross Papers, box 65 (n.d.), MS254, National Library of Australia.

Interviews:

1. initial and surname of interviewee
2. 'interview with the author (or other)'
3. date

For instance:

N. Carr, interview with the author, 15 May 1993.

Second and subsequent citations

In later references to the same text, the note might include simply the author's surname and the page number of the reference. If more than one publication by an author is cited in the text, then a short title should be used.

For instance:

Broome, *Coburg*, 47.

Broome, *Fighting Hard*, 121.

### ***Bibliography***

All material noted in references should then be compiled in a bibliography at the end of the publication, so that the reader can find the material referred to without having to search through the book. The bibliography may be divided by purpose or source type, as in the bibliography in this guide.

Entries in the bibliography should be alphabetically organised by the author's surname, and the author's surname should be entered first.

When there are multiple entries by the one author, they should be listed in chronological order with the most recent publication first.

When there is no author, the entry should be included in the alphabetical list with its place determined by the title.

Referencing styles vary considerably. Chicago is becoming the generally accepted style in history publications but American punctuation differs from English and Australian. The style used by the leading journal, *Australian Historical Studies*, is an adaptation of Chicago taking these differences into account. The references cited here used AHS style. See <http://www.tandfonline.com/action/authorSubmission?show=instructions&journalCode=rahs20>.

For instance:

*Australian Directory of Philanthropy* (Melbourne: D.W. Thorpe, 2006).

Fletcher, Meredith, *Digging People Up for Coal: A History of Yallourn* (Melbourne: Melbourne University Press, 2002).

McCalman, Janet, *Sex and Suffering: Women's Health and a Women's Hospital: The Royal Women's Hospital, Melbourne, 1856-1996* (Melbourne: Melbourne University Press, 1998).

McCalman, Janet, *Struggletown: Private and Public Life in Richmond, 1900-1965* (Melbourne: Melbourne University Press, 1984).

Morgan, Patrick, *The Settling of Gippsland: A Regional History* (Leongatha: Gippsland Municipalities Association, 1997).

Simplicity and clarity should drive design conditions.

## Copy-editing points

### Grammar

- Has the author avoided frequent use of the passive voice?
- For instance, instead of ‘It can be concluded from a reading of Broome that ...’, it is preferable to use active voice, for example, ‘Broome’s research concludes that ...’
- Are the subject and verb of the sentence as close to the beginning of the sentence as possible? (For example: ‘Typically, each school in the region was surrounded by cypress trees and, in most cases, was on the outskirts of the town.’)

### Consistency of style

- Font size and type for text should be consistent throughout
- Heading and caption styles should be consistent:
  - › is there a logical hierarchy of heading levels?
  - › are the font and size consistent in the same heading level throughout the manuscript and are they consistent in sections set aside from the main text, for example in break-out boxes
  - › do headings use maximal capitalisation, for example, ‘The Evolution of a Girls’ School: A Celebration of the 40th Anniversary of Mentone Girls’ Secondary College, 1955–1995’ or minimal capitalisation, for example, ‘The evolution of a girls’ school: A celebration of the 40th anniversary of Mentone Girls’ Secondary College, 1955–1995’?
- Numbering:
  - › How are numerals greater than 9999 consistently expressed: 10000, 10 000, 10,000 or ten thousand? Or less than 10,000? For example, the *Victorian Historical Journal* uses 9,999.
  - › Common practice is to consistently use words to express numbers from zero to ninety-nine in text, unless those numbers form a list of numbers.
  - › Common practice is to use numerals to express numbers over ninety-nine (for example, 134) unless they are round numbers that do not form part of a list (for example, ‘Over three thousand people were thought to have attended the Annual General Meeting in 1959’).
  - › Avoid beginning a sentence with a numeral. Preferably, write the number or rephrase the sentence (for example, ‘One hundred and forty-four Italian immigrants arrived in Adelaide in 1954’).
- Punctuation
  - › are em dashes (—) or spaced en dashes ( – ) used to indicate breaks in text?
  - › are double quotation marks (“ ”) or single quotation marks (‘ ’) used? Are these ‘smart’ (’) or ‘straight’ (’)?
  - › are hyphens used correctly? The style manual is the best guide.

› is maximal or minimal punctuation preferred (for example, ‘Dr. Edwards appointed Mrs. Nina Carr to the Board’ or ‘Dr Edwards appointed Mrs Nina Carr to the Board’)? Technically only abbreviations should be followed by a stop.

### *Spelling*

- Has a spell check been run?
- Where there are variations in spelling conventions, is one set of conventions adhered to? For instance, organisation or organization? Judgement or judgment? Ageing or aging? Encyclopedia or encyclopaedia? Focussed or focused? A record of these should be maintained on the style sheet mentioned earlier.
- Are apostrophes correctly used in possessive nouns and phrases (‘government’s policy’) and in plural forms?
- Has the spelling of commonly confused homonyms been checked, for example, ‘to’, ‘too’ and ‘two’; ‘here’ and ‘hear’; and ‘their’, ‘there’ and ‘they’re’?

### *Punctuation*

Colons, semi-colons, fullstops, dashes, commas, question marks and exclamation marks should be used correctly and consistently. The style manual is the best guide.

### **The principles and purpose of design**

As with editing, there are choices, for example, contracting a designer or self-designing. Either way, the main purpose is to make the publication not only inviting but also, perhaps more importantly, as accessible as possible to the intended reader. Simplicity and clarity should therefore drive design decisions. As with editing, many texts are available to assist with self-designing. The discussion below offers general design principles but is not intended to replace the use of design manuals.

### *Print design*

Western readers are taught to read from the top left-hand corner to the bottom right-hand corner. Page designs in hard-copy

publications that conform to this reading habit will be much more successful than those that do not.

Second, ‘white’—or empty—space in a page layout assists effective reading by providing a place where readers rest their eyes. Wide margins, generous space around headings and wide gutters between columns on a page all constitute appropriate white space.

Third, variation in the appearance of the page, including paragraphs of different lengths, left and right justification and the use of sub-headings and images, all help to make reading more interesting and therefore attractive.

In addition, the inner page margins should be appropriate to the type of binding chosen. A side-stapled book will require an inner margin of 5 mm, compared to a perfect bound book’s margin of 2 mm.

For a full discussion of design issues relating to print publication, see the publications recommended in the section on further reading.

### *Electronic design*

Unlike readers of hard copy publications, readers of a digital publication learn to read from the centre to both the left and right. They are less likely to look at the bottom of the screen and more likely to ‘scroll down’ to bring that part of the document to comfortable eye level. They will generally assume that the information given on the left-hand side is content based, for example an index to chapters or sections, while the information on the right-hand side is functional, providing information on, for instance, how to print the page or how to view an image. Material in the centre of the page is the textual content that readers are looking for on that particular page. In contrast to print, electronic documents need have less ‘empty space’, as this detracts from the reader’s ability to scan the text.

For a full discussion of design issues related to print publication, see the publications recommended in the section on further reading.

### A checklist for the designer

Many of the following points are drawn from the Commonwealth of Australia, *Style Manual for Authors, Editors and Printers* (Brisbane: John Wiley & Sons, Australia Ltd, 6<sup>th</sup> edn, 2002).

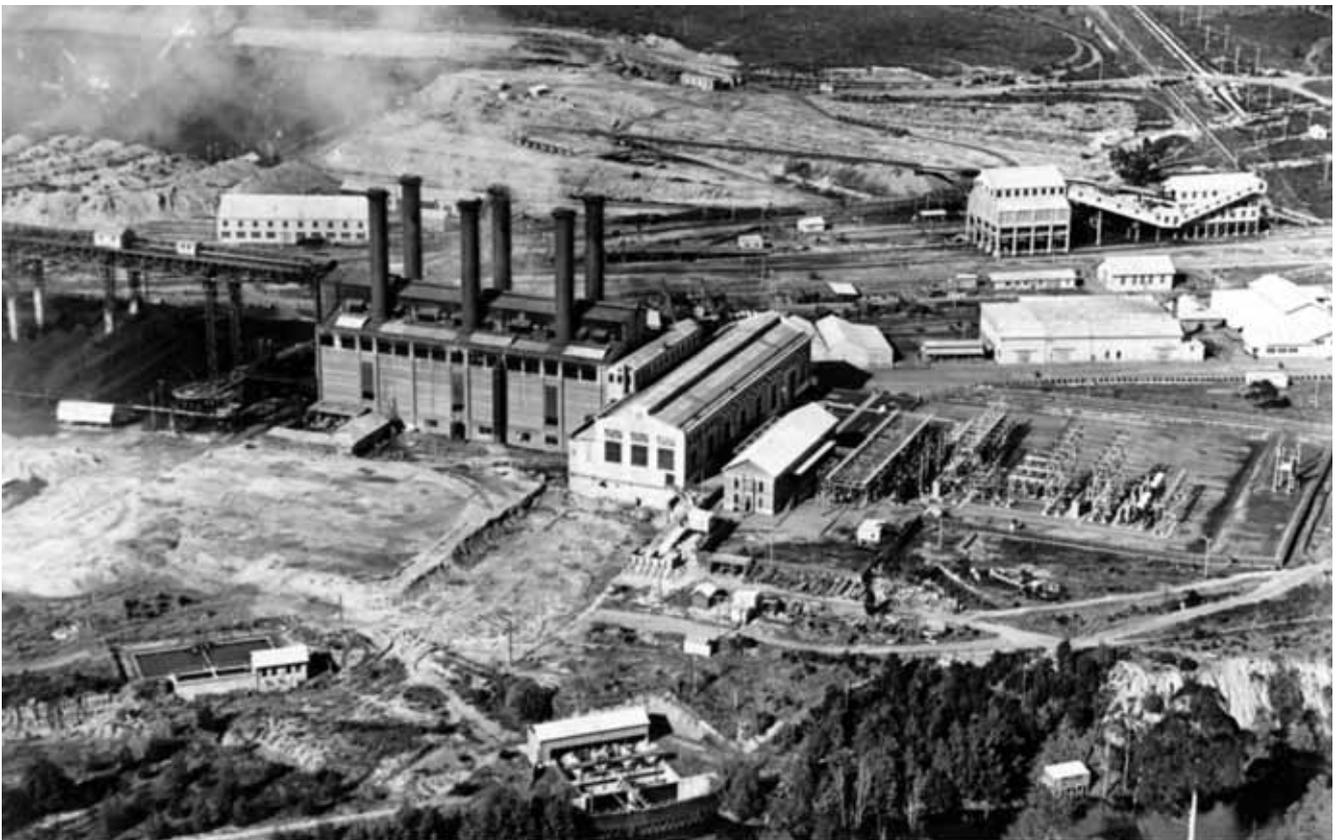
- Does the cover design effectively distinguish the publication from its competition?
- Is the design appropriate for the production budget? Fewer colours in design make the design cheaper, as do fewer illustrations, because they reduce the need for costly paper stock.
- Is the design suitable for the publication? For instance, a 'futuristic' font and style of design may be unsuitable for a publication about the goldfields of the nineteenth century.
- Is the necessary information provided on the cover (for example, title, author, organisation, sponsors and sponsors' logos?)
- Is the publication easy to navigate? Does it provide sufficient navigation aids (for example, headers and footers, hyperlinks, labels)?
- Does the publication look cohesive?
- Is there an alignment, consistency and balance across pages, especially double-page spreads?
- Will the design promote readability or, in the case of on-screen documents, scannability?
- Is there enough variety, particularly in a long document?
- Are the design features well integrated or are any too intrusive?
- In a print publication, is there enough space to provide sufficient 'quiet' areas?
- In an onscreen publication, does the allocation of space encourage easy reading while not unduly extending the time spent scrolling?
- Is there a logical flow of images and text?
- Are images in logical places in relation to the text and supporting information such as captions?

### A guide for the proofreader

Once the publication has been designed and laid out, it should be proofread. Proofreading attends to the following:

- Are all elements of the publication complete, including preliminary pages and endmatter, and in correct sequence?
- Is spelling and punctuation consistent with that outlined in the style sheet?
- Are headings presented in the correct hierarchy?
- Does the header/footer contain the correct information (chapter number or title, page number)?

- Is text alignment consistent?
- Are all images included? Are they well positioned in relation to relevant text?
- Are cross references correct? Do the page numbers listed in the table of contents and the index, as well as any references to tables or image numbers, correspond with locations in the document?
- Word breaks, in which a word is broken in two to accommodate line lengths, should be avoided. Words of one syllable or fewer than six letters should never be broken; where a word is broken, at least three letters must be taken down to the next line and these should begin with a consonant except where this would mislead the reader (for example, 'pee/ring').
- Are there instances of widowed or orphaned text (in which only one line of a paragraph is left at the bottom or top of the page or column)? If so, a sentence may need to be slightly extended or shortened without altering meaning.
- Does the placement of a word or phrase hanging over a line or page break the reader's attention and inadvertently affect emphasis or meaning? As above, a sentence may need to be amended.



*Power Station, State Electricity  
Commission, Yallourn, c. 1930*  
RHSV Collection 1-022.005

# 11

## Meeting

### *Identification and Access Requirements*



*Book Department, Gordon and Gotch Melbourne House, c. 1953*  
Reproduced from *Years to Remember: The Story of Gordon and Gotch*  
(Melbourne: Gordon and Gotch, 1953). RHSV Collection BL129-0047

### International numbering

International Standard Book Numbers (ISBNs) and International Standard Serial Numbers (ISSNs) are used to identify publications in Australia. These numbers are necessary for the publication to be traded by a bookseller, and to be placed in a library. Publications that are complete, rather than part of a series, require individual ISBNs. These include books, catalogues, reports and brochures. They also include books with several volumes. Thorpe Bowker Identifier Services is the only organisation in Australia that allocates ISBNs: <https://www.myidentifiers.com.au/>.

Publications that are part of a series—newspapers, newsletters, journals and magazines—require ISSNs. The ISSN refers to the entire series of the publication. However, if the name of the publication changes, for example from *Historical Studies* to *Australian Historical Studies*, a new ISSN must be allocated.

If the publication is one component of an ongoing series, an ISSN should already have been allocated and simply needs to be included as part of the publishing data on the publication. If it is the first publication in a new series, or in a series for which the title has changed, the Australian ISSN Agency must be contacted through the National Library of Australia: <https://www.nla.gov.au/the-australian-issn-agency>. An ISBN or ISSN should be included with the publishing data in the publication. For a print-based publication, the ISBN will appear on the reverse side of the title page and on the back cover, above the bar code. An ISSN will appear on the reverse side of the title page and with the publisher's information. For an electronic publication, the ISBN or ISSN should appear with the copyright and bibliographic data on the title screen, as well as on labels attached to CD-ROMs or their containers.

### Bar codes

If a publication is intended for sale through the retail book trade it will also require a thirteen-digit Electronic Access Number (EAN) and a bar code. Contact EAN Barcodes Australia: <http://barcodesaustralia.com/ean-barcode-package/>.

### Cataloguing-in-Publication

Libraries determine how a publication should be catalogued by referring to Cataloguing-in-Publication data (CiP), which are reproduced on the reverse of the title page of a print publication or on the title screen of an online publication. A publication should preferably contain this information, which is prepared by the National Library of Australia. To apply for CiP data, contact the Cataloguing-in-Publication Unit at the National Library of Australia: <https://www.nla.gov.au/cip/applying>.

### The Commonwealth Copyright Act 1968 and legal deposits

The Commonwealth Copyright Act 1968 requires a copy of every print publication to be provided to the National Library of Australia within a month of publication. State laws also require a copy to be provided to the relevant state or territory library and parliamentary library. For the latest details on copyright and legal deposits, contact the Australian Copyright Council: [http://www.copyright.org.au/acc\\_prod/ACC/Home/ACC/Home.aspx?hkey=24823bbe-5416-41b0-b9b1-of5f6672fc31](http://www.copyright.org.au/acc_prod/ACC/Home/ACC/Home.aspx?hkey=24823bbe-5416-41b0-b9b1-of5f6672fc31). Contact also the National Library of Australia: [https://www.nla.gov.au/search?search\\_api\\_views\\_fulltext=commonwealth+copyright+act](https://www.nla.gov.au/search?search_api_views_fulltext=commonwealth+copyright+act).

# 12

## Selling *the Finished Product*

As the publishing process nears an end, the book needs to be promoted and preparations made for its distribution to the intended audience. How this is done depends on whether the book has been published commercially or independently.



*Local history books can be found in shops and online.*

Whereas a commercial publisher should manage all distribution responsibilities (though this is not always guaranteed), the decision to publish independently means that the additional work of distribution falls to the author or the authors, or to the publishing body (for example, the local historical society). Because of the nature of the expected audience of many local history publications, and the relatively small print runs involved, using a commercial publisher for distribution may not be the ideal method and may indeed diminish any modest profits. The task may in fact be better managed through the market knowledge and individual connections of the local society. A publication can be advertised and sold/distributed directly to organisation members. In the case of a family history, there are obvious advantages in marketing directly to family members. If the work is to be published on the Internet, marketing should ensure that it has been recognised by major search engines and can be advertised and/or hyperlinked to relevant organisations or associated websites. A print publication should also be advertised on relevant websites.

Advertising in the local historical society's newsletter and perhaps providing a special price to members are positive steps; brief announcements may also be posted in state and territory peak historical society newsletters. Local electronic and print media, such as newspapers and magazines, should be targeted too. In addition, authors should put out a 'media release' and be available for interview. Copies of the book should be sent to newspapers, magazines and organisations further afield where they are likely to be reviewed positively. Bookshop appearances and other speaking engagements will likely boost sales. If possible, the launch should be tied to a related event as a way of maximising

public exposure, attendance and purchase.

Many authors of local histories have successfully distributed their own books. While the work of carting books to bookshops can be tedious and time-consuming, it can also be satisfying. Authors will often know the best distribution points for their book, such as local bookshops (including second-hand outlets), local libraries and museums, newsagencies, tourist information centres and Sunday markets. If self-managing commercial distribution, authors need to keep in mind that most retailers will want to take at least 30 or 40 per cent of the sales price, if not more, and consider whether or not this will be profitable for them.

If authors assume responsibility for distribution, there are important taxation issues to consider. First, under Australian taxation law, a goods and services tax (GST) of 10 per cent is payable over and above the price of all products and services. Therefore, if \$30 is the calculated sum to meet all production costs and make a small profit, then the final price will need to be \$33 with GST. Or, if the book is sold at a market price of \$30, the GST to be passed on to the Australian Taxation Office will be \$2.72 (that is, \$30 divided by 11). The GST component of sales revenue will be repaid by completing a quarterly Business Activity Statement (BAS). The Australian Taxation Office can provide the most current information, including for GST and BAS: <https://www.ato.gov.au/>.

Non-profit organisations must currently register for GST if their turnover is over \$150,000 annually. Again, see <https://www.ato.gov.au/>.

In this case, and especially if the book is a local history, simply selling the book locally may be the simpler and wiser choice.

## HISTORY VICTORIA BOOKSHOP

[www.historyvictoria.org.au/shop](http://www.historyvictoria.org.au/shop)

The History Victoria Bookshop is the leading bookshop specialising in histories about Victoria.

You can also sell your book through the History Victoria Bookshop. Books published less than two years ago are accepted on consignment. Refer the History Victoria Bookshop Consignment Agreement Form.

You can browse through the books at the bookshop at the RHSV, 239 A'Beckett St, Melbourne, or visit the online catalogue.

# Further Reading

## Useful organisations

Hundreds of historical societies across Australia, as well as their peak bodies in each State and Territory, hold excellent research collections. These should be approached as a first port of call for primary and secondary sources of the diverse kinds recommended across this guide, as well as much advice, including grant opportunities. Consult the following:

Federation of Australian Historical Societies— <https://www.history.org.au/>

Canberra and District Historical Society—  
<http://www.canberrahistory.org.au/>

Historical Society of the Northern Territory—  
<http://www.historicalsocietynt.org.au/>

History Trust of South Australia—  
<http://history.sa.gov.au/>

Royal Australian Historical Society—  
<http://www.rahs.org.au/>

Royal Historical Society of Queensland—  
<http://www.queenslandhistory.org/>

Royal Historical Society of Victoria—  
<http://www.historyvictoria.org.au/>

Royal Western Australian Historical Society— <https://www.histwest.org.au/>

Tasmanian Historical Research Association - <http://www.thra.org.au/>

**State (and Territory) main libraries,** regional libraries, tertiary libraries as well as museums, galleries, archives, public record offices, history and heritage bodies, cultural organisations and advocacy groups also house excellent local collections and people prepared to assist. All such organisations are rapidly developing rich online presences.

**Historical maps** and plans are available in major libraries and government land departments. These can be especially illuminating about natural features and human presence in terms of changing land-use patterns.

**Oral history** sources should be accessed because they can often provide a human dimension and 'rare gems' of content that cannot be found in formal records. If recorded interviews are not already available for a project, they should be seriously considered, creating an additional resource in the process. Oral History Australia can offer much support:  
<http://www.oralhistoryaustralia.org.au/>.

The following organisations have also proven useful to researchers for local or overseas primary or secondary source content, presentation of findings, or specific advice on inclusive language. Search by

name for the current websites. This list is far from exhaustive. 'Imagination' is the only limit:

Asia Education Foundation—  
<http://www.asiaeducation.edu.au/>

Australian Broadcasting Corporation—  
<http://www.abc.net.au/>

Australian Dictionary of Biography—  
<http://adb.anu.edu.au/>

Australian Geographic—<http://www.australiangeographic.com.au/>

Australian National Maritime Museum—  
<http://www.anmm.gov.au/>

Australian National Museum of Education—<http://anme.org.au/>

Australian War Memorial—  
<https://www.awm.gov.au/>

Australian Women's Register—  
<http://www.womenaustralia.info>

British Broadcasting Corporation (UK)—  
<http://www.bbc.com/>

British Museum (UK)—  
<http://www.britishmuseum.org/>

Cable News Network (CNN—US)—  
<http://edition.cnn.com/>

Department of Veterans' Affairs ANZAC Portal—<http://anzacportal.dva.gov.au/>

Discovering Anzacs—<http://discoveringanzacs.naa.gov.au/>

Hellenic Museum—  
<http://www.hellenic.org.au/>

Heritage Council of Victoria: Framework of Historical Themes—<http://heritagecouncil.vic.gov.au/research-projects/framework-of-historical-themes/>

Immigration Museum—Museum Victoria—<https://museumvictoria.com.au/migrationmuseum/>

Imperial War Museums (UK)—  
<http://www.iwm.org.uk/>

Islamic Museum of Australia—<https://www.islamicmuseum.org.au/>

Jewish Museum of Australia—  
<http://www.jewishmuseum.com.au/>

Mary Evans Picture Library (UK)—  
<http://www.maryevans.com/>

Melbourne Museum—  
<https://museumvictoria.com.au/melbournemuseum/>

Museo Italiano—  
<http://www.museoitaliano.com.au/>

Museum of Australian Democracy at Old Parliament House—  
<http://moadoph.gov.au/>

Museum of Australian Democracy at Eureka—<http://made.org/>

Museum of Chinese Australian History—  
<http://chinesemuseum.com.au/>

Museum India—<http://www.indianlink.com.au/museum-india/>

National Film and Sound Archive—  
<http://www.nfsa.gov.au/>

National Gallery of Australia—  
<http://nga.gov.au/>

National Geographic (US)—<http://www.nationalgeographic.com/>

National Library of Australia—  
<https://www.nla.gov.au/>

National Museum of Australia—  
<http://www.nma.gov.au/>

National Portrait Gallery—  
<http://www.portrait.gov.au/>

National Trust of Australia—  
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<http://www.eaustraliancartoonmuseum.com.au/>

Victoria and Albert Museum—<http://www.vam.ac.uk/>

World Book Online—<http://worldbookonline.com/wb/Login?ed=wb>

**State and Territory peak body** member societies of the Federation of Australian Historical Societies were invited to contribute the names of general references on research, writing, publication and distribution that they have found useful over time, as well as local history works considered to be amongst each state and territory's best.

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Australian and New Zealand Society of Indexers—<https://www.anzsi.org/>

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Cite This For Me—<http://www.citethisforme.com/>

Copyright and Legal Deposits, National Library of Australia—[https://www.nla.gov.au/search?search\\_api\\_views\\_fulltext=commonwealth+copyright+act](https://www.nla.gov.au/search?search_api_views_fulltext=commonwealth+copyright+act)  
EAN Barcodes Australia—<http://barcodesaustralia.com/ean-barcode-package/>

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Australian Museum (NSW) Living Harbour—<https://australianmuseum.net.au/search?keyword=living+harbour>

Burnside Historical Society (SA)—<http://www.burnsidehistory.org.au/>

Carnamah Historical Society & Museum (WA)—<http://www.carnamah.com.au/>

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Although there is widespread community enthusiasm for local or 'special interest' histories, few people with the relevant knowledge possess the confidence or expertise to make their research readily available in a permanent form. *Writing and Publishing Local History: A Guide for First-time Authors and Historical Societies* provides essential advice from preliminary planning to final publication in an attractive and accessible guise. Readers of this manual will follow a logical set of steps as well as complete activities that provoke thinking beyond conventional approaches to content and format. This guide will be valuable for any individuals and groups committed to preserving and sharing their historical knowledge and passion.

