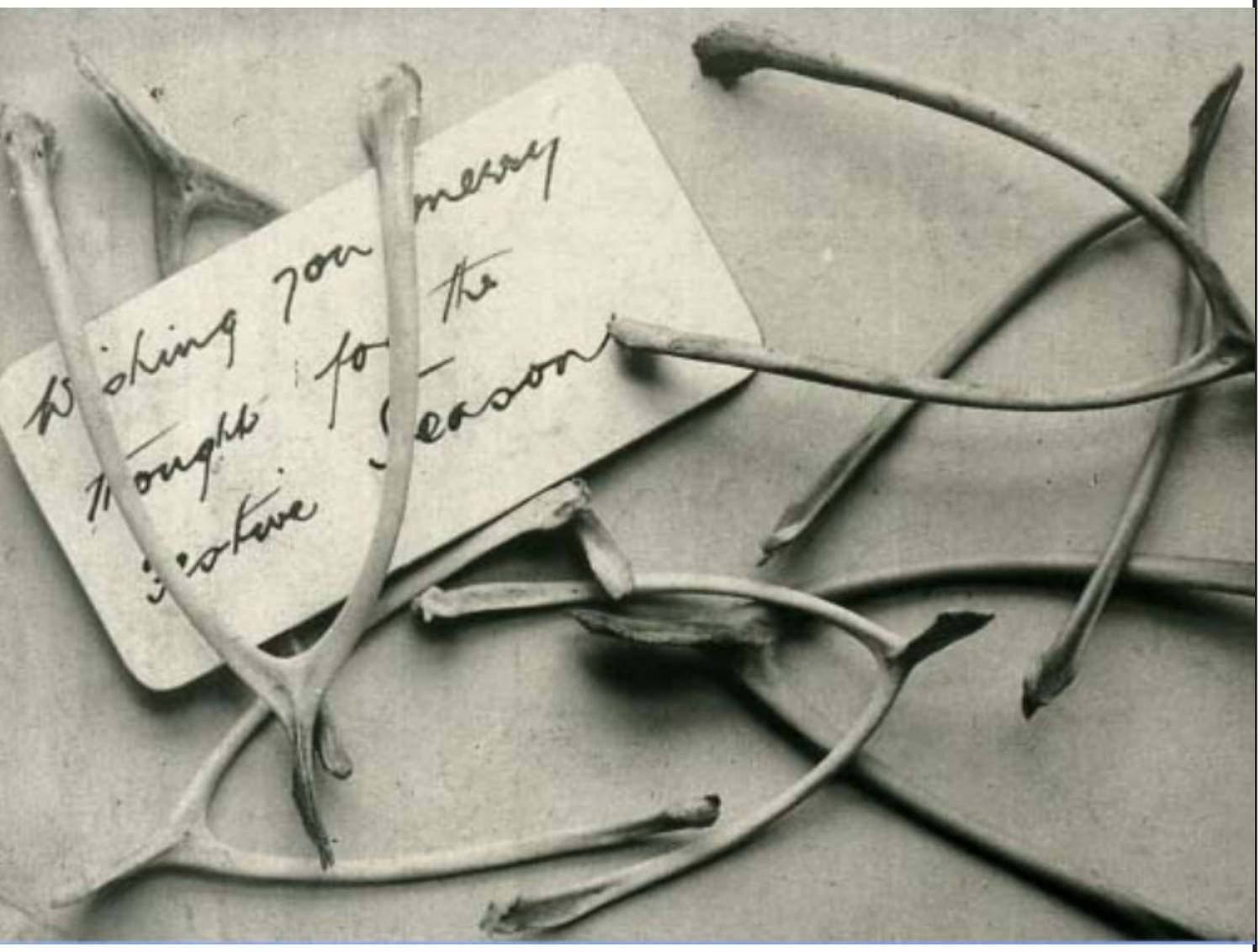
NATIONAL ARCHIVES OF AUSTRALIA

RESEARCH GUIDE

A nation's imagination

Australia's copyright records, 1854–1968



Merilyn Minell

Special thanks are owed to Dr Margaret Williams, Dr John Golder and Professor Peter Gerdes whose knowledge of, and enthusiasm for, theatre and film is inspirational

and to

Richard Summerrell, who introduced the author to this wonderful archival collection.

This guide is number 18 in the series of Research Guides published by the National Archives.

Guides include the material known to be relevant to their subject area but they are not necessarily a complete or definitive guide to all relevant material in the collection.

The National Archives reviews its collection to confirm the value of records for research, evidential and other purposes or to identify, in consultation with agencies, records for destruction. At the time of publication all the records described in this guide were present in the Archives collection. However, it is possible that some of the records may be destroyed if they are reviewed and considered not to be of enduring value. If this occurs, the guide will be revised accordingly.

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Cover: The 'Wishbone' Christmas card, 1905. *NAA: D4477, 529.*
This work, registered by Ernest Gall of Adelaide, illustrates that the creative spirits who contributed to this collection saw boundless – and frequently bizarre – possibilities in the world around them.

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INTRODUCTION

The National Archives of Australia

The National Archives of Australia ensures that full and accurate records documenting Commonwealth government activities are created and kept. From this massive body of information the Archives selects, cares for and makes available to all, those records of continuing value. This collection constitutes the archives of the Commonwealth government, a vast and rich resource for the study of Australian history, society and people.

The collection spans almost 200 years of Australian history. Its main focus is on material documenting Commonwealth government activity since Federation in 1901. The Archives also has significant holdings of nineteenth-century records about functions transferred by the colonies to the Commonwealth government at the time of Federation and subsequently. The records described in this guide are a small but significant part of the collection and include both nineteenth- and twentieth-century records.

Access to the National Archives collection is provided free of charge in public reading rooms located in each capital city. Researchers are assisted by specialist reference staff and are provided with reference tools to help them identify and use the records in the collection. These reference tools include the RecordSearch and PhotoSearch databases, guides, publications and fact sheets. Researchers unable to visit a reading room may seek information and help by telephone, mail, facsimile or email.

RecordSearch provides information about agencies, persons and series as well as descriptions of over two million individual items. RecordSearch is available for online searching in reading rooms located in all offices of the National Archives, at the Australian War Memorial and on the National Archives website.

The National Archives website (www.naa.gov.au) provides more information about the Archives, its collection and the services it offers. A visit to the site will help researchers determine whether the Archives holds records relevant to their research. Fact sheets on various topics are also available on the Archives website. The site also provides links to other archives and libraries in Australia and overseas.

About this guide

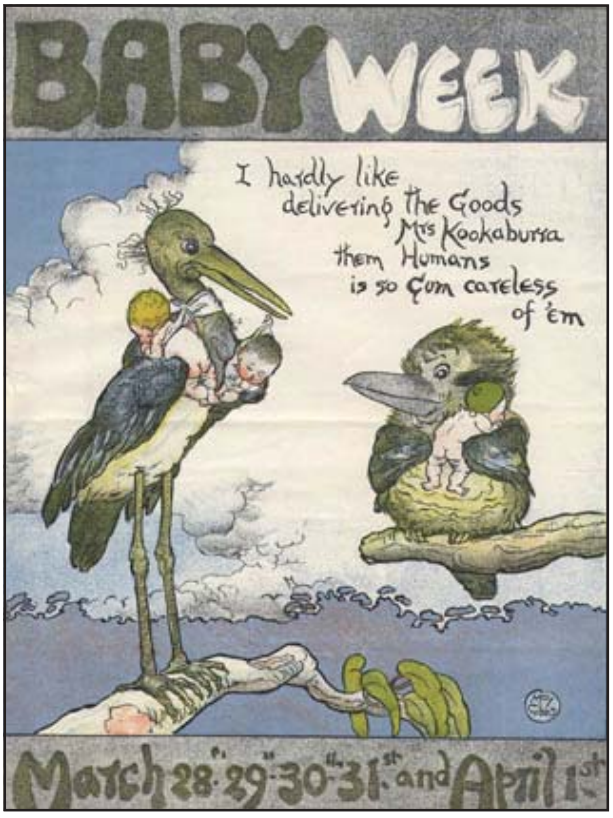
This guide focuses on fine arts and literary, dramatic and music copyright under colonial and, from 1907, Commonwealth administrations. This guide's genesis was in research undertaken to develop the National Archives exhibition *Scene Stealers: Australian Theatre 1870–1955*. This exhibition featured theatre and film scripts, correspondence, photographs, playbills and theatrical ephemera from records in the Archives copyright collection. The exhibition aimed to stimulate and entertain its viewers and give them the opportunity to reflect on the way Australian culture and identity was represented in the past. The exhibition also served to give a visual presentation of some of the National Archives records and raise public awareness of the Archives' existence and cultural significance.

As well as expanding on the record selection made for *Scene Stealers*, this guide includes record series dealing with literary and artistic copyright held by the Archives. Given the large volume of items in this collection – over 80 000 in one series alone – only a few examples of items have been provided. These examples demonstrate the diversity of material within the collection and provide insight into the range of individuals and organisations who protected their works under copyright legislation.

What is copyright?

The concept of copyright evolved over several hundred years. Its origins lie in regulations governing and protecting the rights of printers. The earliest reference to authorial rights occurred in the British *Statute of Anne* (1709), which specified the periods of time during which printers and publishers held rights to works before those rights reverted to the authors. This enshrined authors' rights in law, making them important figures in the literary world.

The Statute also provided for forfeiture of infringing copies and financial penalties.[1] From the time of the Statute's enactment until the passing of Imperial legislation in 1911, copyright legislation consisted of a series of complex and inconsistent piecemeal Acts.



Some humans were careful to protect their creative works using copyright laws (May Gibbs drawing, 1920).
NAA: A1861, 4439

1 Lahore, *Intellectual Property Law in Australia: Copyright*, Butterworths, Sydney, 1977, pp. 21–23.

The *British Copyright Act 1842* is the basis of modern copyright law. This Act defined the many items – from pamphlets to published literature, manuscripts, music and maps – included in the term 'book'. To gain legislative protection, first publication had to be in the United Kingdom, by a British subject or an alien resident in the Dominions, and registration of the work was necessary.

Some protection existed under international laws. Other categories of rights – eg performance, musical, lectures and fine arts – were protected separately under individual Acts.[2]

In 1875 a British royal commission recommended that British copyright legislation then in force (eg the *Licensing Act 1662*, the *Statute of Anne* and the 1842 legislation) should be improved and codified.

The royal commission strongly advised the British government to enter into a bilateral copyright agreement with the United States to provide reciprocal protection for British and American authors.

International copyright

Conventions on copyright have been held regularly throughout the lifetimes of the Acts referred to in this guide, and each time they have resulted in amendments and revisions to international copyright legislation. In 1886 representatives from ten countries met in Berne, Switzerland to discuss the provision of uniform international copyright protection legislation for authors of literary and artistic works. This resulted in the Berne Convention for the Protection of Literary and Artistic Works, a document that took years to write and was amended at various meetings of Berne Convention nation members.[3]

The United Kingdom was a founding signatory to the Berne Convention, which it ratified in 1887. The British Parliament passed its International Copyright Act in 1886, abolishing the requirement to register foreign works and introducing an exclusive right to import or produce translations. British copyright law was extended to works produced in the British Dominions.[4]

This extension of rights had important consequences for authors in the British Dominions. An author who published a 'book' in the UK acquired copyright throughout the Dominions. However, when an author published his work first in a Dominion, he could only acquire copyright in the Dominion where a law provided for it. He would not acquire copyright of it in the UK or in other British Dominions. One famous casualty of this was the Australian author Marcus Clarke who first published *For the Term of His Natural Life* in the Colony of Victoria. He lost the Imperial copyright and made little profit when his work was published in London.[5]

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2 Lahore, pp. 27–29

3 In the period covering records in this guide, conventions were held at Berne (1886), Paris (1896), Berlin (1908), Berne (1914), Rome (1928) and Stockholm (1967).

4 Lahore, p. 413. Australia became a member of the Berne Union in its own right on 14 April 1928, and became a party to the Universal Copyright Convention on 1 May 1969 (Lahore, p. 366).

5 ibid., p. 414.

Information about colonial and Commonwealth copyright law can be found in Chapters 2 and 3.

Changes to national and international copyright laws and the proposals put forward for discussion at copyright conventions reflect the development in artistic media throughout the nineteenth and twentieth centuries, particularly in relation to radio, film and film sound and music, and the recording and broadcasting of it. While this guide does not directly trace Australia's participation in the evolution of copyright law (both international and domestic), records relating to the various conventions and other discussions will be of value to researchers interested in copyright law rather than the registrations and exhibits submitted under it.

Registering copyright in Australia

By registering copyright over their work, individuals and organisations were able to protect their work legally against unauthorised use. Until the enactment in Australia of the *Copyright Act 1968*,[6] applicants seeking copyright protection had to submit to the Commonwealth Government a registration form that detailed, among other things, their personal particulars and information about the owner of the copyright (if not the creator) and the work itself.

Details from these forms were then transferred into registers with numerically ordered entries, which became the copyright registration number once registration was accepted. Details of any assignment or licensing of rights – whole or partial – to other parties were also copied into these registers. A fee accompanied all registration applications and the Registrar, if satisfied with the application, would then issue a certificate of registration. Fees were also charged for registrations of subsequent assignments and licenses.

Until the registration forms were properly completed and submitted, and all fees had been paid, works were not registered. It is clear that there were many difficulties and much frustration involved in registering work for copyright, particularly when legislative changes occurred or submitted material failed to meet the registration criteria. Early Commonwealth registrations are peppered with letters of complaint about the slowness of the administrative process and the inaccessibility of the new Commonwealth offices.

Ownership of copyright

The intent of the various copyright Acts was not to create an archive of social history, inspiration for writers or another ready source for genealogists (though these records now meet all those needs), but for legislative administration.

Following the proclamation of the *Copyright Act 1968*, arrangements were made with the Attorney-General's Department to transfer all copyright applications and exhibits to the National Archives, which holds them in custody to preserve them from avoidable deterioration and to manage them for public accessibility. The records remain in the control of the agency responsible for their management prior to their transfer to the Archives.

6 The *Copyright Act 1968* was proclaimed on 27 June 1968 and commenced on 1 May 1969.

However, the copyright on many of these records is still held by the individuals and businesses that registered them. If you wish to publish an item from the collection, or reproduce it in any way, you must refer to current copyright regulations. Additional information on copyright obligations can be found on the Archives Fact Sheet 8, which can be viewed online at www.naa.gov.au. More specific information may be obtained from the organisations listed in Appendix 2.

Record descriptions

In this guide, information about the Archives' copyright collection has been grouped under relevant headings, and within each section the descriptions of series and items are then grouped as registers, indexes, forms and exhibits to enable researchers to cross-refer to all sources of information about each record.

Each entry in the guide describes a group of records maintained together as a series. A series is made up of items, which are often individual files (sometimes volumes of registration forms, sets of cards, photographs, etc) received by the National Archives from the creating agency or person. A series will usually maintain records in the same order in which they were arranged by the agency that created them. Series usually consist of many items (ie files), but occasionally may consist of just a few or even a single item. Note that descriptions of items within particular series are usually only a selection of what is held.

A sample record description appears on the following page.

Capturers of the Moonlite Gang of Bushrangers (names of policemen included with item) Roberts Richards & Co.,1879. *NAA: C2229, 79/22*

Œ	**APPLICATIONS FOR LITERARY AND DRAMATIC COPYRIGHT (WITH EXHIBITS), 1907–69**	**A1336**
•	Recorded by: 1907–13 Copyright Office [I] (CA 555 [4]) 1913–30 Copyright Office [II] (CA 556) 1930–69 Copyright Office [III] (CA 555 [5])	
•	Quantity: 652 metres (Canberra); 0.5 metres (Sydney)	
•	This series is of particular interest to film and theatre researchers. Under the Commonwealth *Copyright Act 1905*, A1336 was the main administrative series for Commonwealth literary copyright from 1907 to 1969. It contains over 80 000 items, all of which have been entered individually on RecordSearch. Entries give full details of the title, the proprietor of copyright, the author or creator and whether the exhibit is held by the Archives. Keyword searches on RecordSearch for titles, copyright owners or creators should yield plenty of research gold.	
•	***Ball-punching and high-pedestal dancing apparatus without guy ropes*, 1907**	**A1336, 61**
‘	By Dorothea Marie Ireland; performing right not accepted; copy enclosed.	

Key

Œ This information gives the **series title** and the date range of the records that make up the series. The **series number** is shown on the right-hand side.

• This shows the **government agency/department (or persons)** that created the series and the dates when it created or recorded the records described. The CP (Commonwealth person) and the CA (Commonwealth agency) numbers are unique identifiers allocated by the Archives to each person or agency. These numbers can be used to retrieve more information about the person or agency and the records it created from RecordSearch, the Archives' online database.

• This shows the **total volume of records** in the series. The office, or offices, of the National Archives where the series is held is shown. If copies of records are held in other locations, this is indicated here.

• This is a **brief description** of the series. Generally **series** and **items** are listed chronologically in this guide.

• This shows the **title given to the item** by the **person or agency who created it**. Sometimes additional information appears in square brackets. This indicates information that has been added by the Archives to clarify the meaning of the title. The dates of the earliest and latest document on the file are shown. The **item's identifying number**, known as the **control symbol**, appears on the right-hand side. This number must be quoted if a copy of the record or access to it is requested.

‘ This describes the **main contents** of an item. Note that it **does not** describe every document on the file.

Types of records

The copyright records in this guide generally fall into three categories:

- registers and indexes of authors, title, etc, to whom copyright was registered or assigned;
- exhibits submitted as evidence of copyright; and
- correspondence regarding applications for copyright.

Registers and indexes record standard information about the applicant and the work, although systems of control and arrangement vary slightly. Exhibits may take the form of typed or handwritten manuscripts of everything from novels to songs, published books and music, pamphlets, flyers, lithographs, photographs, drawings, cards, postcards, prints, paintings, maps, opera scores, statues or models. Slightly different levels of information are recorded in the exhibits, registers and correspondence, and cross-checking all three can form a more complete picture of a work and author than reference to the application forms and exhibits alone.

Correspondence consists principally of letters and completed forms, although frequently files also hold additional papers, ranging from legal agreements about the registered work, copies of wills, to requests, pleas and complaints to the Registrar, submitted on everything from imposing letterhead to pencil scrawled scraps torn from pocket notebooks.

As some items cited in this guide demonstrate, acceptance for copyright registration was not dependent on the presence of artistic merit, good taste or sensitivity in the work. This did not mean that copyright was always granted regardless of the material presented. The Commonwealth *Copyright Act 1905* was the first Australian legislation with a 'morality clause' – it specifically prohibited copyright in works containing elements of blasphemy or indecency.[7] There are instances in the collection – such as *Listen to This*, a set of postcards printed with ditties, and a play, *The Jerry Builders*[8] – of rights being refused on the grounds of obscenity.

Access to the records

To see original records, a researcher has to visit the National Archives office where the material is held. In most cases, the material is located in the Canberra office of the National Archives, but where it is not, its location is noted in the guide. The National Archives series described in this guide are listed on the National Archives' RecordSearch database, available on the Archives website at www.naa.gov.au and in each of its reading rooms. Requests to view records may be lodged in the relevant reading room or via email. It should be noted, however, that many records referred to in this guide are held in special preservation storage and access to them must be arranged at least 10 days in advance.

It is now possible for remote researchers to request that a digital copy of a record be placed on the RecordSearch database.

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7 NAA: AP476/7, 1356/1906, *The Copyright Act 1905*, clause 6.

8 NAA: A1336, 13061, *Listen to This*, applicant, Jack Moses; and A1336, 19695, *The Jerry Builders*, applicant, Leenert Randolph Spaander.

Some material in the collection, including photographs, may depict Indigenous people and localities. Where such records include material that is considered to be of culturally significant activities, objects or sites, the records may be restricted. Some names of Indigenous people may also be restricted.

Citing the records

The correct citation of archival records in the National Archives is important both when requesting the records and when referring to them in written or published works. Using proper citations will not only help staff to locate records more readily, but will help other researchers to find that material.

The correct form of citation for records held by the National Archives of Australia is expressed as follows: The name 'National Archives of Australia' followed by a colon, the series number followed by a comma, and then the item number. An example is:

National Archives of Australia: A1336, 58582

It is essential to include the item title when a particular document from within a file is being cited, in which case the expanded information is separated from the title by a semi-colon:

NAA: A1336, 58582, *How much is that blonde in the window?*; unpublished score and lyric.

The name 'National Archives of Australia' may be abbreviated to 'NAA' provided the full name has been used in the first citation.

Charges

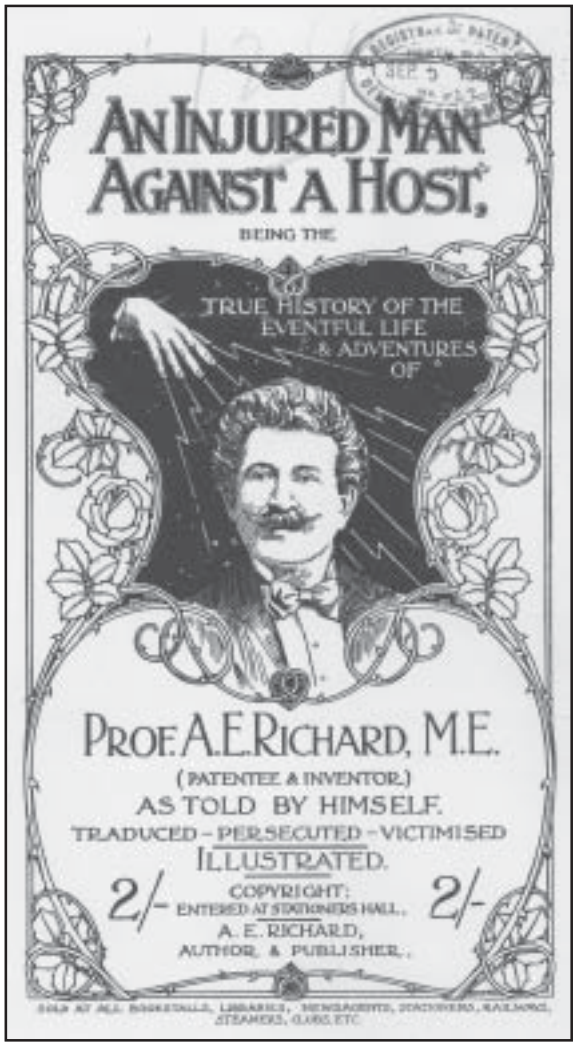
Viewing the records at any office of the National Archives is free, but charges apply for copying items and photographs. For a list of these charges, please refer to Fact Sheet 51 and Archives Advice 22, both of which can be viewed online at www.naa.gov.au. An order form for obtaining images is available at www.naa.gov.au/the collection/photosearch_order.

Locating additional information

Additional information about the copyright collection can be located by searching on RecordSearch. A bibliography and a list of organisations that supply information about copyright can be found in appendixes 1 and 2.

Researchers interested in literary and artistic copyright may be disappointed to learn that copies of some works detailed in the application and registration records held by the Archives no longer exist. This is more likely to be the case where the work was expensive to create and, having been sighted by the Registrar, was returned to the applicant. From the first colonial legislation, applicants were required to deposit a copy of their publication with each colony's principal library. Penalties applied to those who failed to do this. In the case of artistic registrations, therefore, depending on the nature of the work, it may be possible to locate copies of it within publications, in manuscript or personal collections in State public libraries and art galleries, or in private collections in other institutions.

1. WHAT SHAPED THE IMAGINATION



Professor Richard, a man with a grievance, 1905.[10] *NAA: A1721, 129*

Writing about features of works by late nineteenth-century Australian artists, the critic Robert Hughes describes 'a general trend towards poetic melancholy in Australian art and literature', and declares:

> Australians like local set-backs, like bush fires, floods or Anzac Day. They serve as substitutes for history.[9]

At a first encounter there is much in this collection, and indeed contemporary life, to support Hughes' provocative statement. Poetic melancholy and sentimentality mark much of the work submitted for copyright registration until well into the twentieth century.

But a more detailed examination of both the records and the statement provides a different perspective.

What constitutes the 'history' of a country? If what is commonly referred to as 'official' history consists only of the actions of government, then much of the 'official' history of this land and its people has been created directly in response to the disasters of nature and of war.

The National Archives holds hundreds of kilometres of records detailing government discussions and decisions on the very 'local set-backs' to which Hughes refers: disaster relief after fires and floods, securing water supplies against drought, the deployment of troops and civilians in war and their experiences, and the migration programs set up specifically to accommodate and welcome those displaced by war.

What do we draw on to illustrate, comprehend and enliven the 'official' view, or to see its impact? Where do we find evidence of the response of citizens to events and issues that occupied them – the 'social' history? Very often it is records like those in

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9 Robert Hughes, *The Art of Australia*, rev. edn, Penguin Books Ltd, Harmondsworth, UK, 1970, p. 50. Later (p. 194), when discussing the work of artist Russell Drysdale, Hughes asserts that the paintings the *Sydney Morning Herald* commissioned the artist to paint in order to illustrate its coverage of the 1944 drought made Drysdale's name as an artist. In this case it seems a drought contributed directly to art history.

10 There can have been few men so brave or foolhardy as the miffed Professor Richard, who registered his intention to air his grievances in more than one colony.

the copyright collection which, because they have survived, are now an (albeit unintended) invaluable source for this, providing an eclectic, but incomplete, view of more than 100 years of creative endeavour and response to the world as these applicants saw it. The collection is incomplete because colonial and Commonwealth record series (ie those containing application forms, exhibits, registers and indexes) were sometimes incomplete when they were placed in archival custody.

In addition to this, registration of works for copyright was neither universal nor compulsory. The view presented is shaped, therefore, by those who applied for registration. When seeking evidence of the national character, it is also useful to remember that most of the collection spans a period in which the dominant population group in Australia was of British ancestry with political, economic and emotional allegiances to the United Kingdom. There is a sense of certainty and sometimes superiority – even in times of social upheaval – that accompanies this cultural bias. Combined with an underlying fear, born of the continent's physical isolation from its principal influence on identity, of being overrun and dispossessed by foreigners – a constant motif in many exhibits – this collection can reflect a very particular, and not always pleasant, picture of the national psyche.

More than paperwork

The registration records are much more than mere paperwork. The accompanying documents and correspondence often reveal unexpected information. Evidence may be located of first publication or performance dates, the completion date of a painting, or when a photograph was taken. Records may document the path of rights to a work or of a company takeover, or include a copy of a will.[11] They provide examples of handwriting and signatures for comparison to verify authenticity. A witness to a signature can be of interest and provide leads to further research. Addresses provide clues to broader information about the society. Many applicants lived in residential hotels. These records help provide locations and some sense of the great numbers of these establishments. Occupations, authorial tone and the concerns of the correspondents may be revealed. Sometimes the principal interest lies not in the item registered or even the applicant, but in a performer, photographer, artist, writer, entrepreneur, publisher, film-maker or company associated with the work. It might lie in the subject matter of a book, play, photograph, poster or advertisement, or what a group of disparate items – associated only by their theme – indicates about the way events were viewed at the time.

Correspondence to and from applicants can provide valuable insight into the registration process and the lives of the applicants themselves. Copyright law was sometimes slow to adapt to technological change affecting the type of material applicants wished to protect. Just as copyright administrators today now grapple with issues relating to electronic records and publications, so too did administrators in an earlier era struggle to deal with innovations such as advertisements for gramophone records when they were first submitted for registration. Today it is unimaginable that a 'performing right' did 'not subsist in a performance of any work by a mechanical instrument'.[12]

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11 NAA: A1718, 542, *King Bungaree's Pyalla*, assignment of copyright; Mary Ann Paterson's Will and Codicil; Gertrude FitzGerald, 1914.

12 NAA: A1336, 295, *Advertising Phonograph Graphophones Gramophone Records*; letter from the Registrar, 2 November 1907.

Charles MacMahon was refused registration for:

> … a book being a scenic or pictorial composition entitled *Robbery Under Arms or Starlight, the Claude Duval of Australia* being a series of animated photographs founded on scenes depicting incidents occurring in a book by "Rolf Bolderwood" entitled *Robbery Under Arms*.' [13]

Registration was refused because the Registrar felt that the item did not meet the criteria of copyright and because MacMahon was unable to supply a copy of the work being registered. As MacMahon noted in the same item, 'it is impossible to lodge copies of the films used in the production: to do so would cost about £800.0.0'. The Registrar also refused registration when a subsequent application was lodged through MacMahon's solicitor, for performing rights only, again because it did not meet the criteria. MacMahon is one of many who have turned tales of bushranging (or their modern equivalent, the 'colourful' criminal) to theatrical, cinematic, literary or artistic advantage. A search of the registrations will locate many bushranger items, especially with the Kellys as subjects.[14]

What is absent from this collection is as revealing as what is present. The absence of multicultural diversity among copyright registrants after World War II is one of its most noticeable features. This is not surprising, given that the collection ended in 1968, too early to reflect comprehensively the fresh and vivid perspectives migrants and their children have brought to Australian culture in recent years. Where material from postwar migrants is present, applications provide another possible explanation for the absence of works by them – the terrible effects of war. Sandor Berger, for example, registered more than one item for copyright. His manuscript *Unknown Destination* purports to portray his journey through World War II. It is difficult to reconcile the elegant young man whose photograph is attached to this manuscript with the emotionally damaged characters within it, and the more extreme products of his imagination in his *Erotica* swimsuit design application.[15]

Magician Chung Ling Soo and his troupe, 1909.
NAA: A1861, 1375

[13] NAA: A1336, 292, *Robbery Under Arms or Starlight, the Claude Duval of Australia*, copyright application; and A1336, 304, *Robbery Under Arms or Starlight, the Claude Duval of Australia*, performing right application and letter from MacMahon's solicitor, Neville W Montagu, 1 November 1907.

[14] For an example, see NAA: A1336, 16757, *The Complete Inner History of the Kelly Gang of Bushrangers*, copyright application (item digitised).

[15] NAA: A1336, 54573, *Unknown Destination*, Sandor Berger, exhibit item, 1954; A1861, 8272, *'Erotica'. Bare Sides Design Swimsuit*, Sandor Berger, exhibit item, 1967.

Cultural diversity is not entirely absent from the collection. From the earliest colonial registrations, particularly for the fine arts series, there is scattered evidence of registrations by Chinese performers and Italian artisans, especially stonemasons and sculptors.[16]

Imagining the land

Landscape as character is one of the constants of the material in this collection, as is the perpetuation of the myth of the bush as 'the real Australia'. Urban settings are rare and largely restricted to items (such as detailed maps of city blocks) intended for advertising, and catalogues of housing designs, decorative finishes and interior decor. In theatre or film the landscape is often an additional adversary, bringing flood, fire, drought or distance to be conquered.

Yet the bush was also an ally, especially for all the plucky resourceful heroines populating the pages of scripts. The female guardians of the landscape proved their worth as companions with their initiative and daring, and a finely judged instinct about when to demonstrate these qualities, in the fickle heartland of the bush. Their prize was an all-Australian hero – or a thoroughly acculturated Englishman – at ease in the landscape, where together they would prosper in a 'free' land.

Disaster as entertainment is not exclusively a modern phenomenon. Dan Barry, like all theatrical entrepreneurs of his day, knew how to capitalise on current events. With a plot and special effects, as advertised in breathless scene synopses on the poster, he guaranteed to keep his audience amazed and alarmed in rapt attention while capitalising on the Gippsland bushfires of 1898 in his vast melodrama *Black Thursday or The Fury of the Flames*.[17]

Landscape and its moods inspired photographers and artists and those who saw their work. Registrations of landscape photographs appear in every photographic format from stereoscope to panorama. Every artistic series includes photographs of the interiors of limestone caves. The nation's seafaring history is abundantly evident in images of seascapes, sailing or early steam vessels and shipwrecks in the artistic registrations. The collection also includes, among others, a set of lithographs of landscape paintings by Arthur Streeton, many of which reflect the beauty of Sydney Harbour in an earlier time.

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16 For example, see NAA: A1786, 1374, Postcard, *Chung Ling Soo, Magician*, Chung Ling Soo, 1909. This registration includes a power-of-attorney from Chung Ling Soo to his accountant. It is written on highly decorated letterhead that bears the performer's portrait. See also A1861, 1375, *Postcard. Chung Ling Soo and Company*, Chung Ling Soo, 1909 (item includes a photograph of the troupe); and A1721, 6, *Photographic Copy of Plaster Bust of Sir John Forrest by Pietro Porcelli*, A Pickering, 1898.

17 NAA: A1786, 8863B, Alexandra Theatre poster, 12 February 1898, exhibit. Anyone fortunate enough to see the ill-fated 1997 production *Black Mary*, with its horses and sandy hills, was treated to some small sense of what it must have been like to sit in a nineteenth-century theatre and be enthralled by the great spectacle scenes of those melodramas. *Black Mary* was a Company B Belvoir production in the Festival of the Dreaming. Written by Julie Janson, it tells the story of Maryanne Ward who was the bushranger Captain Thunderbolt's Indigenous wife. The play opened on 16 September 1997, but the season was forced to close early because the theatre seating collapsed, echoing, fortunately less disastrously, the usually firey calamaties that befell some colonial theatres and productions.

Entertaining the people

The collection contains a significant amount of material of interest to theatre historians. Play scripts – published and in manuscript form – exist for everything from pantomime to melodrama, vaudeville (including some sketches by well-known performers like Roy Rene and George Wallace), radio and full dramatic works. Between 1949 and 1969 alone over 1 200 registrations for 'dramatic' works were made. The rise in popularity of the radio play as an entertainment medium can be charted in the registrations for scripts such as *The Shark Arm Case*,[18] which was based on real events in Sydney.

Colonial and early Commonwealth registrations demonstrate the popularity of a night at the theatre. Examples of these are provided in the series descriptions in this guide. However, given the vibrancy of its nineteenth-century theatre life, the absence of Tasmanian colonial copyright is a great loss for those hoping to locate associated registrations and exhibits. Tasmania is the only colony not to have enacted copyright legislation. Brief searches in the colonial registers of other states for works originating in Tasmania also yielded nothing.

This is not to say all is lost. Theatrical registrations for other colonies are quite likely to contain works also performed in Tasmania, and in some instances copies of the scripts and advertising posters as well, though not, of course, accompanying documentation from Tasmanian theatre companies and theatre owners.

The situation is little better under Commonwealth legislation, where registrations referring to Tasmania are likely to be for maps of the drainage system in Hobart![19] There are several sets of these maps and their registration poses an intriguing question: Why would a council copyright its drainage maps, given that any such map would be unique to its locale?

Some theatrical creators and titles are very familiar. Others have slipped into (not always deserved) obscurity. There are registrations and exhibits likely to be the last evidence of more obscure vaudeville turns. Did audiences queue round the block for the opportunity of seeing George Campbell, comedy juggler, performing his burlesque acts *Dangerous Egg* and *Ned Kelly Hands Up*?[20]

> Dangerous Egg: Throw up ordinary Egg, and catch on Enamel Plate, place the two on Stage, and stick Red Flag by the side.
>
> Ned Kelly Hands Up: Point Gun at the Orchestra, and say "Hands Up" then turn round to Clock, and again say "Hands Up". (The Clock is stood at 9–15, which immediately goes up to 12 o'clock).

[18] NAA: A1336, 50219, *The Shark Arm Case*, Philip James O'Donnell, exhibit copy, 1951.

[19] NAA: A1336, 776, *Map Numbered 54 Exhibiting the topography of portion of the metropolitan drainage area (which embraces the city of Hobart and portion of the town of New Town) the boundaries of the various lands therein and the buildings and fences erected on such lands*, the Metropolitan Drainage Board, exhibit copy, 1908.

[20] NAA: A1336, 178, *Burlesque Acts: 'Dangerous Egg and Ned Kelly Hands Up'*, George Campbell, exhibit copy, 1907.

Campbell's routine seems unsophisticated now, but bad jokes and slapstick routines remain staples in entertainment. Steele Rudd's characters as portrayed in the films of Albert (Bert) Bailey would recognise their urban descendants in contemporary films like *The Castle*.[21]

Early twentieth-century registrations are present for film scripts – everything from synopses to shooting scripts – for some of our earliest and, in some cases, most important films. Works by Charles Chauvel and other cinema pioneers are present. In Chauvel's case the collection contains, among others, the screenplay of *Forty Thousand Horsemen* as well as two items on scenario writing.[22] There is nothing in the copyright collection itself about one of his best known films, *Jedda*, but, as detailed in Chapter 5, the National Archives does hold some records on the film's cast and production.

The almost complete absence of cinematic registrations from the mid-twentieth century reflects the local film industry's decline before its resurgence in the 1970s.

Indigenous Australians

Few copyright records contain material that cannot be publicly released. However, where they do, it is likely that they relate to Indigenous people. The fact that this is sometimes necessary reflects a greater awareness of cultural sensitivities than existed when applicants transcribed chants and songs or photographed sacred, secret or otherwise culturally important activities, objects or sites. When searching the collection for material relating to Indigenous Australians, the researcher is constantly reminded of how profoundly social attitudes are reflected in the works submitted, from the anthropological photographs of the nineteenth century to the sentimental sketches of the 1960s.[23]

Many artistic copyright series within the collection contain photographs of Indigenous people. Where research for this guide has uncovered such images, their existence has been noted in the relevant series entry, along with any additional information – such as where they were taken or whether any individuals, objects or locales are identified[24] – ascertained from the accompanying documentation. However, the examples given in the series entries do not constitute an exhaustive list and further searching will locate additional visual material. The words 'Aboriginal', 'Aborigine' or 'native' will usually appear in the title of works of relevance.

There are several books such as *Aboriginal Legends and Folk-lore of the Dream Time* by William Byram Mansell. *Victoria – Place Names and Their Origin* gives meanings and spelling variations of place names based on Indigenous words.[25]

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21 *The Castle*, film by Working Dog Productions, 1997.

22 NAA: A1336, 34054, *Forty Thousand Horsemen*, exhibit, 1940; A1336, 24604, *The Chauvel School of Scenario Writing*, 1933; and A1336, 24605, *The Chauvel Course of Scenario Writing in 7 Lessons*, 1933–34.

23 For an example, see NAA: A1336, 50382, *Aboriginal Legends*, Robert Lauelle and Pritchard Belmont, 1951.

24 Please note that the names of Indigenous people found in records may not be made publicly available for reasons of cultural or personal sensitivity.

25 NAA: A1336, 52158, *Aboriginal Legends and Folk-lore of the Dream Time*, William Byram Mansell, 1952; and NAA: A1336, 124, *Victoria – Place Names and Their Origin*, John George Saxton, 1907.

Indigenous woman and child (photographer, L W Lindt), 1879.
NAA: C2229, 79/14

That is not to say that all writers, photographers and advertisers treated their chosen subjects with respect or sensitivity. The portrayal of Indigenous Australians in literary and theatrical works is at best ambivalent.

This is particularly the case in early plays, where often there is one Indigenous character who is an utter scoundrel in league with a villain (usually Chinese, Japanese or a ne'er-do-well Englishman), and one who is a devoted servant of the hero.

To be fair, broad theatrical 'scoundrel' and 'hero' stereotypes were a character convention at this time. However, the treatment of Indigenous characters is likely to be problematic for the modern reader.[26]

A novel idea

Many journals and magazines aimed at the female reader were registered, but rarely as comprehensively as *The Australian Women's Weekly*, for which registrations and exhibits are present in A1336 from its first edition in 1933. Style, layout, fashions and editorial tone may have changed in these journals and magazines but the themes are perennial: royalty, recipes, fashion, short fiction, a children's page, and local and international celebrity gossip.

The plethora of registrations for sewing patterns, systems and catalogues reminds us of a time when being fashionable required considerably more exertion than a trip to a boutique. Mail-order catalogues, for everything from jewellery to full suites of furniture and horse-drawn vehicles and parts, also reflect an age before easy access to shops and swift travel. Companies wishing to assure potential clients of the quality and workmanship of their products proudly displayed their factories constructing them, just as Fowler's did with its catalogue of toilet suites. Many housewives learned the art of preserving fruit and vegetables from an entirely different Fowler's product.[27]

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[26] An example of the treatment of Indigenous characters can be found in NAA: A1336, 1166, *The Bushwoman*, Joseph Smith, 1909.

[27] NAA: A1336, 578, *Fowlers Pottery*, Jane, Edith, Robert and Enoch Fowler, trading together as R Fowler, 1908; and A1336, 11016, *Fowler's Method of Bottling Fruits and Vegetables*, Joseph Fowler, 1923.

Poetry appears in abundance, but little of it by recognised authors. In the collection, it is harder to identify records relating to poetry because such work is not always described in the registration as a 'poem' or 'poetry' but is often covered by broader terms such as 'book' or 'literary'. Biographies are almost entirely absent. One of the few examples of autobiography is *Eighty-five Years in Australia* by Archibald Crawford published in 1925. Researchers interested in the early history of the Braidwood, Jinglemoney and Yaouk districts in southern New South Wales will find much to fascinate them in this small publication. Those interested in early colonial life generally will also find Crawford's life journey illuminating.[28]

Another notable feature of this collection is the lack of almost any major work by a recognised Australian novelist published before 1968. There is no clear explanation for this. However, as copyright registration was optional, and its only advantage was that it provided immediate summary redress for infringements, it seems likely that authors publishing through international publishing houses simply did not bother to register their works, knowing the material had national and international statutory protection. Notable exceptions to this are the writers May Gibbs, Dorothy Badgery (Wall) and Ruth Park, but again the works registered do not represent their entire oevre.

Sheet music is also a particular feature of the collection and it too responds to the societal changes in Australia. In the colonial period and early in the twentieth century when live theatre, music halls, revues and the household piano were among the chief forms of entertainment, registrations of songs and music are abundant. Researchers seeking dance music will find musical examples of every dance style. Often a song earned its fame – heavily promoted on the cover – by association with a particular performer as in *At the Glacierium: sung with tremendous success by A D Cree*.[29]

Music registrations are unsurpassed when seeking evidence of the sentimental streak in the Australian character. Barely a town or flower goes unremarked. Voices could be raised to celebrate every public occasion and feet set dancing in praise of a beautiful building or a visiting navy. Anthems to 'Australia' – drawn over several notes – were also popular with lyricists.

The extremities of grief displayed by Queen Victoria for her Royal Consort profoundly influenced fashions for responding to death in general[30] and to the death of the Queen herself in particular. Her (departed) Majesty was publicly eulogised in many forms, some of which – such as *Our Mother Queen: Sung Nightly with Immense Success by Mr Richard Shepherd*[31] – indicate once again, handsome dividends for their creators and performers.

28 NAA: A1336, U19, *Eighty-five Years in Australia*, A Crawford, exhibit copy, 1925.

29 NAA: A1336, 221, *At the Glacierium…*, Leopold Frederick Collin, exhibit item, 1907.

30 See NAA: AP476/4, B345, *Selections of Poetry*, John Carruth, 1891 – one of many coyly sentimental death-related contributions to culture.

31 NAA: A1723, 80, *Our Mother Queen*, exhibit copy, 1901.

'It's Grand to Have a Pal Like England'

The views presented in some records are often nationalistic to the point of jingoism.[32] People and animals frequently appear contorted into the map of Australia. Sheep feature prominently, as befits a country that once 'rode on the sheep's back', with some renderings less successful than others.[33] However, a more strident tone appears in material related to Australia at war.

Researchers seeking the response of 'ordinary people' in times of war or other strife will find useful material here. The complexities of the national attitude towards both Russia and Japan emerge in poems and postcards. In the earliest records, as befits a society still looking to 'Mother' England, great moments from British military history are celebrated. *General Gordon Sacrificed: The Hero of Khartoum*[34] is one of two similar curiosities submitted by Henry McDonnell.

Australians might have regarded themselves as 'British', but from its earliest visits, the American Fleet was always guaranteed a rousing welcome in verse, photography, artworks, postcards, souvenirs and song.

During the Anglo-South African (Boer) War the Australian colonies were awash with war-related registrations. Songs, poems, plays, pamphlets, photographs, souvenirs and games can be found. A truly jingoistic point of view is put in *The War: Britons v Boers*, a book by T W Comyns that purports to give a background to the war. Comyns quotes liberally from various uncited sources in a highly emotive thesis in which the Boers are painted unrelievedly as scoundrels and not much of an enemy. Many who fought them would have been surprised by his opinion of the Boers' shooting skills:

> As soon as the men broke the Boers made for the spot where the men had broken, and opened fire on an angle of 80 degrees, but I must say their boasted sharp shooting was nothing to speak of, especially as they were then within some fifty yards of our men.[35]

By August 1914 more than six maps illustrating the World War I battle grounds were registered. From then until war's end, patriotic songs, maps, poems, books, souvenirs and games formed the bulk of the registrations.[36] Practical items were registered as well, including phrase books, name tags and a booklet that showed how to make *The Heel-less War Sock*.[37]

Musical outbreaks of patriotic fervour occurred at every conflict. However, the Korean War passes with little remark in all registrations, and the most diligent search locates almost nothing of the internal and external conflict of the Vietnam War.

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32 NAA: A1336, 3725, *It's Grand to Have a Pal Like England*, Brinkley and Lewis, 1914.

33 For example, NAA: A1861, 7769, *Lamb's Head on Map of Australia*, exhibit item. This 1958 registration by agronomist Robert Franklyn Komoll was possibly not the success the applicant hoped. Intended as an aid to lamb marketing, the sketched head unfortunately looks rather more like that scourge of the Australian landscape, the rabbit.

34 NAA: A1719, 1911C, *General Gordon Sacrificed: The Hero of Khartoum*, exhibit copy, 1884.

35 NAA: A1716, 199, *The War: Britons v Boers* (pp. 40–41), registration and exhibit, 1900.

36 For example, NAA: A1336, 3589, *Map of the Seat of War*, exhibit copy, 1914.

37 NAA: A1336, 3648, *The Heel-less War Sock*, registered by Bessie Favenc, 1914. See also A1336, 3738, *The Interpreter, The Soldier's Friend*, Alfred Amedee, 1914; and A1336, 3347, *Cash's Woven Names for Marking Underwear, Socks, Blankets*, registered by J and J Cash Ltd, 1914–29.

By World War II the tone of the record contents had changed considerably. The overt patriotism of the earlier periods is largely missing, along with much of the sentimentality. The special place of those who serve was still very much in evidence in registrations such as *Honour Roll*, which features a photograph of an empty board with Defence forces insignia and other designs in place, waiting for the names to march down it.[38]

There are items with an eye to the practical and to the commercial. Songs feature again, but not in the quantities of the earlier conflicts and many were more light-hearted. Only an occasional registration for a game appears. There are more irreverent cartoons, such as those by Tony Rafty.[39]

Okay, you've been warned ...*Venereal Disease is a Killer*, John Norman Shield, 1943. *NAA: A1861, 7084*

Women who were largely left to worry and grieve in the earlier wars – principally in songs – were now frequently depicted as dangerous. In Rafty's cartoons they are merely stereotyped as honeytraps for heedless soldiers or as harridans. But in security and health warnings they are often shown to be as fatal as the enemy, giving away secrets and sex, imperilling their families and the nation.

If they were not traitorous disease-ridden femmes fatale, they were scattily-minded naïve young things who seemed to be more of a hindrance to the war effort than a help. It would be interesting to know how successful the foolhardy exploits of *Wanda the War Girl* were as an aid to female recruitment for the services![40]

38 NAA: A1861, 7008, *Honour Roll*, exhibit item, 1941.

39 NAA: A1861, 6972, *Series of Comic Sketches, B L B Australian Services Cartoons (Bluey, Lofty and Blinker)*, exhibit item, 1940.

40 NAA: A1861, 7093, *Wanda the War Girl*, Kathleen O'Brien (artist) and Clifford William Brian (journalist), *Sunday Telegraph* (Sydney), 14 February 1943.

The Winning Ticket

Just as Hobart's drains were registered, the Victoria Racing Club and the Australian Jockey Club (as well as many smaller clubs) registered their race programs throughout the life of the registration system.[41] Was this done as some form of legal verification of the authenticity of the race program and its information?

While horse racing is a perennial favourite, changing fashions of other recreations are reflected in the registrations. Sailing and cycling, and very often race meetings for both, enjoyed early popularity while the rise of the motor car brought registrations for motor touring guides, many of which provided extremely detailed information about the chosen routes.[42]

Items relating to all codes of football are featured, as is cricket. A two-metre long graph, registered in 1922, represents *Test Match Cricket Averages*. One of the earliest Commonwealth registrations in 1907 celebrates the national fascination with the sea in postcards that illustrate *How To Shoot the Breakers: By an Expert*. The truly patriotic surfer might be taken with the 1931 registration of *A model surf board* that features the Australian Coat of Arms. For those who prefer their sports indoors, there is Walter Lindrum's pamphlet *How to Play Billiards*.[43]

'Headless Man Riding a Pig'

No discussion of the collection would be complete without drawing attention to the many delightfully unexpected – not to say bizarre – items it contains.

Some, like the record title used above,[44] may be the result of the exactitude of the Registrar rather than any true intention on the part of the applicant. Each item in the set of registrations from numbers 2003 to 2011 is described by the applicant as a 'painting' yet the accompanying exhibit in each case is a printed postcard on which the artwork has been reproduced. On each card the figure has been cut off at shoulder height, so the intention seems to have been to supply a defaced copy of the work, though it is neither obvious nor explained why this would have been done. Each file contains a copy of the Registrar's instruction to amend the original registration forms:

> The description of the work in the form apparently extends beyond the matter represented, and it will be necessary for you to insert the word "Headless" before the word "Man" in the description of the work.[45]

There is no response from the applicant to explain how this title might conflict with the intention to protect the original and complete work. The titles have simply been amended.

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41 NAA: A1336, 1656, *The Winning Ticket*, 1910.

42 NAA: A1336, 3081, *Broadbent's Motor Route Melbourne to Sydney and Back The Grand Overland Tour with Maps and Detailed Description of Road Mileage Hotels Garages Etc*, exhibit item, George Robert Broadbent, 1913.

43 NAA: A1336, 18396, *Test Match Cricket Averages*, exhibit item, Eric Edward Poole, 1939; A1861, 6270, *A model surf board with Crest and 'Manley, N.S.W'*, exhibit item, 1931; A1336, 10, *How To Shoot the Breakers: By an Expert*, Arthur Kingston Rosenthall, exhibit item, 1907; and A1336, 15874, *How to Play Billiards*, Walter Lindrum, exhibit item, 1927 (item digitised).

44 NAA: A1861, 2006, Postcard, *Headless Man Riding a Pig*, registration and exhibit, 1910.

45 ibid.

There are other artworks so lacking in any creative merit it is surprising that the applicants paid the fees to register them. Not even if it had survived the years intact would anyone have wished to infringe the rights of the creator of the plaster map of Australia, painted in green and brown and featuring kangaroos and landscape features in relief![46]

Some registrations bring to light arcane knowledge, and quack medical remedies promise cures for animals and a variety of human ailments, including some forms of insanity, cancer, cataracts and appendicitis, by such simple means as the application of a leaf from an Arum Lily. Registrations under the category of 'Lecture' are a good place to locate outbursts of religious fervour and those equally fanatical against it.[47]

Code books, devised for keeping the contents of stocks, shares and mining cables confidential (and greatly reducing transmission costs), provide some delightful transmission possibilities and inspiration for the budding spy novelist – eg 'Sicilian Clergyman' is a cryptic clue that unravels to 'There is an improvement in the mine. Buy at lowest'.[48]

From kitsch to creative, the records in the Archives' copyright collection cross the territories of taste and invention and provide a diverting sampling of the notions that inspired the individuals who created them. What survives is evidence of not only individual enterprise but also social, political and personal activities, and of the social attitudes and mores that prevailed at various times in Australian history. We may be confronted and disturbed now by the jingoistic and confident assertions of racial and gender superiority evident in many of the works submitted, but they provide us with an accurate portrayal of the times in which they were created, of their creators and how those creators imagined their lives and that of their nation. All these things enable us to reflect on how much or how little we as Australians have changed.

46 NAA: A1861, 5823, Work of Craftsmanship, *A Little Bit of Australia*, 1928.

47 NAA: A1336, 412, *Shreck's Poultice*, William Henry Shreck, 1908; and A1336, 123, *Breaking the Fetters – An Appeal to Enlightened Humanity*, Henry Hensoldt, exhibit, 1907.

48 NAA: A1716, 252, *E D Miles and Co.'s Private Telegraphic Code*, exhibit only, 1902.

2. COLONIAL COPYRIGHT

Prior to Federation and the enactment of the Commonwealth *Copyright Act 1905*, the Australian colonies administered copyright separately. All colonies[49] wrote elements of the United Kingdom *Copyright Act 1842* into their literary and artistic copyright legislation, with the exception of Tasmania, which did not establish its own copyright legislation. Searches in the records of the most likely alternative colonies for registration – New South Wales and Victoria – have not located any indication that Tasmanians registered their works elsewhere. The colony may have elected to remain under the auspices of British copyright or it simply may not have addressed the issue. Publications dealing with Australian copyright also omit Queensland.

When looking for exhibits within series it is mostly true that the numbers in the register and index, and on the registration form, correspond to the exhibit number. However, anomalies may occur where the original registration was for unpublished material and copyright was subsequently assigned to a person other than the author, and the assignee made a separate registration of copyright for all or part of the work and then published it. An example of this is the registration for *Euterpe – An Ode to Music*, which can be found on p. 38 of this guide under literary, dramatic and music copyright.

General background

After a general description of the types of copyright legislation operative in the Australian colonies prior to Federation in 1901, records will be described by colony under the categories of fine arts copyright and literary, dramatic and music copyright.

The first series discussed, AA1968/198, draws together copies of colonial copyright Acts and registrations. Category definitions remained relatively constant from colony to colony and are set out at length here, in order to clarify why certain items in the series that follow were registered as they were.

The sections of the Acts also remained relatively constant between the colonies. The essential and most important sections of the Victorian legislation of 1869 and 1890 are summarised in the colonial listings below, and may be taken as representative of the legislation in other colonies except where specific variations are highlighted under individual colonial entries.

The Registrar kept a register for both artistic and literary copyright categories, which was available for inspection at all times, with a fee charged for every search (in Victoria, the fee was 1 shilling). For a fee, certified copies were given when requested, and these copies served as *prima facie* evidence of proprietorship of copyright in court proceedings. The register entries detailed the name and address of the author and all other relevant details about the work including those relating to any assignment of rights.

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[49] The Colony of New South Wales enacted Australia's first copyright legislation in 1852 (replaced in 1879 by other legislation), followed by Victoria (1869), South Australia (1878), Queensland (1887) and Western Australia (1895).

The following category definitions from the *Copyright Act 1842* (UK) were used by Australian colonial administrations in their respective copyright legislation:

Copyright	This was 'the sole and exclusive right and liberty of making, printing, writing, drawing, painting, photographing, or otherwise howsoever multiplying copies of any matter, thing, or subject to which the said word is herein applied …'
Proprietor	This referred to the author of any book or of any tragedy, comedy, play, opera, farce, or other dramatic or musical production or of any lecture; and the author of every original painting, drawing, work of sculpture and photograph. However, where for 'good and valuable consideration' an author had executed the work on behalf of, or the work had been acquired by, another person, that person and not the author was entitled to be registered as the proprietor of copyright. Anyone who by devolution or bequest had inherited the copyright in the property was entitled to be registered as the proprietor. As evident from the registers, forms and associated correspondence, it was necessary in these cases for proof of formal assignment of copyright to be supplied with the registration application. The proprietor of copyright had to be a British subject or resident in the colony.

General explanation of terms

Assignment	Assignment occurred where all or part of the copyright was legally passed to another person or company. Partial surrender could be limited to a single state or a particular type of reproduction, eg a radio play. One of the best examples of this process can be found in A1957 where registration No. 2790 has 11 entries made subsequent to the 1913 registration of *For the Term of His Natural Life*.
Licence	Licence occurred where the copyright was retained, but another party was licensed to reproduce the work in some form. One of the most common occurrences of this was in the reproduction of paintings as cards or prints.
Exhibit	The copy of the work required to be deposited at the time of application. In the case of unique works (eg sculpture or paintings) this did not have to be a literal copy but could be presented as a sketch, photograph or other acceptable record of the work.
Performing right	This right covered performance only and did not afford protection against unauthorised publication.

Fine arts

Engraving	Every work made upon a plate, block or slab of any material by engraving lithography or any other process whereby impressions may be taken from such plate, block or slab.
Drawing and painting	Every drawing and painting made in any manner and material by any process.
Photograph	Every photograph or other similar work produced by the action of light or any chemical process.
Work of sculpture	Any and every piece of sculpture whether in the round, in relief, or intaglio, made in any material and by any process.

Literary and dramatic works

Book	Every volume, part or division of a volume, newspaper, pamphlet, sheet of letterpress, sheet of music, map, chart or plan separately published.
Drama or musical production	Every tragedy, comedy, play, opera, farce or other scenic, musical or dramatic piece, entertainment or composition.

Magnolia Study, George Percival Lane, tennis professional, 1943.
NAA: A1861, 7092

The records

MISCELLANEOUS PRE–FEDERATION MATERIAL, 1854–1906 **AA1968/198**

Recorded by: 1855–87 NSW, Supreme Court Office (CA 1273)
1887–1906 NSW, Patents Office (CA 1276)

Quantity: 33 metres (Canberra)

This series is included because it contains copies of copyright legislation and regulations for several colonial administrations, although the bulk of the material in the series relates to patents rather than copyright. The following items are listed chronologically.

Patents, trademarks, copyrights and public library legislation, rules and regulations, South Australia, 1859–92 **AA1968/198, 578**
This item contains copies of South Australian legislation, including rules and regulations, related to patent, trademark, copyright and public library matters. The definitions of works covered are generally identical to those in the Victorian legislation, although the definition of 'engravings' has been expanded to include a provision for the copying of prints or impressions of drawings or designs.

The *Copyright Act 1869*, Victoria **AA1968/198, 158**
This item is a proof copy of the Victorian *Copyright Act 1869*, originally published as a supplement to the *Victorian Government Gazette*. The Act is divided into a number of parts that deal sequentially with design; literary, dramatic and musical productions; lectures; and fine arts.

The patents, designs, trade marks and copyright Acts and rules, Queensland, 1884–90 **AA1968/198, 39**
Queensland is unique in that the categories of fine arts and books and dramatic pieces were covered by separate Acts. This item contains copies of the *Registration of Copyright in Books and Dramatic Pieces Published in Queensland Act 1887*, *Registration of Copyright in Works of the Fine Arts in Queensland* [Act] *1892* and the *Copyright Registration Act 1898*.

The *Registration of Copyright in Books and Dramatic Pieces Published in Queensland Act 1887* provides definitions of books and dramatic pieces. The Act detailed the type of information to be recorded for each registration entered (eg dates of first publication or performance in Queensland) and set fees for registration, assignment and inspections or searches, along with a charge of 5 shillings for certified copies.

The legislation required complete copies of first and subsequent editions of published books to be deposited with the 'Museum and the Parliamentary Library in Brisbane' within six months of publication. As always, penalties applied for defaulting on this condition.

The Act also lists the sections of Imperial Acts on which the Queensland legislation was based, going back to the *Engraving Copyright Act 1734*. The *Registration of Copyright in Works of the Fine Arts in Queensland* [Act] *1892* sets out the entitlement of authors to register their work and the details required for registration (ie the name and a short description of the work). The legislation did not provide any information about the length of time copyright applied, nor did it provide a definition of what constituted each type of work or whether there was a distinction in fees applicable to them. As in all the colonies, the legislation had some quirks: lectures were specifically covered and notice of a lecture had to be circulated before the lecture was given; assignment of copyright in music did not carry a performance right unless specified in writing; fines and penalties, including imprisonment with hard labour, applied to infringement of copyright or the failure to comply with deposit regulations; and the registration fee in all colonies where legislation was located was 5 shillings. The *Copyright Registration Act 1898* formalised the responsibility of the Registrar of Patents, Designs and Trade Marks to perform the functions of the office, instead of the Registrar-General. This Act covered the legislation for fine arts and books.

Patents and trademarks Acts and rules, Western Australia, 1884–1902 **AA1968/198, 586**

This item consists of an indexed volume that contains material relating to patents and trademarks along with a copy of the *Copyright Act 1895*. Like Queensland, Western Australia appears to have used a publisher's registration system, particularly for literary items. Information about authors is given incidentally to details about the publishers and proprietors of copyright (not always the creator of the work) on the registration forms.

While all colonial Acts specified fines and actions for pirate copies of published works, only the Western Australian legislation sets out precisely what information had to be given to the defendant in such an action and the information the defendant had to supply to support quite specific defences.

Documents on the protection of copyright (including the *Copyright Act 1890*), Victoria, c1890–98 **AA1968/198, 159**

This document appears to be a draft of the *Copyright Act 1890*, which aimed at consolidating copyright law in Victoria. The legislation is essentially the same as the 1869 Act, but contains some amendments, including a section prohibiting any registrar from receiving gratuities.

The item also contains an extract from the *Customs Act 1890* that is relevant to copyright. It refers to pirate copies and 'blasphemous, indecent or obscene prints, paintings, books, cards, lithographic or other engraving or other blasphemous indecent or obscene articles'. The item also contains copies of Imperial and international legislation relating to copyright in force at that time in Victoria.

Victoria

FINE ARTS COPYRIGHT

Registers

REGISTERS OF PROPRIETORS OF COPYRIGHT IN PAINTINGS, DRAWINGS, SCULPTURE, ENGRAVINGS AND PHOTOGRAPHS, 1870–1910 **A1187**

Recorded by: 1870–1907 Vic, Registrar of Copyrights (CA 1400)
1907–10 Copyright Office [I] (CA 555 [4])

Quantity: 0.27 metres (Canberra)

The three registers in this series contain applications for copyright ownership of paintings, drawings, sculpture, engravings and photographs under the 1869 and 1890 copyright legislation. The exhibits themselves are held in A1719 and in the Copyright Collection, La Trobe Picture Collection, State Library of Victoria (see p. 35).

The registers contain alphabetical indexes giving item titles and the page numbers on which they can be found. The information supplied on the forms was fully transcribed into the registers. It includes the item number, date of registration, name and address of proprietors or author, description of the work, date of first publication and, where relevant, assignment details and notes regarding accompanying correspondence and exhibits.

In some cases exhibits of the registered works were not deposited, and not all the deposited exhibits have survived. The type of work is not always evident from the description. It is also important to remember that the following are registrations only and that correspondence and exhibits (where they exist) must be ordered from, or located within, the appropriate series.

The range of works in the volumes of registrations includes plans, labels and sets of photographs. Those listed below are examples of the entries made / works registered in these volumes.

Register with index covering entries 1 to 1234, 15 March 1870 – 25 March 1877 **A1187, 1**

Among the entries in this register is the following:

Entry no.	Work and owner
656C	*An almanac of* [the] *Chinese and English year written in Chinese characters*, 1873, Ching Kong.

Register with index covering entries nos 1235 to 2452, 6 August 1877 – 10 October 1889 **A1187, 2**

Samples of entries in this register are:

Entry no.	Work and owner
1498C–1501C	*Interiors and exteriors of the Melbourne Exhibition*, 1880, Charles Nettleton.
	Copies of each of these photographs were deposited. These copies are not within any series held by the Archives, but are in the Copyright Collection, La Trobe Picture Collection, State Library of Victoria (H96.160 / 2719 – 22, box 39). The State Library of Victoria also holds a set of photographs by Nicholas John Caine taken in Gippsland in 1886 (2055–2078) under reference H96.160 / 1815 – 38, box 29. (See p. 35 for a discussion of the Copyright Collection, La Trobe Picture Collection.)
1806C	*Bust of the Marquis of Normanby sculptured in Terra Cotta or other material*, 1884, Graham Ferry.
2055–2078	*Gippsland photographs*, 1886, Nicholas John Caine.
	Copies of each of these photographs were deposited. These copies are not within any series held by the Archives, but are in the Copyright Collection, La Trobe Picture Collection, State Library of Victoria (H96.160 / 1815–38, box 29).
2269C	*Football and Cricket Badge, 2, Fitzroy*, 1888, engraving, M H Aikman Gray (one of a set of 15).

Register with index covering entries nos 2463 to 4518, 10 October 1889 – 2 September 1910 **A1187, 3**

Samples of entries in this register are:

Entry no.	Work and owner
3075C	*Toy Four Horse Coach*, 1898, engraving by the Varley Bros.
3407C	*Madame Melba*, 1902, photograph by Andrew Barrie and Henry Weedon trading as Talma and Co.
4149C	*Tasmanian Wolf or Tiger*, 1905, one of a series of postcards by Thomas William Cooper.

Registration forms

REGISTRATION OF OWNERSHIP FORMS FOR PAINTINGS, DRAWINGS, WORKS OF SCULPTURE, ENGRAVINGS AND PHOTOGRAPHS, 1870–1909 **A2388**

Recorded by: 1870–1907 Vic, Registrar of Copyrights (CA 1400)
1907–09 Copyright Office [I] (CA 555 [4])

Quantity: 0.72 metres (Canberra)

This series consists of 15 volumes of registration forms itemised in the registers in A1187, for which some exhibits are held in A1719. In most cases the only copies of the exhibits originally submitted with these registration forms are now held in the Copyright Collection, La Trobe Picture Collection, State Library of Victoria.

The forms are arranged numerically (from nos 1–4513, with a 'C' suffix). Some are accompanied by correspondence and / or forms assigning the copyright to another party (under the *Copyright Act 1863*). In a few cases, where the item registered is small, such as a label or a stamp, the exhibit is with the form.

The actual form of the work is not always evident from the application. Occasional gaps appear in the numbering, but this seems to occur only where several items have been registered on one form. For example, where a photographer has registered a set of 10 photographs, each photograph has an assigned number and full description in the register in A1187, but all the photograph titles and their corresponding numbers are usually listed on a single registration form in this series.

Requests to register under *Copyright Act 1869*, 1870–71 **A2388, 1870/71, book C, 1–394**

This register contains the following example of an ownership registration form:

Reg. no.	**Work and owner**
182C	*Water Colour Drawing of the Screw Steamer 'Despatch'*, 1870, George Frederick Gregory, includes assignment correspondence.

Requests to register under *Copyright Act 1869*, part 3, 1880–82 **A2388, 1880/82, book C, 1416–1627**

This register contains the following example of an ownership registration form:

Reg. no.	**Work and owner**
1531C	*The Victorian Trade Protection Association's List of Liens on Wool and Mortgages of Live Stock*, 1888, Joseph Butterworth Coombs, lithograph (one of several similar).

Requests to register under *Copyright Act 1869*, 1890–92 **A2388, 1890/92, book C, 2504–2699**

This register contains the following example of an ownership registration form:

Reg. no.	Work and owner
2250C	*The Magic Coin*, 1888, Edward Cole, Cole's Book Arcade, engraving.

Requests to register under *Copyright Act 1869*, part 3, 1897–1904 **A2388, 1890/92, book C, 3005–3755**

This register contains the following examples of ownership registration forms:

Form no.	Work and owner
3516C	*The Man from Snowy River*, 1903, Charles E B Hammond, photograph.

Exhibits

ARTISTIC COPYRIGHT FILES, 'C' SUFFIX, 1871–1913 **A1719**

Recorded by: 1871–1907 Vic, Registrar of Copyrights (CA 1400)
1907–13 Copyright Office [I] (CA 555 [4])

Quantity: 1.8 metres (Canberra)

This series contains artistic copyright files dating from 1871 to 1913. The post-1907 items were included in this colonial series if the artwork was completed (or photographs taken) before the enactment of the Commonwealth *Copyright Act 1905*, which occurred in 1907.

The series contains several sets of postcards that include views of scenic spots in Victoria (several around Stawell), steamships, sporting events, rubber heels for shoes, and two exquisite sets made from engravings of Australian birds and Australian flowers. Of the flower series, items 1521C and 1525C were reproduced on notelets sold by the Archives.

There is also a sheet of cartoons called the 'Gambling Mania Series' by Redmond (Redy) Nolan (A1719, 4301C). The titles, numbering and other indications suggest this was the master-sheet for a postcard series. There are a number of designs for the Australian flag, most of which, like item 3213C, suffer from an excess of ideas and symbols. Other registration applications and exhibits include engravings, prints, posters and photographs – several of which were taken around Port Fairy, Victoria.

Lithograph, *Australian wildflowers*, set of Christmas and New Year cards, 1881 **A1719, 1521C**

Lithograph, *Coursing in Australia No 4 – The Farmer's Greyhound 'Lurcher', pedigree unknown*, 1883 **A1719, 1747C**
Sands and McDougall, one of a set of eight.

***General Gordon Sacrificed. The Hero of Khartoum*, photograph from engraving with poem, 1884** **A1719, 1911C**
Henry McDonnell.

Engraving, *The Australian Wild Rabbit Preserving Co. – Rabbit and Bacon*, 1891 **A1719, 2631C**
This is a label for canned food, copyrighted by August Strachmann and Emil Denis.

Postcard, *Two dark grey parrots* (copied from engraving; Atlas Press), 1904 **A1719, 3657C**

Photograph, *Flemington Race Course, Melbourne Cup Day*, 1903 **A1719, 3565C**
Photographer Melvin Vaniman was famous for his high-vantage point panorama photography, taken from the tops of tall buildings, ships' masts, a specially constructed 80 ft pole, and (in Sydney) a tethered hot air balloon. Vaniman also constructed a special camera to shoot his panoramas. The State Library of New South Wales has the largest collection of his work.

Poster, *The Great Biograph*, 1903 **A1719, 3598C**
John Henry Tait. This poster was copied from an engraving.

Photograph and registration – *Six Studies of an Old Sailor*, 1907 **A1719, 4492C**
Henry Crisp. This exhibit is one of the unexpected joys of the collection in its portrayal of the items of a sailor's equipment of the period, and the sense of the man and his surroundings.

The correspondence accompanying the registration is also interesting in light of the changeover from a colonial to the Commonwealth system of registering copyright. The application for registration is dated 5 July 1907, just as the Commonwealth *Copyright Act 1905* was coming into force. The Registrar informed Henry Crisp, the applicant, of Geelong, that if the photographs were 'made or produced after the 1st January, 1907, application may be made under the Commonwealth Act of 1906.' A torn scrap of paper dated 11 July 1907 from Crisp attests that the photographs were made before 1907. Accordingly they were given a colonial registration.

COPYRIGHT COLLECTION, LA TROBE PICTURE COLLECTION, STATE LIBRARY OF VICTORIA

Recorded by: 1870–1907 Vic, Registrar of Copyrights (CA 1400)
1907–09 Copyright Office [I] (CA 555 [4])

Location: State Library of Victoria

This collection is not under the control of the National Archives of Australia. It has been included in this guide because it contains most of the copies of works registered in A1187 originally accompanied by forms in A2388.[50]

This collection contains 2766 items, of which 80% are photographic. None of this collection is currently available online through the Library of Victoria's Pictoria image database because of the fragility and inaccessibility of the photographs (most of which are in original albums, where they were pasted over each other, making image capture a delicate task). However, the collection is being assessed by conservators for inclusion on the library's website. The bulk of the library's photographic collection is available for viewing online at www.statelibrary.vic.gov.au/slv/pictures.

In the following examples, the copyright registration numbers, which can be found in the principal registers in A1187, are provided in the centre column and the location in the La Trobe Collection is cited on the right.

Description	Reg. no. in A1187	La Trobe Collection location
The Chase, 1872, Samuel T Gill, watercolour drawing, one of four illustrating kangaroo hunting.	A1187, 532C	H96.160/1733 box 28
Signor Contini as De Montfort in the Sicilian Vespers, 1870, Johnston O'Shannessy, carte de visite photograph.	A1187, 177C	H96.160/1576 box 24
Belfast Old Irish Whisky, 1875, Fogarty Daly & Co.	A1187, 794C	H96.160/2585 box 36
Scene of the wreck of the 'Loch Ard', 1878, William Insull Burman.	A1187, 1270	H96.160/70 box 3
The Man from Snowy River, 1903, photograph, Charles E B Hammond.	A1187, 3516C	H96.160/810 box 16
Approach to Melbourne from Old Sandpiper Road, 1892, Alfred Flood, oil painting.	A1187, 2707	H96.160/2039 box 32

[50] Information on this collection was kindly supplied by Ms Christine Downer, Curator, and Mr Michael Galimany, Registrar, of the La Trobe Picture Collection, State Library of Victoria.

LITERARY, DRAMATIC AND MUSIC COPYRIGHT

Register

REGISTER OF PROPRIETORS OF COPYRIGHT OF LITERARY, DRAMATIC AND MUSICAL PRODUCTIONS, 'B' SERIES, 1870–1911 **A2389**

Recorded by: 1870–1907 Vic, Registrar of Copyrights (CA 1400)
1907–11 Copyright Office [I] (CA 555 [4])

Quantity: 0.9 metres (Canberra)

This series consists of seven volumes containing applications submitted to the Registrar by owners of copyright for literary, dramatic and musical works. Among the entries in the register are unpublished manuscripts of plays, race books, sheets of letterpress for labels, medicinal remedies and other advertisements, games, songs and public addresses.

These volumes contain full transcriptions of information provided on the registration forms held in A2387 and A1720. The information includes the item number and date of registration; the name and address of the publisher and place of publication; the name and address of the owner of the copyright; the date of first publication and, where relevant, details of assignment or transfer of copyright; notes by the registrar regarding correspondence and exhibits deposited; and cross-references to subsequent registrations of works assigned, such as the one for 'Euterpe', detailed on pp. 38 and 39.

The alphabetical indexes in each volume provide the item title and the page number on which the registration can be found. There are occasional listings by proprietor of copyright. Some items are listed by both title and proprietor and some are cross-referenced.

The transcribed information in the registers is usually more legible than on the original registration forms. This makes them a valuable resource when searching for authors, composers, businesses or publishers, as this information is rarely evident from the listings for the exhibits series, which mostly contain only the item number and title of the work.

As with all copyright records, researchers will occasionally be disappointed to discover a gem in these registers that has no corresponding exhibit. There are, for example, many registrations for town plans of the suburbs of Melbourne and other towns in Victoria but deposit copies in A1786 are relatively rare.

The numbers given below refer to entries within the registers in A2389. The individual items to which they refer can be ordered (where they still exist) from the relevant controlled series A1188, A1786, A2387 and A1720.

Register of proprietors of copyright of literary, dramatic and musical productions, 1870–81 **A2389, 1**

Samples of entries in this volume include the following:

Reg. no.	Work registered
164B	*The Millennium or The Second Coming of The Lord Jesus Christ in the Flesh*, Thomas West, unpublished lecture (to be the first of a series), 1871.
442B	*Ah Sue's Specific for Diphtheria*, 1874, Ah Sue, sheet of letterpress.
548B	*Poudrette: A Powdered Guano Obtained from Nightsoil*, Mary Ann Hesse and Ludwig Rummel, sheet of letterpress, 1875.
849B	*VRC Spring Meeting, 1879. Cup Day. Official Card*, Sands and McDougall, 1879.

Register of proprietors of copyright of literary, dramatic and musical productions, 1881–86 **A2389, 2**

The following is an example of the material found in this volume:

Reg. no.	Work registered
1826	*Colonial Life: A Drama in Four Acts*, Edwin Frederick Barnett, 1884. This work is a description of life in Victoria about the time of the discovery of gold (1851–52). It was unpublished and unperformed at the time of registration.

Registration forms

REGISTRATION REQUESTS FOR LITERARY, DRAMATIC AND MUSICAL PRODUCTIONS UNDER COPYRIGHT LEGISLATION (FORM 'B'), 1870–1910 **A2387**

Recorded by: 1870–1907 Vic, Registrar of Copyrights (CA 1400)
1907–10 Copyright Office [I] (CA 555 [4])

Quantity: 2 metres (Canberra)

This series consists of 48 bound volumes of forms registering the ownership of literary, dramatic and musical productions. The forms are arranged numerically in the volumes labelled with the year and item numbers covered.

The forms were mostly handwritten by the applicants and are often difficult to read. Some forms are accompanied by correspondence and / or a form assigning copyright to another party. The information on the forms is recorded more legibly in A2389, where it was fully transcribed with notes, where relevant, regarding

exhibits deposited, correspondence and forms of assignment held with the registration forms in this series. A small amount of correspondence related to a few of these forms is held in A1720.

Among the material in these registers are the following entries:

Form no.	Registration entry
432	*Struck Oil or The Pennsylvania Dutchman in 3 Acts*, 1874. This item is of particular interest to theatre historians. Written by A Maldam with revisions by J C Williamson, *Struck Oil* was performed at the Theatre Royal, Melbourne on 1 August 1874. Williamson was the holder of copyright.
21B	*Euterpe – An Ode to Music*, Henry Kendall, 1870. When looking for exhibits within series, researchers will find that generally the number in the register and index and on the registration form will correspond to the exhibit number. Sometimes, as with this item, the original registration was for unpublished material and copyright was subsequently assigned to a person other than the author. When this occurred, the assignees made a separate registration of copyright for all or part of the work and published it. This item consists of the copyright proprietorship registration form by Charles Edward Horsley and Henry Kendall for *Euterpe – An Ode to Music*, which was 'Composed Expressly for the Opening of the New Town Hall and dedicated to Samuel Amess Esq The Right Worshipful Mayor of Melbourne'. It was not published at the date of registration (8 June 1870). Accompanying the registration form is correspondence from Kendall and Horsley in which they assign their copyright to Mrs Georgina Hildebrandt. There is an accompanying 'Form of Concurrence of the Party Assigning any Book Previously Registered' on which Horsley and Kendall formally assigned their copyright to Hildebrandt, whose address is given as the Sabloniere Hotel, Queen Street, Melbourne. Horsley assigned his copyright in consideration of a payment of £ 3.0.0, but Kendall assigned his out of gratitude for 'the great kindness' shown him by Mr and Mrs Hildebrandt. One might speculate as

to what 'the great kindness' was, especially in light of the notes below.

A2387, where the information from the forms is transcribed, contains three notes on entry 21B:

> The original M.S copy deposited Part since published August 8th 1870. See entry No 34 35 Memorandum – Letters were produced to me by Mrs Hildebrandt in the handwriting of the assignors – (and which will be found attached to the request to register–) as evidence of the assignment of the copyright by both parties – Mr Kendall not being well enough to attend in person –

In both A2387 and A2389, items 34B and 35B are forms of 'Registration of Proprietor of Copyright' under Georgina Hildebrandt's name. Item 34B is for 'Euterpe', while 35B is for *The Meek-Eyed Maiden* from the cantata for 'Euterpe'. This curious registration is perhaps explained by the note above, which refers to the fact that part of the manuscript had been published. The exhibit in A1786, 35B listed for 'Euterpe' consists only of the printed music and lyrics of *Ah And When That Meek-Eyed Maiden*, noted as being 'From Euterpe'. The exhibit of the original manuscript is no longer in the files, and may have been returned to the authors, although there is no note to that effect. It appears this single song may be all that was ever published of the work.

279B *Foul Play in 4 Acts*, adaptation by Marcus Clarke, 1872.

310B *An Analytical Digest of the Cases Decided in the Supreme Court of Victoria during the Years 1871 and 1872*, written by Peter Stevenson Davis, 1873.

318B *Climatic equilibrium cushions*, 1873, H U Alcock. This item contains a sheet of letterpress, with the exhibit attached.

343B *Nectar des Princes Genièvre Aromatique Qualité Exquise de Blankenheim and Nolet Distillers Rotterdam*, 1873, Blankenheim and Nolet. This item contains a sheet of letterpress with the exhibit attached.

Exhibits

VOLUME OF COPYRIGHT EXHIBITS, 'B' SERIES (WITH INDEX), 1870–81 **A1188**

Recorded by: Vic, Registrar of Copyrights (CA 1400)

Quantity: 0.45 metres (Canberra)

This series consists of one volume with exhibits glued to its pages, in some cases several to a page. The practice of gluing exhibits in the register was abandoned after 1881 due to its impracticality. The remaining exhibits are found in A1786, including some items that by their number and registration date might be assumed to be in this series. The two series existed concurrently from 1870 until 1881 when A1786 became the sole exhibit series. Items continued to be registered, and exhibits lodged, under Victorian legislation up to and beyond the introduction of Commonwealth legislation in 1907.

The item numbers on the exhibits correspond to those in the registers in A2389 and the application forms in A2387, although a few of the first exhibits glued into the register do not have item numbers.

The first pages of this register volume contain an alphabetical index with each item title and the page number on which it can be found.

Please note that this volume is subject to conservation concerns. It is extremely large and the bulkiness of the exhibits it contains has severely damaged its binding.

***Lloyd's Next of Kin Gazette,* No. 1, August 1878** **A1188, 764B**

This is perhaps one of the most unexpected items in the register. It trumpeted itself as a register of missing friends, heirs at law, legatees, intestacy, bankruptcy, dividend and unclaimed money. Entries seem particularly optimistic when measured against the available records of the time and the means of searching them, and communication. However, they bear a remarkable resemblance to the same sorts of inquiries made today, when despite improvements in recordkeeping and communication, the lack of identifying detail and massive population growth make locating a match just as unlikely:

> ENTWISTLE. Wanted the next of kin of R Entwistle who died abroad.
> SADLER. Eliza Sadler. Late of St Paul's Asylum Camberwell Surrey England.
> SMITH. John. Sailed from Liverpool for Melbourne about 1853.

***Descriptive key to the photograph of the inauguration of Robert Burns as Poet Laureate of the Canongate Kilwinning Lodge, Edinburgh*, 1870** **A1188, 13B**
This item, a booklet, was registered by John M Smith, a publisher.

***Highland Schottische*, 1872** **A1188, 241B**
This musical work was published by W H Glenn.

***Clay and Porcelain: A Drama of the Present Day*, 1874** **A1188, 463B**
Francis R C Hopkins, playscript.

***Fatima the Fair, or the Beauty, the Belle, and the Bearded Bashaw: An Operatic Burlesque*, 1876** **A1188, 629B**
Charles A Shearard, script.

UNBOUND LITERARY COPYRIGHTS EXHIBITS, 'B' SERIES, 1870–1907 A1786

Recorded by: 1870–1907 Vic, Registrar of Copyrights (CA 1400)
1907–11 Copyright Office [I] (CA 555 [4])

Quantity: 10 metres (Canberra)

This series existed alongside series A1188 from 1870 to 1881 when it became the sole exhibit series. Exhibits in this series correspond to the registrations and applications in A2389, A2387 and A1720. The series is arranged by single numbers with a 'B' suffix, ranging from 3B to 11480B, with gaps. Sixteen items in the series have been given a 'U' number as their actual registration numbers could not be identified from the registers. This series also contains some exhibits that by their registration dates and numbers could be expected to be contained in A1188.

The series contains a wide variety of material, including trade circulars; mercantile gazettes; race cards and programs; guides to cities and suburbs, sport, investment, railways, travel, sewing and religion; and catalogues (many exquisitely illustrated) for goods ranging from clothes and footwear to ironwork, houses, ceilings, furniture, and coaches and carriages.

***Sands and McDougall's Melbourne Directory*, registered 1882** **A1786, 1144B**
Although this item is described as a street directory, it contains no maps. However, it provides a wealth of historical information about Melbourne and its inhabitants. Each street in the city and suburbs is listed by blocks (eg 'Bourke St, E – S side') with cross streets given underneath. At each address the occupants or owners and their occupations are detailed. There are indexes to the suburbs and streets, an alphabetical listing, a trade and professional directory (beginning with 'Accoucheuses see Midwives'), as well as directories for societies, institutions and government and other agencies. The last 83 pages of the directory consist of advertisements, which are also indexed.

***Harry Emmet's Theatrical Holiday Book*, 1885** **A1786, 2294B**
Written by Arthur Vivian and Harry Emmet.

***'Pratt's Treatment' Fat People! How to Act to Reduce Weight*, 2nd edition, 1892** **A1786, 5493B**
A pamphlet by F Allan. Perhaps the title says it all …

***Coombs and Company's (Limited) Trade Circular*, 23 May 1893** **A1786, 6564B**
This is a copy of one of the 229 issues of this circular held by the Archives.

Pratt's Treatment, 'Before and After', 1892.
NAA: A1786, 5493B

***Hall's Mercantile Gazette,* 7 August 1893** **A1786, 6778B**
The Archives holds 463 issues of this publication.

***Alexandra Theatre Poster,* 12 February 1898** **A1786, 8863B**
Dan Barry; poster for a performance given on Saturday, 12 February 1898. The poster includes the full cast list and scene synopses for *Black Thursday or The Fury of The Flames,* a play about the Gippsland bushfires.

***Foy and Gibson, Winter Catalogue No. 24,* 1904** **A1786, 10466B**
One of the many exquisitely illustrated catalogues within this series for goods ranging from clothing to carriages, houses and furnishings. This item was numbered 10466B in the exhibits, but it is actually registered in A2389 as 10465B.

***The Theatre,* 1905** **A1786, 11060B**
Edgerton and Moore, monthly magazine.

Correspondence

APPLICATIONS AND CORRESPONDENCE RE REGISTRATION OF COPYRIGHT ASSIGNMENTS FOR VICTORIAN LITERARY WORKS, 1907 A1720

Recorded by: Vic, Registrar of Copyrights (CA 1400)

Quantity: 0.18 metres (Canberra)

Files in this series contain correspondence on a small number of registrations described in the registers held in A2389. The series items are arranged numerically, with gaps. As with all colonial series, this series ended in December 1907 when Commonwealth legislation came into existence. However, correspondence relevant to these colonial registrations was received and filed in this series until the late 1920s.

The correspondence is generally about subsequent assignments of copyright to another party, procedures necessary to make a formal registration where information such as place of publication was omitted from the original form and letters of certification of copyright registration.

Assignment of copyright of *The Herald* to The Herald and Weekly Times Ltd, 1904–25 **A1720, 10490**
Assignment requested 1925; newspaper first registered 1904.

Application for Victorian literary copyright by Wilton Swift for farcical comedy, *The Awful Boy*, 1907 **A1720, 11465**

***Particulars of House or of Land to be sold for insertion in 'Hodges' Property Register',* book, 1910** **A1720, 11479**
Robert Horace Hodges; first published, 1905; registered, 1910; exhibit attached.

Four consecutive applications for assignment of copyright of the *Melbourne Punch* newspaper, 1924 **A1720, 2628**

New South Wales

Series AA1968/198 (see p. 28) holds no copies of the copyright legislation for colonial New South Wales, nor has any copy of the legislation been identified in the National Archives' collection.

The Archives' collection of copyright records from New South Wales has a number of gaps. Most importantly, the application forms, exhibits and associated correspondence items – for both the literary and fine arts registrations – were incomplete when deposited with the Archives, and only a few examples of the exhibits that accompanied registrations are in the collection.

While the principal registers have survived, many related registers and indexes have not. It is possible to locate examples of some items in the State Library of New South Wales. However, these are not held as a discrete collection of material registered for colonial copyright, nor are they necessarily the deposit copies lodged with the Library at the time of registration. Deposit copies lodged at the time will bear the copyright registration stamp, so researchers wishing to verify this and locate these items will first need to obtain full details from the registers held by the Archives.

An extensive system of numbering was adopted during the colonial period in New South Wales. Once made, registrations were stamped and numbered in straight numerical order with a year prefix – a similar system in all colonies. However, in New South Wales all items of inward correspondence were also stamped and numbered with a year prefix. It is not always immediately obvious which stamp refers to the registration number and which to the inward correspondence. Reference to the principal registers soon enlightens as to which number is which, but researchers working from an isolated item can find themselves mightily confused unless they refer to the registers.

FINE ARTS COPYRIGHT

Registers

PROPRIETORS OF COPYRIGHT IN FINE ARTS WORKS (INCLUDES REGISTERS, NEGATIVES AND REFERENCE COPY PRINTS), 1879–1908 **C2229**

Recorded by: 1879–1907 NSW, Registrar of Copyright (CA 1275)
1907–08 Patents, Trade Marks and Designs Sub-Office, NSW (CA 898)

Quantity: 9 metres (Sydney)

This series contains nine registers, along with negatives and reference prints, relating to the copyright registration of fine art works (ie paintings, drawings, sculptures, engravings and photographs). Entries are recorded by single numbers with a year prefix from 79/1 to 06/2006. The registers are individually listed on RecordSearch.

All but two of the first 43 entries for 1879 in Register BI have exhibits glued underneath the registration details. Preservation and reference copies of this material are also held in this series. It should be noted that the

number stamped on the glued exhibit copies is the inward correspondence number. The actual registration number for each entry appears in the first column. After entry 79/43, there is a note, 'NB After this entry all "sketches, outlines, or photographs" inserted in Supplement to Register B'. Unfortunately this supplement does not exist within the Archives' holdings.

***Garden Palace – View of Victoria Court No. 2,* 1879** **C2229, 79/6**
This photograph is one of series registered by Roberts, Richards and Co. of the Garden Palace, which was constructed for the 1879 International Exhibition and was subsequently destroyed by fire. The Palace is often visible in panorama photographs of Sydney taken during this time, looking like a magnificent misplaced Queen Victoria Building.

***Gin with native dogs' tails as head decoration,* 1879** **C2229, 79/10**
This photograph is part of a set of photographs of Aboriginal people taken by J W Lindt and published by Turner and Henderson. The photographs do not reveal any information about the identities of the individuals pictured. The titles of some of these items reflect the language used in the late nineteenth century and are offensive.

Interior view of the Garden Palace, view of Victoria Court No. 3, Roberts Richard & Co.,1879. *NAA: C2229, 79/7*

***The Capturers of the Moonlite Gang of Bushrangers – Viz Policeman Williamson, B Wiles, J Gorman, H Rowe and Sergeant Cassin,* 1879** **C2229, 79/22**
This image appears on p. 9.

***Australian floral cards: No. 3, subject: Clerodendrum tomentosum,* 1879** **C2229, 79/25**
This Christmas card is one of the cards designed by Helena and Harriet Scott and registered by Turner and Henderson. The cards, likely to be among the first Christmas cards produced in Australia, are quite small and each depicts Australian flowers, with botanical names given at the bottom of each card, though the decoration is not strictly botanical in style.

The Christmas cards from this set were reproduced and published by the Australian Archives (now the National Archives) in 1989. This card bears the following message:

> Welcome, Merry Christmas!
> Lend all good cheer
> Whom I hold dear

***Landscape No. 1 – Sydney city and harbour – view from Hill Dawes Battery,* 1879** **C2229, 79/35**
This is a copy of a panorama photograph taken by John Paine. The original photograph was removed from Register B1 for preservation purposes. Register B1 contains many examples of Paine's work.

***Cheque form for the Commercial Banking Company of Sydney* (one of four), 1881** **C2229, 81/165**

***Portrait Bust of Dr O'Haran in Plaster of Paris,* 1901** **C2229, 01/1163**
Photograph, Nelson Illingworth.

***Engraving of Indian Lady,* 1901** **C2229, 01/1187**
William Macgregor Cooper.

***Buildings in Old Sydney,* 1902** **C2229, 02/1206**
Pencil drawing by Bert Waterhouse and Eccleston Du Faur.

***Marble slab moulded carved brackets carved clasping hands with wreath of flowers and scroll on top,* 1906** **C2229, 06/1818**
Work of sculpture, F Rusconi.

***Engraving of a Refrigerator bearing the words 'Ice King',* 1906** **C2229, 06/1977**
Simmons Hardware Co., W W Campbell.

Registration forms

APPLICATIONS FOR ENTRY IN THE COPYRIGHT REGISTER FOR FINE ARTS, 1889–1904 SP1006/1

Recorded by: NSW, Registrar of Copyright (CA 1275)

Quantity: 0.9 metres (Sydney)

This series consists of a single box of unbound application forms, associated correspondence and attached exhibits for registrations under provisions of the *Copyright Act 1879* that dealt with fine arts (ie drawings, paintings, photographs, sculpture and engravings).

Information recorded in the forms includes a short description of the nature and subject of work, the name and address of the proprietor of copyright, the name and address of the author, the date of publication and the date and names of parties in any assignment in the handwriting of the applicants. There are also a few letters of assignment and some correspondence regarding acceptance of individual registrations.

The items, many of which are sets of photographs, are not listed individually. There are dozens of registrations by George Shirley, for example, of comparative photographs of various crops grown 'with and without manure' (eg 03:1313 B6). Some examples of the material contained in the registers are listed below.

Reg. no.	**Reg. entry**
89:79–83	*A set of five negatives of the Marine Disaster Samoa taken by an officer of HMS Calliope*, 1889, Henry Pearson, Lieutenant of Navigation; applicant, Joachim August Tronier. This item is one in which the numbers refer not to the copyright registration but to the inward correspondence register. Registration was refused because the Minister for Justice and the Registrar concluded that a negative taken at Samoa could not be registered in NSW, notwithstanding the fact that the applicant resided in Balmain, the home port of the *Calliope* was Port Jackson and that registrations under international copyright law, as indicated on correspondence on other files, were clearly being made at the time.
89:646 B3	*John Cameron, a Survivor of the Battle of Waterloo,* three negatives of photographs taken by Sidney Sutton Miller, 1889. In this

	case, as in a few others, the exhibits – a bust portrait of Cameron; a photograph of him with another, unnamed, elderly man; and a souvenir of Waterloo montage that includes miniatures of the other images – have been glued to the back of the application form. These images are fading.
89:663 B(3)	*Lord Carrington* [in] *Masonic Dress*, Charles D Jones. The name of the firm is given as Kerry and Jones (negative of photograph).
01:1157 B6	*Portrait of Henry Lawson*, John Longstaff, painting (one of many bought by the Art Gallery of New South Wales).
03:1268 B6	*The Vision of the Cross*, watercolour painting by Thomas Wilson Begg. This includes a three-page description of the painting and what each image in it signifies. The accompanying sketch no longer exists.
03:1269 B6	*An infant lying on a pillow surrounded by flowers*, Robert Gillies, chromographic card, exhibit present.
03:1289 B6	*Australian Alphabet Letter D 'Drought'*, Norman St Clair Carter and Hugh McCrae, drawing (one of 26 for the series).
03:1323 B7	*Emu and Kangaroo engraved in oval on Emu egg shell*, Jonoski Takuma, one of three similar exhibits.
04:1370–1374; 1381–1392 B7	Sets of photographs taken around Australia by Melvin Vaniman.
04:1393–1400 B7	A set of photographs of lighting (mostly moonlight) effects, on parts of Sydney Harbour by Robert Scott.
04:1433–1440 B7	A set of photographs by James Bain of a kangaroo hunt using horses and dogs.
04:1441 B7; 04:1443	Three photographs of Indigenous subjects by Cyrus Saul Moss taken at Nowra.

ARTISTIC COPYRIGHT FILES, 1907 **A1717**

Recorded by: NSW, Registrar of Copyright (CA 1275)

Quantity: 0.18 metres (Canberra)

This series contains applications for registration, associated correspondence and exhibits for only seven items. Some of the associated correspondence deals with the issue of copyright certificates.

***Kangaroo standing with lady holding forelegs*, 1907** **A1717, 2000**
This is a photograph taken by Mrs Hedwig Matilda Clarke. Mrs Clarke took a number of photographs featuring kangaroos. The photographs still in existence are clear and well-preserved, with the first and last being mounted on card.

***Mail Order Jeweller* (print drawing), 1908** **A1717, 2005**
Lionel Israel Flegeltaub; the print is for a catalogue cover.

***The Sunol Ad* (cartoon drawing), Samuel Simmons, trading as 'Mick Simmons', 1908** **A1717, 2006**
This item contains the registration form and form of assignment and associated correspondence from the artist George Edward Dunstan. The cartoon praises Sunol tobacco as one which 'no tobacco on airth kin lick'.

Correspondence

REGISTER OF INWARD CORRESPONDENCE – NSW LITERARY, FINE ARTS AND INTERNATIONAL COPYRIGHT AND DESIGNS, 1879–96 **A1088**

Recorded by: NSW, Registrar of Copyright (CA 1275)

Quantity: 0.36 metres (Canberra)

This series consists of three registers cataloguing inward correspondence received by the Registrar of Copyright in New South Wales between 1879 and 1896. The registrations refer to items for literary, fine arts, design and international copyright applications, and to matters of general administration.

Each item of inward correspondence was given a number with a year prefix and was not cross-referenced to related items of correspondence or the correspondent.

Where information is provided about copyright exhibits, it is clear that some items were returned, eg A1088, 96:92, *To the West, An Australian Drama in Five Acts*, by Kenneth Mackay and Alfred Dampier. The entry for the submitted manuscript of the drama is annotated with 'manuscript duly stamped and returned 25.3.96'.

Several entries have numbers in brackets after the correspondence number. These numbers relate to the number of documents received, which are often detailed by number in a column titled 'Nature of application', as in the following example:

> 88:325 (2); 21 Dec; P E Quinn & J A Delaney; Sydney; 21 Dec; Memo of Application – P1
> (1) To register Musical Production 'Captain Cook: A Centennial Cantata'.
> (2) MS exhibited of words and music; MS pages returned.

Entries within these registers are not listed individually on RecordSearch. The copyright registration numbers – where they are noted in the registers – correspond to the item numbers in the principal register series SP1006/7 and C2229. Where such information is not available, the year prefix on the correspondence number will assist in locating the appropriate volume in the principal register series. Suffixes such as 'A(3)' in these numbers refer to the volume number of the principal register. The actual registrations within them do not contain these suffixes.

Reg. no.	**Correspondence registered**
88:333	*His Eminence P F Cardinal Moran*, William H Howes, application – P II – to register lithographic engraving.
90:283	*J B Shaw's new and improved System of Cutting, comprising Coat, Vest, and Pantaloons*, J B Shaw, application to register – P I – 90:491 A(2).
91:325	*Hot Pies or The Policeman and the Pieman*; Arthur Gordon; application – P I – register performing right of song, 91:533 A(2)
92:393	Commercial Bank, deposit slip for £1:3:0.
94:47 – 94:93	*A series of paintings and watercolours (mostly of native birds)*, William Aldenhoven.
94:332	Correspondence regarding the Imperial copyright laws (suggested seizures by customs of pirated editions of British copyrighted books and music).
94:408	*Reminiscences and unpublished poems of Adam Lindsay Gordon*, application to register, 94:765 A(3), John Augustine Commins and Charles Albert Pyke.

REPORTS ON APPLICATIONS UNDER 'COPYRIGHT ACT 1879', 1879–82 **A1089**

Recorded by: NSW, Registrar of Copyright (CA 1275)

Quantity: 0.09 metres (Canberra)

This series consists of a register containing entries for New South Wales, other colonial and international copyright registrations (and occasionally assignments) from 1879 to 1882. The entries cover a diverse range of material – books, music, photographs, newspapers, maps, plays, sheets of letterpress, lithographs, sculpture and industrial designs. There are several registrations for articles printed within special supplements of the monthly magazine *The Australian* and the *Sands Country Directory and Gazetteer of New South Wales.*

Each entry has a record number with a year prefix, followed by the date. These numbers are not the copyright registration numbers and they are not always strictly chronological. In one case two unrelated entries have the same number (A1089, 80/92), which suggests that they were taken from another source. Information includes the applicants' names and addresses, along with particulars of the items submitted. Some reports are quite brief, but several have up to a full page of close-written notes. The notes refer to sections of the Act, correspondence sent and received, restrictions on the type of copyright applied for, reasons for refusal and certificates issued.

It may not be possible to trace completely all the documentation cited on a particular item as not all the registers and correspondence files cross-referenced in these entries now exist. More information about individual items can be obtained from the copyright registers.

Although the register is listed on RecordSearch, the entries within it are not. However, some examples of entries within the register are listed below. Please note that both the copyright and correspondence registration numbers have a year prefix.

Correspondence record no.	**Reg. no.**	**Work registered**
79/54	79/16A (Entry B)	*Isabel and Rinaldo: A Tragedy in Five Acts*, Frederick Chapman, printed for private circulation.
79/61	79/21A	*The Cardinal's March*, music registered by Henry Brett for Martin Swallow, Auckland.

79 / 76	79 / 24A	'Australian Washing Book – Ladies', Turner and Henderson.
79 / 89	79 / 22B	*Capturers of the Moonlite Gang*, Roberts Richards and Co., photograph.
80 / 92	80 / 49A	*Australian Boys and Girls Double Alphabet Puzzle*, Mathias Hamburger, sheet of letterpress. Also on the same number, *The Orient Waltz* (copyright registration no. 80 / 48), William Bullard, sheet music.
82 / 403, 405	82 / 115A	*The Monaro Mercury and the Cooma and Bombala Advertiser*, George William Spring, newspaper.

Correspondence

CORRESPONDENCE REGARDING COPYRIGHT, 1889–1904 **SP1006/3**

Recorded by: NSW, Registrar of Copyright (CA 1275)

Quantity: 0.22 metres (Sydney)

This series contains correspondence and forms for requesting searches and assigning copyright. This series also holds copyright registrations, with one or two attached exhibits, and papers dealing with departmental expenditure (particularly on postage), staff returns and international conventions. Records exist for 9 January to 31 December 1889 and for 4 January 1900 to 22 December 1904.

The items are stamped, dated and numbered by a consecutive numbering system with a year prefix; these numbers are cited below. The correspondence numbering system is not cross-referenced to individual registrations, and documents relating to a single correspondent or registration have widely varied numbers determined solely by their date of receipt. Material is not listed at item level on RecordSearch.

Corresp. no.	Item description
89:69	List of registrations under Part I from 12 April to 31 December 1888, dated 22 March 1889. This is a folded handwritten list. A note on the cover states that copies were sent to the 'Librarian, University of Sydney with Letter 89:444D and Principal Librarian, Free Public Library with Letter 89:445D'. There are several similar lists in the series covering different periods of registrations all noting copies sent to the librarians.
89:150	A set of documents regarding a court case between John Franz Buhl and The Sydney Soap and Candle Company for its infringement of his copyright in using a design registered by him ('A blackfellow with a boomerang in his right hand and a bar of soap in his left, and standing in the water'), without permission. The material in the bundle includes summonses from both the plaintiff and the defendant for the Registrar to appear in the case, a certified extract of Buhl's registration (No. 88:623, Book B) and the original application form. Perhaps critically there is no evidence of Buhl ever having assigned or licensed his copyright to the defendants.
89:257	A handwritten copy of a series of letters regarding the Copyright Office's messenger and cleaner – respectively Mr H and Mrs A Adams – and their application for additional remuneration. Unfortunately no addresses are given on the copies. There is a copy of the original letter of request and responses from various administrative persons recommending, or failing to recommend, the requested pay increase. Finally, Jos. J Spruson, the Under Secretary of Justice, recommends that they '… receive some small additional remuneration'. He suggested that an increase of £29.0.0 in their joint annual pay would 'not be too much', but made the disclaimer '… but I do not submit any specific amount'.
89:280	A letter dated 25 November 1889 (and exhibit) from Cyril Haviland inquiring about registration of the exhibit's title

Picturesque Concerts. The exhibit consists of the printed programs for three nights at the Sydney Mechanics' School of Arts Hall, each promising a 'change of programme every evening'. The concerts consisted of songs, poems, recitals and other types of performances appropriate to the images displayed, for example:

> Mr A J Searl will sing Braham's[51] celebrated song, *The Death of Nelson*, with accompanying pictures.
>
> 1. HMS *Victory* at anchor in Portsmouth Harbour, and
> 2. Portrait of Nelson.

04:106 A small bundle annotated 'Forwarding Copy of dispatch from Secretary of State for the Colonies respecting the International Copyright Convention'. The bundle contains extracts from the *Government Gazette* of the relevant information, circulars from Downing Street, departmental minutes and several copies of the document relating to the Berne Convention.

LITERARY, DRAMATIC AND MUSIC COPYRIGHT

Registers

REGISTERS OF PROPRIETORS OF LITERARY, DRAMATIC AND MUSICAL COPYRIGHTS – PART 1A, 1879–1907 **SP1006/7**

Recorded by: 1879–1907 NSW, Registrar of Copyright (CA 1275)
1907 Patents, Trade Marks and Designs Sub-Office, NSW (CA 898)

Quantity: 7.2 metres (Sydney)

This series consists of eight large registers containing detailed information on copyright for literary, dramatic and musical works.

For literary works, the information recorded includes number, date and title; the name and address of publisher and place and date of publication; the name and address of proprietor of copyright; and details of assignment (ie the date, type of assignment and the names and addresses of the assignor and assignee of copyright).

For dramatic and musical works, the information recorded includes the number, date and title of the piece; the name and address of author or composer; the name

[51] John Braham, song composer, 1777–1856

and address of the proprietor of the liberty of representation or performance; the time and place of first performance; and assignment details (ie the date and type of assignment, and the names and addresses of the assignor and assignee of copyright).

Registrations of copyright were recorded for books, but only performing rights were recorded for dramatic and musical works. However, there is sometimes also a corresponding copyright registration. Under later Commonwealth administration, copyright was granted only on published theatrical material and manuscript submissions were given only the performing right. This distinction, also apparent here, had its genesis in the myriad British Acts that applied to different categories of literary and artistic endeavour until 1911.

A large variety of material is registered in this series. For example, literary works include school texts, catalogues, racing guides, maps, charts, pamphlets, manuscripts, sheets of letterpress, music, poetry, plays, newspapers and periodicals (including trade papers). The type of work is not always identified in the record description.

Although the registers in this series are listed on RecordSearch, the entries within them are not.

Whole series register, 1879–1907 **SP1006/7**

Among the entries contained in this register are the following works:

Reg. no.	**Reg. entry**
84:164	*Yachting and Excursion Map of Port Jackson*, Higginbotham, Robinson and Harrison.
85:223	*Puppets: A One Act Farce*, Robert Reece (performer) and George W Anson (manuscript). First performance held on 14 November 1885 (New Opera House).
87:296	*Genealogical Chronological and Biographical Chart of England: Five sheets in one*, Walter Vollstedt.
88:369	*Large Scale Map of Sydney and Suburbs*, John Eglington (sheet 11 of 17).
92:568	*Scenery of Shoalhaven Facsimile in Photography of 18 Original Drawings*, Samuel Elyard.
94:766	*Worth's Lightning Filter Part 1*. In this example, the creator, Annie Jane Tibbs, assigned all rights to Emily Langer in 1895. Emily Langer later assigned 'one half share or interest' to Sydney Miller.

95:836	*A Wonderful Dream Forecasting the Future – Is Satan's Rule about to End?*, Thomas Andrew Johnston, type of work not recorded.
95:843 (2)	*Joseph of Canaan: An Egyptian Romance in a Prologue and Four Acts*, Rev George Walters, drama. First performed on 24 August 1895 at Her Majesty's Theatre.
96:914	*In the Days When the World Was Wide and Other Verses by Henry Lawson*, Angus and Robertson. This entry details individual works, first publication dates and places. There is similar entry at 96:913 for A B Paterson's poems.
97:1057	*Cinematographe Sketches of a Mother's Love or a Mother Whipping Her Boy with Her Hand*, Gus Wangenhum.
97:1061	*The Bunyip Schottische by George Gordon*, W H Paling and Co. Ltd (sheet music).
99:1233	*Illustrated Catalogue Edition 1899 of Wunderlich's*, Wunderlich Patent Ceiling and Roofing Co. Ltd.

Indexes

SUBJECT INDEX REGISTERS – COPYRIGHT, 1887–97 **SP1006/4**

Recorded by: NSW, Registrar of Copyright (CA 1275)

Quantity: 0.9 metres (Sydney)

This series consists of two alphabetically arranged indexes. The first index ('A') lists books, while the second ('B') is an index to fine arts works and their subjects. The series also contains some material dating back to 1879, and forward to 1907. At intervals throughout the indexes, pages have been set aside to detail the type of work recorded by registration number, eg 'Charts – 91:575, 92:610'.

As these are alphabetical indexes, the examples below are cited by 'A' or 'B' with a page number where applicable. Although the registers in this series are listed on RecordSearch, the entries they contain are not.

Reg. entry	**Reg. no.**
Books	
'Ashfield, Municipality of', a two-part map, indexed under 'A', p. 2.	83:135
'Tempter, The', drama, indexed under 'A', p. 82.	91:524

'Merino Sheep, The Squatter's and Sheep Breeder's Handbook of', book, indexed under 'A', p. 50.	92:582
Brand Waltz, W J Ellis, sheet of music, 'A', p. 6.	96:910
From Clue to Capture, Dampier, 'A', p. 22.	03:1826
Fine Arts	
London Comedy Company, 17 Portraits, group picture, indexed under 'B', np.	80:113
Stokes and Winters Round Column, sculpture, indexed under 'B', np.	85:451
'Williams, Mrs, the police finding the body of', painting, indexed under 'B', np.	92:767
'Delivery Indicator', Anthony Hordern and Sons, engraving, indexed under 'B', np.	92:789
Governor General's photograph, badge, indexed under 'B', np.	98:964
'An Aboriginal King, Photo of', photograph, 'B', np.	04: 1443

NAME INDEX REGISTERS – COPYRIGHT, 1887–98 **SP1006/5**

Recorded by: NSW, Registrar of Copyright (CA 1275)

Quantity: 0.9 metres (Sydney)

This series consists of two indexes arranged alphabetically, listing the names of proprietors of books and fine arts. Although the series lists contents from 1887 to 1897, it includes entries outside this date range. The system is not lexicographical even within a given year.

Entries in the 'A' index relate to the principal register series SP1006/7. Its entries record only the name of the copyright holder and registration number. No titles are given and no separate index by author is included. It appears that this index is incomplete, so great is the discrepancy between the numbers of entries in the listings here and those in the corresponding title index held in SP1006/4.

Entries in the 'B' index correspond to the principal register series C2229. These entries are arranged in the same way as those in the 'A' index. The 'B' index also appears to be incomplete. Some of its entries have the register letter (eg as in 'B8') inserted as part of the

registration number. This is useful for identifying the actual register volume, but the individual registrations within it do not have the volume number as part of the numbering.

As these are alphabetical indexes, the examples below have an 'A' or 'B' citation. The registration numbers are listed in the item description. Although the registers in this series are listed on RecordSearch, the entries they contain are not.

Reg. no.	Copyright holder
85:436 – 448; 86:481 – 485	Roarty, John; 'B'.
87:311	Spark, James Lyon; 'A'. (international certificate noted)
89:649; 89: 653	Jacobs, George Sidney; 'B'.
91:498	Wimbles Advertising Bureau (vide Smyth, Arthur Edward; 'A').
94:689	Lassetter, Harry Beauchamp; 'A'.
00:1067, 1068	Angelini and Luci; 'B'.
02:1206	Waterhouse, Bert (see E Du Faur); 'B'.
04: B7:1467	Cooper H C; 'B'.
06:2185, 06: 2202	Ewing, Isabel; 'A'.
06:2350	Albert, J and Son; 'A'.

Registration forms

LITERARY COPYRIGHT FILES, 1906–43 **A1718**

Recorded by: 1906–07 NSW, Registrar of Copyright (CA 1275)
1907–13 Copyright Office [I] (CA 555 [4])
1913–30 Copyright Office [II] (CA 556)
1930–43 Copyright Office [III] (CA 555 [5])

Quantity: 0.18 metres (Canberra)

This small series contains registrations (some with exhibits), forms and correspondence on the assignment of copyright. All 13 items in this series were originally registered or published prior to 1907 with assignment or registration made on them much later.

Copies of unexpected documents such as wills sometimes occur in copyright records. As intellectual property, copyright can be bequeathed, so a copy of the will was provided where inheritance of copyright needed to be proven.

The following items are listed chronologically.

***The Genesis of Queensland*, assignment of copyright, 1887–1924** **A1718, 341**

The correspondence relating to this is interesting as it relates not only to the item itself, but also to financial and legal matters connected with it. The application for copyright for the book *The Genesis of Queensland* was made in 1924 by Mr Christopher Bowen Stuart Russell, the son of the (deceased) author. In reply, the Registrar pointed out that Mr Stuart Russell had already assigned all his rights in the book, originally published in 1887, to Turner and Henderson, Sydney – who appear to have been literary agents for his father – in 1889. Mr Stuart Russell's response to this, written on 9 September 1924, sheds light on the financial difficulties he and his father had at the time of publication and after his father's death, and the lengths to which he had to go to ensure his inheritance, his father having died intestate.

There was a happy ending to the tale, with Mr Stuart Russell able to produce a copy of correspondence from Turner and Henderson, dated 28 December 1894, reassigning the rights to him for £90.

The publishers also expressed their regret that the book had not been better appreciated and that they believed:

> … that it will be largely consulted by the historians of the future as the most reliable authority on the early Queensland days and the truthful record of the advent to and birth of the young colony of Queensland.

***King Bungaree's Pyalla and Stories Illustrated of Manners and Customs that Prevailed among Australian Aborigines*, assignment of copyright, 1900–14** **A1718, 542**

When the late Mary Ann Paterson's niece, Gertrude FitzGerald, notified her interest in the work *King Bungaree's Pyalla*, she provided a copy of the will and codicil. These documents not only prove the bequest but also give an intimate glimpse into Mrs Paterson's sense of how she felt, her financial obligations, her relationships and her valued possessions.

***The Mosquito Journal*, journal and application, assignment of copyright, 1904–08** **A1718, 2399**

This is a four-page illustrated paper about mosquitos. Thurston Richard Peak, first published in 1904.

***Birthday Greetings Valse* [waltz], musical score and application, assignment of copyright, 1905–07** **A1718, 2402**

This item concerns a work by Bertie Elvena Hurburgh. It contains correspondence regarding the transfer to the New South Wales colonial register of an application made in 1907, because the work being registered was first published in 1905 before the Commonwealth Copyright Act came into force.

***Twinkling Eyes (Schottische for Piano)*, musical score and application, assignment of copyright, 1906–07** **A1718, 2401**
David Davis Klippel and L L Howarde (composer).

***Advance Australia Fair*, records relating to the anthem and assignment of copyright, 1914–43** **A1718, 196**
This item contains information about the anthem and assignment of copyright to it.

Exhibits

APPLICATIONS FOR ENTRY IN THE REGISTER FOR COPYRIGHT OWNERSHIP FOR BOOKS, 1889–1904 SP1006/2

Recorded by: NSW, Registrar of Copyright (CA 1275)

Quantity: 0.18 metres (Sydney)

This series consists of unbound copies of forms required for registering ownership of the copyright of any book under the provisions of the *Copyright Act 1879*. There are few exhibits in this series and little associated correspondence, though in some cases correspondence exists where the associated application form has not survived.

Form 'A' records the title of the work, the name and address of the publisher, the date and place of publication, and the name and address of the owner of the copyright. There was no specific place to record author details when the author was not the applicant. Form 'C' records the title of the book, the name and address of author or composer, the name and address of proprietor of liberty of performance, and the time and place of the first performance.

Most registrations are for books, though there are also some for sheets of letterpress, songs and sheet music, much of which is on a patriotic theme.

Items within the volumes in this series are not listed individually on RecordSearch. The 'A' numbers refer to the copyright registration volumes.

Reg. no.	Reg. entry
89:412 A2	*The Parthenon*, Vol. 1, No. 1, 1 January 1889, self-published periodical by Lily and Ethel Turner.
89:431 A2	*The Tobacconist*, monthly newspaper for 'Tobacconists throughout the Australian Colonies', John Arthur Stanley Adam.
89:432 A2	*Plan of the Village of Branxton*, Thomas James Drinan, published by Gibbs, Shallard and Co. This plan took several forms and much correspondence before being accepted for registration. This bundle of material gives a clear indication of the

difficulty of tracking related correspondence and forms that were not pinned together as this one was.

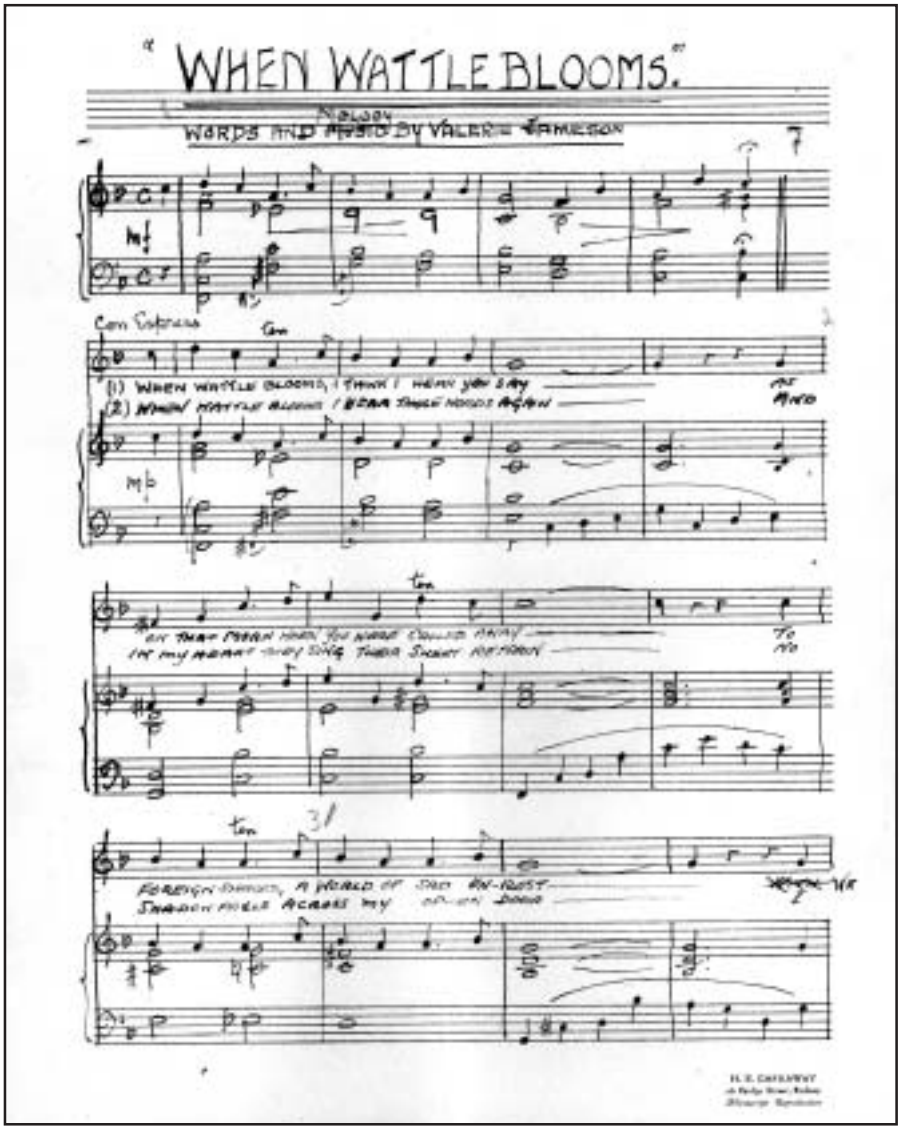
01:1451 A5 *Barabbas,* Maud Cranston (known theatrically as 'Maud Williamson'), play in four acts.

01:1462 A5 T*he Song of Australia*, George Whalan Pickering, sheet of letterpress.

01:1511 A5 *Sunny South*, newspaper, Maxwell Keely, Sunny South Publishing Co.

02:1666 A6 *The Commercial Directory and Tourist Guide to the South Pacific Islands 1902–1903,* Thomas Branzil-Dineen, book.

03:1766 A6 *Our Winter Album of Fashions 1903,* Grace Bros, catalogue.



When Wattle Blooms, words and lyrics by Valerie Jameson, 1949.
NAA: A1336, 47652

South Australia

Although the South Australian registrations number fewer than 1000 items each for literary and artistic copyright, they reflect, as do the registrations for the larger colonies, the diverse range of items submitted for registration.

Unfortunately, many exhibit items have not survived to become part of the collection, being returned to the applicants or lost prior to the records coming into the National Archives' custody. Although the Archives may not have the exhibit material for some items, it may be available elsewhere, particularly in the State Library of South Australia or the State Gallery of South Australia where works were required to be deposited.

FINE ARTS COPYRIGHT

Register

ENGRAVINGS AND PHOTOGRAPHS, 1880–1908 **AP494/10**

Recorded by: 1880–1907 SA, Patents, Copyrights and Trade Marks Offices (CA 6825)
1907–08 Patents, Trade Marks and Designs Sub-Office, SA (CA 900)

Quantity: 0.05 metres (Adelaide)

This series contains a register of entries detailing the owners of fine art copyright registrations. The entries record the number and date of registration; the name and address of the proprietor or author; a description of the nature and subject of work; a sketch, outline or photograph of the work (if required by the proprietor); and the date of first publication. Entries may also include particulars of assignment or transfer of copyright to another party.

Entries in the register are arranged numerically from 1 to 849. Series D4477 is the corresponding series of applications and exhibits. Some related correspondence is found in AP476/7.

The following are examples of entries in the register:

Reg. no.	Work registered
291	*An octagonal gauge for measuring the perforations of postage stamps*

This is one of the more unusual items in this series. All Australian colonies produced their own postage stamps, though there is little evidence of them in the collection apart from this South Australian commitment to precision.

The first postage stamps for the Colony of South Australia were printed in England in 1855 and were issued imperforate.

Subsequently stamps with an expanded range of values were printed in South Australia. These stamps were issued as imperforate, rouletted and perforated. In 1887–93 new stamps inscribed 'Postage and Revenue' were issued for both fiscal and postal use and the range of values was again expanded.[52]

384 *Flash Light Photo of German Ball, Central Hall Grenfell St, Adelaide,* registered by Ernest Gall, 1898.

387 *Plan of the City of Adelaide Showing Hoardings for Advertising Purposes*, registered by the South Australian Advertising Company Limited, plan, 1898.

407 *Print for Cover of Box of Stationery*, registered by Edmund Scrymgour, lithograph, 1899.

445 *Table Bay and Harbor of Iron Knob Railway*, registered by James Taylor, photograph, 1901.

448 *SS 'Gem' on River Murray*, registered by C Rimers, Renmark, photograph, 1901.

576 *Collotype Engraving from original photograph – View of Rundle St, Adelaide,* Sands and McDougall, 1906.

Registration forms and exhibits

APPLICATIONS FOR REGISTRATION OF COPYRIGHT OF PAINTINGS, DRAWINGS, SCULPTURES, ENGRAVINGS AND PHOTOGRAPHS, 1880–1908 **D4477**

Recorded by: 1880–1907 SA, Patents, Copyrights and Trade Marks Offices (CA 6825)
1907–08 Patents, Trade Marks and Designs Sub-Office, SA (CA 900)

Quantity: 2.21 metres (Adelaide)

This series consists of handwritten application forms for registrations made in AP494/10. In most cases the forms are accompanied by copies of the items deposited at registration. The series is arranged numerically from nos 4 to 849 (with gaps). Some registrations are shown with a 'C' suffix.

The forms provide the name and address of proprietor or author, a description of nature and subject of work, the date of first publication and whether a copy (eg a sketch, outline or photograph) of the work accompanied the application.

[52] *The Australian Encyclopaedia*, vol. VIII, Sydney: Grolier Society of Australia, 1963, p. 262.

With the exception of registration nos 38–163 (bound copies of engravings of maps and plans of the City of Adelaide, 1881), the items appear on RecordSearch.

The remaining exhibits consist of photographs of various sizes, engravings, posters (some quite large), maps and other printed items.

Unfortunately many exhibits in D4477, including a photograph of that quintessential Australian companion, *Bob, the Drover's Dog* (D4477, 311), are no longer part of the collection, having been returned to the applicants or lost prior to being placed in the custody of the National Archives. However, copies are likely to be available elsewhere.

Several registrations in the series have a certificate from the Public Library, Museum and Art Gallery of South Australia acknowledging receipt of a copy of the work, and it may be that copies of many missing items can be found in collections held by these institutions.

***Sketch of the Ambulance with Stuart*, 1887** **D4477, 225**
This is an example of a registration form still listed in the series, but with the accompanying sample exhibit missing.

Photograph, *Old Spot (proclamation tree) and group of old colonists*, W N Tuttle, 1887 **D4477, 227**

Photograph, *Corroboree of Aboriginals at William Creek*, James Taylor (photographic artist), 1890 **D4477, 236**

Photograph, *Native Aboriginals*, 1891 **D4477, 264**
This photograph by Edith Charlotte Musgrave Dickenson shows four children in European dress holding implements such as boomerangs.

Postcard, *View of Exhibition Building*, Ernest Ziegler, 1898 **D4477, 382**

***Quiz's Federal map of Australia*, James M Mackay, 1901** **D4477, 419**
This map is an outline of Australia in which small portrait images of the members of Federal Parliament have been placed, with that of Governor-General Lord Hopetoun in the centre. Portraits are placed with a disregard for State boundaries rarely shown in the decisions of those portrayed – and their successors – in considering matters of interest to their individual States.

Lithographed plan, *Glenelg*, Alexander Bain Moncrieff, 1901 **D4477, 446C**

Pen-and-ink drawing – *Perspective of St Peter* [sic] *Cathedral, Adelaide South*, George Bickford Minns, 1901 **D4477, 449**

Photograph of the painting *Mustering*, by Harold S Power, 1902 **D4477, 472**

***Flamingoes, Adelaide Zoological Gardens*, 1906** **D4477, 633**
This is a collotype engraving taken from original photographs.

***Driving camels in harness*, Sands and McDougall, 1906** **D4477, 639**
This is another collotype engraving taken from original photographs.

***Panoramic View of Port Lincoln from North*, 1906** **D4477, 843**
This is one of eight panorama photographs; John Henry Secombe.

CORRESPONDENCE (LITERARY AND ARTISTIC)

COPYRIGHT CORRESPONDENCE FILES, 1878–1908 AP476/7

Recorded by: 1878–1907 SA, Patents, Copyrights and Trade Marks Offices (CA 6825)
1907–08 Patents, Trade Marks and Designs Sub-Office, SA (CA 900)

Quantity: 0.54 metres (Adelaide)

The correspondence records in this series deal with registration of copyright matters and the administration of the Copyright Office in South Australia.

Some correspondence in these records sheds light on the obstacles encountered by applicants in the colonial period where conditions of acceptance for copyright registration were not uniform across the colonies. O Higginbottom, writing for Scrymgour and Sons, illustrates the problem:

> We find that we cannot copyright a book in NSW or Victoria unless the work is printed there. We think that steps ought to be taken to remedy this or else we ought to refuse to register their works here. West Australia and Queensland are all right.[53]

Anthony Hordern and Sons, 1878–1908 **AP476/7, 71/1883**
This item contains a covering letter dealing with an application for registration of a song for Queen Victoria's birthday (the exhibit itself can be found in AP476/4, B163).

George Burgoyne, *The Stock, Wool and Produce Review*, 1878–1908 **AP476/7, 349/1894**
This item includes a request for copyright of the publication to be given to the messenger, for whom a payment of 2 shillings and six pence (2s 6d) was included.

J Watters, poem, *Britons and Boers*, 1900 **AP476/7, 15/1900**
This item includes a copy of the poem and correspondence on the unauthorised use of the British and the Australian coats of arms.

[53] NAA: AP474/7, 573/1891.

W H Lumley, drawings (red, white and blue) for an Australian Federal flag, 1901 **AP476/7, 375/1901**

Lumley registered his designs in each colony. They are sketches of the winning flag design rendered on red, white and blue grounds. Lumley was not one of the competition winners but a 'Business Broker' for Mr W G Lampard.

LITERARY, DRAMATIC AND MUSIC COPYRIGHT

Registers

REGISTER OF COPYRIGHT OF LITERARY, DRAMATIC AND MUSICAL PRODUCTIONS, 1878–1906 **AP494/9**

Recorded by: SA, Patents, Copyrights and Trade Marks Offices (CA 6825)

Quantity: 0.05 metres (Adelaide)

This series contains two large registers: book 'B' contains registrations from No. 1 of 14 November 1878 to No. 698 of 15 December 1904, and book 'B2' contains registrations from No. 699 of 6 December 1904 to No. 769 of 22 December 1906.

Each page has several entries arranged by number, time of making the entry, title of book, name of the publisher, place of publication, name and place of abode of author or composer for dramatic or musical productions, name and place of abode of the proprietor of the copyright, date of first publication, and date of first representation or performance.

Details are provided about the assignment and transfer of copyright and whether performance rights were included in the transfer. The type of item – whether it is a manuscript, music or letterpress – is rarely noted, although this information appears on the corresponding application form.

Numerous programs are registered for sporting fixtures such as horse-racing and jumping, hunt clubs, cycling, cricket and football. Sheet music also features prominently in the registrations. The following entries are not listed at item level on RecordSearch.

Reg. no.	Item description
3	*The History of the Battles and Adventures of the British, the Boers and the Zulus in Southern Africa from 1495 to 1879, including every particular of the Zulu War of 1879 with a chronology*, Duncan Campbell Francis Moodies, published by George Robertson, 1879.

Reg. no.	Item description
6	*The Booandik Tribe of South Australian Aboriginies* [sic]*: A sketch of their habits, customs, legends, and language*, 1880, Christine Smith, published by E Spiller. Correspondence about this entry may be found in AP474/7, 644/1902, which contains a letter from the daughter of the author.
338	*Shadowgraphs or Mysterious Hands*, Mons Provo, published by Fred C Coombs, 1891.
391	*Representations of scenes, acts, tableaux, songs, speeches and living representations aided by lime light or other lights and effects in the life and during the career of Napoleon Boneparte* [sic] *or Napoleon the first or Napoleon the Great*, John R Morley, first performance on 1 January 1894 at the Cyclorama of Waterloo, Adelaide.
732	*The Adelaide Illustrated Poetry Book No. II*, Charles Lawrence Witham, published by the Education Department (one of four volumes), 1906.

Registration forms and exhibits

REGISTRATION OF COPYRIGHT OF LITERARY, DRAMATIC AND MUSICAL PRODUCTIONS, LECTURES – APPLICATIONS, 1878–1906 **AP476/4**

Recorded by: SA, Patents, Copyrights and Trade Marks Offices (CA 6825)

Quantity: 2 metres (Adelaide)

This series contains folders of forms for the registration or assignment of copyright of literary, dramatic and musical productions, lectures and so on. Each folder is marked with a sequential number (usually with a 'B' suffix) that corresponds to an entry in AP494/9. The folders are in single numerical order from 31B to 769B (with gaps) and may also show details of the applicants' names and relevant dates.

Folders may contain copies of the associated manuscript, leaflet, newspaper, music score or other material, along with a range of forms depending on the action taken. The most common is form H (*Requiring Entry of Proprietorship*). Most forms are handwritten although some are typed.

Form H details the title of book, name of publisher and place of publication, name and address of the proprietor of the copyright, and date of first publication. Form K

(*Request to Enter Proprietorship in Dramatic or Musical Production*) shows slightly different information, ie the title, publisher details (if in print), name and address of author or composer, name and address of the proprietor of copyright, and date of first publication or performance.

The folder also may include form G (*Receipt Given on Delivery of Book at South Australian Institute*), which is simply a formal acknowledgment of a second copy of the work having been deposited there. Forms of assignment listing the title of book, the assignor of the copyright and the assignee of copyright may also be present.

No exhibits are present for the several items published by E S Wigg and Son (AP476/4, B512) or pamphlets on machinery from J S Bagshaw and Sons, a company once known to farmers all over Australia (AP476/4, B665). Nor is there a copy of P Villanis's 1885 registration, *Theoretical and practical notes upon wine making and the treatment of vines* (AP476/4, B192). However, copies of all these items and others are listed on the database of collections of the State Library of South Australia, as are *Sketches taken during Stuart's eventful trip across the continent of Australia in 1861–62* by Stephen King (AP476/4, B225) and a pamphlet, *Scratch from an Adelaide Cat in vindication of Adelaide and its People* (AP476/4, B714).

The series contains a great range of material, as can be seen from the items listed below.

South Australian Law Reports **(book), W R Thomas & Co., 1884** **AP476/4, B172**

Braddock's Chess Board**, 1884** **AP476/4, B177**
The application for this board game was made by William Braddock.

Orina: A pastoral absurdity in two acts**, by T B Oliver, 1884** **AP476/4, B179**

The Cultivation of the Olive and Manufacture of Olive Oil**, 1884** **AP476/4, B185**
This item, application made by P Williams, is a reprint from *The Garden and Field*, registered at AP476/4, B418 (no exhibit).

London and Parisian Mystery**, 1885** **AP476/4, B191**
This is a poster, application made by W E Edwards.

History of Bushranging in Australia**, 1887** **AP476/4, B243**
The application for this book is one of many made by the publisher, S Frearson. There is no exhibit.

The South Australian Sentinel, incorporating the Licensed Victuallers Gazette and the Sporting Chronicle **(newspapers), J H Cragg, 1889** **AP476/4, B288**

Illustrated price list of Gaiters and Leggings**, 1891** **AP476/4, B346**
J C Genders; poster.

***The City of Churches*, poem by T B Oliver, 1895** **AP476/4, B427**

***The Inventor's Pocket Book*, book by J H Cooke, 1895** **AP476/4, B428**
This item contains a wealth of information for inventors about royalties, patents and other matters, and must surely have been a bestseller among applicants.

***Jubilee Season Lumiere's original and Beautifuly* [sic] *Cinematographe*, poster, W Reeve, 1897** **AP476/4, B477**
After more than a century it is still possible to imagine the excitement generated by this poster. The title on the application form is 'Playbill entitled Lumiere's Original cinematographe of living pictures', but the poster itself sets the context:

> Jubilee Season. Greatest Queen's reign. Mr Wybert Reeve of the Theatre Royal Adelaide has the pleasure of announcing that he will exhibit the Greatest Marvel of the Age, Lumiere's original and beautiful Cinematographe of wonderful living pictures.

***The Adelaide Sports Pastime and Theatrical Journal*, 1905** **AP476/4, B728**
Application by J A Cooke, magazine, no exhibit.

***Curlew*, 1906** **AP476/4, B768**
Application made by the Gadfly Publishing Co., lyrics by C J Dennis; composer, Reginald Bevan.

Queensland

In colonial Queensland, books, dramatic and musical works were controlled by a principal register series, a name and subject index series, and an exhibits series. Unlike the other colonies, Queensland appears to have used a publisher's registration system, with author and / or composer details given only incidentally and no specific provision made for them on either the forms or the registers.

All Queensland series are much smaller than those of Victoria, New South Wales and South Australia. This is possibly a reflection of the sparser settlement of Queensland during the nineteenth and early twentieth centuries. A similar conclusion could also be drawn from the number of guides and almanacs found in the Queensland collection, which contain more information than equivalent publications from other colonies. For example, *Picturesque Queensland: An Illustrated Guide to the Queensland Railways* (A1716, 156), not only provides written and photographic information on points of interest, but also contains a fold-out map arranged in a grid pattern that details rail systems and stations, towns, artesian bores and stock numbers and the location of minerals.

There are several editions of *Sapsford's Queensland Almanac and Gazetteer* (eg A1716, 309), all of which include detailed information not only on major transport links (eg railways and steamers) but also on the inter-connecting private systems – buggy, sailing boat, etc – and the frequency of mail services for every town or staging post throughout the colony.

These guides provide information on the locations and signals of lighthouses; harbour charges; astronomical charts; agricultural information; stamp duties; directories for government, medical, sport and other recreational organisations; and medicinal hints and recipes. In the last category there are no lamingtons or pumpkin scones, but there is a recipe for cow-heel and pig-head brawn for those with a sense of culinary adventure.

Music features prominently, most of it already published at the time of its registration. One familiar song (see A1716, 261 on p. 76) is in the collection as a copy, with the original manuscript withheld for preservation reasons.

The Queensland collection holds two fine arts series, one of which is an index and the other a microfilm of corresponding registration forms, exhibits and some associated correspondence. The original material is held by the Archives under the same accession number. No principal fine arts register (into which the full information from the forms would have been transcribed) has been identified in the Archives' collection.

Entries in the index correspond to numbers on the covering page accompanying each application. Unfortunately without the original registers, it is impossible to ascertain what other material not listed in these index and exhibit series might have been registered. It is possible that examples of additional material may exist within the collections of the Queensland Art Gallery and the State Library of Queensland.

FINE ARTS COPYRIGHT

Index

NAME INDEX TO COPYRIGHT WORKS OF ART, 1890–1907 **BP5/12**

Recorded by: 1890–1907 Qld, Patent Office (CA 1246)
1907 Patents, Trade Marks and Designs Sub-Office, Qld (CA 899)

Quantity: 0.5 metres (Brisbane)

The series consists of a single volume listing information alphabetically by copyright proprietor. It contains additional columns for authors and / or proprietors, and the nature of the works and their numbers in the register. It cross-references items to the exhibits held in A1715 and the missing principal register.

The registrations in the index are undated and the handwritten entries are difficult to read. Given these factors, the most useful information on the exhibits is in the exhibit series A1715 itself, where the registrations and certificates are more detailed and easier to read.

Copyright works of art – name index, 1890 **BP5/12, volume 1**

The following entries can be found in the index. They are not listed individually on RecordSearch.

Author and/or proprietor	Item description	Index number
Goode, H	*Photograph of the late Revd Hartley*.	1
Stacy, George	*Portrait of Lord and Lady Lamington*.	33
Cumming, C C	*Stereoscopic Photo of Stalactites in Jubilee Cave*, (one of a set of 16).	44
Partridge Printing Co. Ltd	*Off to the Front*, postcard, one of 25 on various themes.	115
Victorsen, Leon	*Charity*, one of four photographs on the theme of the three virtues (faith, hope and charity).	148

Registration forms and exhibits

FINE ARTS COPYRIGHT FILES, QUEENSLAND, 1892–1906 **A1715**

Recorded by: Qld, Patent Office (CA 1246)

Quantity: 0.9 metres and microfilm copy (Canberra)

This is a small series consisting of registration forms and some of the exhibits indexed in BP5/12. The original items are also held and can be viewed once necessary conservation approval is obtained.

The registration forms, which are either printed or handwritten, provide the title of work, a short description of its nature and subject, the name and address of the author, and the name and address of the copyright proprietor. The exhibit copies – sometimes as many as six in various stages of clarity – then follow. Some correspondence may be included along with receipts of lodgement with the Queensland Parliamentary Library and the Queensland Museum Library. These receipts sometimes provide additional details.

The series consists almost entirely of registrations and exhibits for photographs, many in sets. The items are listed individually on RecordSearch.

***Morepork* [sic] *notepaper*, copyright certificate, W Saville Kent, (Gorden and Gotch, agents), 1893** **A1715, 6**

This design for notepaper consists of a single sheet of 18 images, each about the size of a 50c coin, of mopokes,

which presumably were used on the individual sheets. Mopokes are represented singly, in pairs, on branches, with nests and framed by garlands of flowers or the cut-out lines of a Gothic window; some appear with starry backgrounds and one is in a ship's lifebelt.

***Queensland Aboriginal girl* (profile photograph), copyright certificate, 1893** **A1715, 9**

This photograph, taken by John Howard Preston at Roma, Queensland in 1893, is one of a set of 14 taken of Indigenous people. Some of these photographs are very moving, particularly those of the women. Despite many being studio poses – often in incongruous 'glamour' styles where simple beads and a coarse blanket stand in for jewels and silks on bared breasts and shoulders – the photographs are fine clear portraits.

Henry Goode, photograph, *Detective Gabriel*, copyright certificate, 1893 **A1715, 23**

This item is one of a set of three photographs of Detective Gabriel. In this photograph Gabriel is disguised as a miner, complete with a false bushy beard, battered hat and miner's lamp. In the other two photographs Gabriel is dressed formally. The series contains no other photographs of policemen so attired, prompting the question: Was Detective Gabriel trying a disguise or was there another reason for his theatrical poses?

***Queensland Contingent, 'A' Company*, copyright certificate, 1899** **A1715, 62**

This group photograph was taken by William Thomas Farrell ('Tosca'), and is one of 17 images of troops going to the Anglo–South African ('Boer') War. The item is digitised.

***Native village, Murray Island*, copyright certificate, 1901** **A1715, 87**

This photograph, one of a set of 16, was taken by Alice Nicholas. The photographs of the Torres Strait Islanders and their villages are very clear. One senior man is identified by name.

***Warwick Football Team*, Wiley & Co., 1902** **A1715, 103**

LITERARY, DRAMATIC AND MUSIC COPYRIGHT

Register

REGISTER OF COPYRIGHT OF BOOKS, DRAMATIC PIECES AND MUSICAL WORKS, 1887–1907 **BP5/10**

Recorded by: 1887–1907 Qld, Patent Office (CA 1246)
1907 Patents, Trade Marks and Designs Sub-Office, Qld (CA 899)

Quantity: 0.5 metres (Brisbane)

This series consists of a single register containing details of copyright for books, dramatic pieces and musical works. Entries feature the copyright registration number, date of registration, title of work, publisher, place of publication, name and address of the proprietor of copyright, date of first publication or performance in Queensland, and remarks relating to the registrations made during this period. No author details are given in the register except where the author is also the publisher, the holder of the copyright or is specifically noted as the author.

Register of copyright of books, dramatic pieces and musical works, 1887–1907 **BP5/10, volume 1**

Despite the register's title, the material it contains is perhaps a little less 'creative' than the items in other series, with few dramatic pieces and many registrations for reference books.

The following items are entries in the register and are not on RecordSearch. The exhibits themselves may be found in A1716, although not all items registered in BP5/10 survived to be placed in A1716.

Reg. no.	Reg. entry
6	*Devils Abroad and How to Fight Them*, Davidson and Metcalfe, 1888.
16	*Barratos Spanish Brain Pills Circular*, John Reynolds (author, Harold Gell), 1889.
31	*The Queenslander with Christmas Supplement*, Thomas Woodward Hill, 1890.
34	*Separation Waltz*; C A Pollard and Co., composer, Charles Manby, 1891.
200	*Soldiers of the Queen*, play, Dan Barry, 1900.
304	*Tom Petrie's Reminiscences of Early Queensland*, Watson and Ferguson, 1904.

Index

NAME AND SUBJECT INDEX, COPYRIGHTS (BOOKS, DRAMATIC PIECES AND MUSICAL WORKS), 1887–1907 BP5/11

Recorded by: 1887–1907 Qld, Patent Office (CA 1246)
1907 Patents, Trade Marks and Designs Sub-Office, Qld (CA 899)

Quantity: 0.5 metres (Brisbane)

This series consists of a volume that indexes alphabetically the registrations made in BP5/10 and A1716. Entries in the index are divided into two sections. The first section lists the title and details the type of work (eg book, song, newspaper, pamphlet, etc), the name of the proprietor of copyright and the item's registration number. The second section lists the proprietor of copyright and provides information about the publisher or proprietor of copyright, the title of the work and its number. Entries in both sections are undated, but they correspond to those provided in BP5/10 and A1716, both of which contain other information.

The index is listed on RecordSearch, but the items it describes are not. Where they still exist, items will be located in A1716 (the exhibits series). Where items have not survived to be included in A1716, the index can be used to provide exact details of titles and copyright proprietors. This information can then be used to locate copies lodged in the collections of other institutions, such as the State Library of Queensland.

The index describes exhibits by title and by name of copyright owner.

Title index	**Index number**
'Auto. Harp Accompaniments, 52, Easy', book, Arthur Miller.	88
America under a Monarchy or the Reign of Astor I AD2105, book, Herbert Edwards.	145
Two Pictures, song, Edward Finn.	227

Name index	**Item description**	**Reg. number**
Shaw, James	*Miss De Lacy's Book on Vamping Piano*	1170
Telegraph Newsprint Company	*Telegraph* newspaper article, 'Evans Exposed', Charles Miller.	9
Wickens, E	'Notice of Summons'	86

Registration forms and exhibits

LITERARY COPYRIGHT FILES, QUEENSLAND, 1887–1907 **A1716**

Recorded by: 1887–1907 Qld, Patent Office (CA 1246)
1907 Copyright Office [I] (CA 555 [4])

Quantity: 1.63 metres (Canberra)

This series contains copyright registration forms and, in most cases, the exhibits corresponding to items registered in BP5/10 and indexed in BP5/11. The series is arranged in single number order from 1–349 with some gaps. Most items also have stamped certificates confirming receipt of copies deposited with the Queensland Parliamentary Library and the Queensland Museum Library. Some also have accompanying correspondence.

The registration forms provide details of the item title; name of publisher; time and place of publication; name and address of the copyright proprietor; first publication details and date of application. No author details are provided, except where specifically noted or where the author is the holder of the copyright and/or also the publisher.

Information on the original medium (ie whether lithograph, engraving, etc) of the work is generally not specified.

As well as a large collection of music scores, the series contains one or two theatrical pieces, several maps, catalogues and trade journals for household goods, stationery and light engineering equipment, advertisements, half-yearly weather forecasts, newspapers and many travellers' guides.

***Coo-ee,* 1889** **A1716, 15**
A 'national song' written by George Neech, with copyright registered to Campbell, James and James.

***Monday Popular Concerts,* 1891** **A1716, 36**
Richard Thomas Jeffries; program.

***The Mango – Its uses, and how to cultivate it,* 1896–98** **A1716, 157**
Copyright registered in the name of McIlwraith and Hartley.

***The War: Britons v Boers,* 1900** **A1716, 199**
This item is discussed on p. 21 of this guide.

***Queensland Rugby Union 1900 Annual,* 1900** **A1716, 210**
Copyright in the name of Edward Powell.

***E D Miles and Co.'s Private Telegraphic Code*, 1902** **A1716, 252**
This item is discussed on p. 24 of this guide. Please note that this item consists of an exhibit, but no file.

***Waltzing Matilda*, 1901–03** **A1716, 261**
The words to this song were written by A B Paterson, and the music was arranged by Harry A Nathan. The copyright was registered by Paling and Co. The original handwritten exhibit is now preserved and a copy is available for reference.

***Steele Rudd's Magazine*, registration and exhibit, 1904** **A1716, 296**
Registered by Gordon and Gotch in May 1904.

***Pupil's Manual of Greek Roots, Figures of Speech, etc, for Sixth Class*, registration and exhibit, 1906** **A1716, 326**
This 36-page school textbook sets out three terms' work. This is one of several textbooks like this in the series. These textbooks remain excellent reference sources for the derivations of English words. They generally give the Greek root word, its meaning and examples of words in which it is found. They also include pronunciation guides and analyses of words composed of two or more root words.

Western Australia

FINE ARTS COPYRIGHT

Register

REGISTERS OF COPYRIGHTS, 1891–1907 **K17**

Recorded by: 1891–1907 WA, Patent Office (CA 1257)
1907 Patents, Trade Marks and Designs Sub-Office, WA (CA 903)

Quantity: 0.5 metres (Perth)

This Western Australian series contains both literary and fine arts registrations. The series consists of two volumes of registers.

Volume I, the *Register of Copyrights – Books, etc, and Fine Arts*, is divided into two sections. One section (entries nos 1 to 17) deals with book copyright registrations, while the other section (entries nos 1 to 253) deals with fine arts copyright registrations.

Among the fine arts registrations are a large number of photographs (many in sets). Various subjects feature, including shipwrecks, caves and views around Western Australia.

For a description of Volume II, the *Register of Copyright of Literary, Dramatic and Musical Productions, Lectures, etc*, please see p. 79 of this guide.

Both volumes begin with an alphabetical index giving the name of the proprietor or author name and the item number in the register. Information recorded includes entry number; registration date; the names and addresses of the proprietor or author; a sketch, outline or photograph; a description of the nature or subject of the work; the date of first publication; and the assignment or transfer of copyright.

Both registers are listed on RecordSearch. Some of the Fine Art entries they contain are listed below. Individual items (where still extant) may be found in A1721.

Volume/section	Reg. no.	Item description
Vol. I, Fine Arts	6	*Photographic Copy of Plaster Bust of Sir John Forrest by Pietro Porcelli*, photograph, A Pickering, 1898.
Vol. I, Fine Arts	76	*Group of Representative Citizens of Kalgoorlie and Boulder*, photograph, Henry Herman Grase, 1903. A small copy of this collection of portraits and their registrations is glued into the register.
Vol. I, Fine Arts	164	*Peppermint Grove with Public on Beach*, one of a series of 24 photographs, A J Ratcliffe, 1906.
Vol. I, Fine Arts	238	*Photograph of Kalgoorlie Native*, John J Dwyer, 1906. One of a set of four images registered together. Dwyer registered three sets of photographs of Indigenous people. The images were taken at Kalgoorlie and Esperance Bay. Registrations nos 145–49 give the names of the individuals photographed.

Registration forms and exhibits

FINE ARTS COPYRIGHT FILES, 1896–1906 **A1721**

Recorded by: WA, Patent Office (CA 1257)

Quantity: 1.09 metres (Canberra)

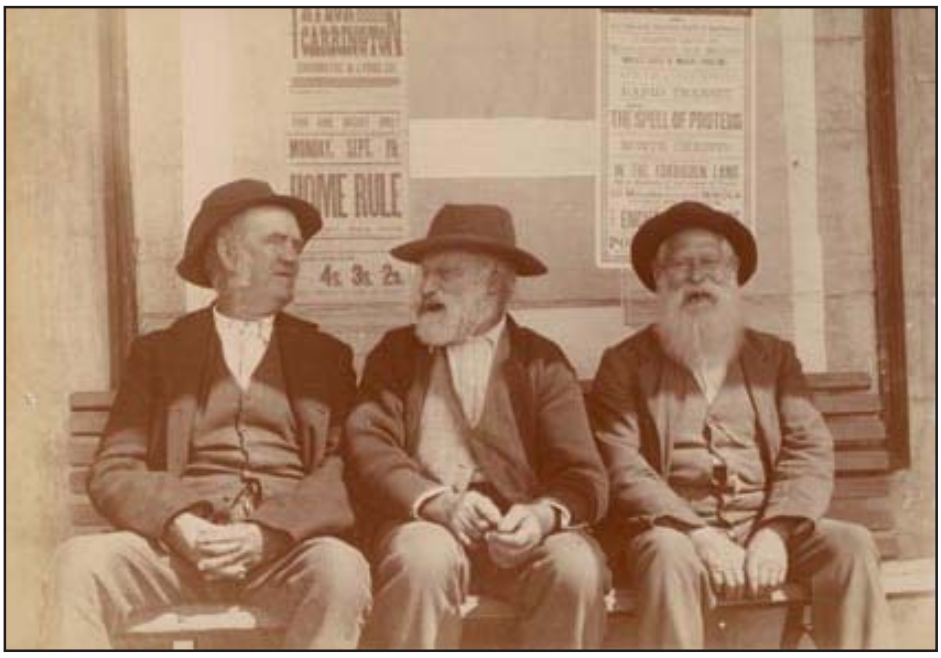
The series consists of files containing the registration and, in most cases, the exhibit of each fine art work lodged for copyright. The items in the series correspond to the first volume and second section of K17. Items are numbered

from 1–252 (with gaps). The registration forms show the name and address of the proprietor or author, a description of the work, date of first publication, and whether exhibit copies were deposited and, if so, what they were. There is no additional correspondence in these files, but some items have notes on them referring to correspondence. The series consists almost entirely of photographs, though there are important sets of postcards as well as some engravings.

***Salvaging on deck of* 'Karrakatta', copyright registration with exhibit, 1901** **A1721, 30**
This is one of a set of photographs taken by Arthur A Dean, of the shipwreck of the *Karrakatta*.

***Chinese dragon in Milligan Street, Perth*, photograph, Frederick Norman Cecil Adair, 1901** **A1721, 40**

***Photograph of camp and natives at Beagle Bay*, copyright registration with exhibit, 1904** **A1721, 83**
Mrs Daisy Bates took this photograph at Beagle Bay, WA. A more sensitive treatment of Indigenous people as photographic subjects is evident in some of the photographs in this series.



A casting call for *On Our Selection*? H F Wheeler, *Three Old York Identities*, 1904. *NAA: A1721, 78*

***Cathedral Chamber Mammoth Cave, Western Australia,* copyright registration with exhibit, 1905** **A1721, 91**
Caves were a popular subject for photographers. This photograph was registered by the Caves Board of Western Australia, an organisation that contributed several sets of photographs to the series. Unfortunately, a number of these photographs have faded, although items 104–128 have retained their clarity.

Engraving, *An Injured Man Against a Host, being the True History of the Eventful Life and Adventures of Prof A E Richard, M E,* copyright registration, 1905 **A1721, 129**
A copy of this flyer is on p. 13.

***Plan of Golden Mile Mine, Kalgoorlie,* Cal Jerome, copyright registration with exhibit, 1905** **A1721, 138**

***Fremantle Quay*, photograph (one of a large set), A J Ratcliffe, 1906** **A1721, 160**

***Dryblowing for Gold, Boogardie, East Murchison,* copyright registration with exhibit, 1906** **A1721, 184**
This is one of a large set of postcards (A1721, 181–215) by P Falk and Co. Ltd that depicts various scenes including mining activities, a bullock train, camel team, timber mill and mill town, Government House, His Majesty's Theatre and yacht races.

LITERARY, DRAMATIC AND MUSIC COPYRIGHT

Register

REGISTERS OF COPYRIGHTS, 1891–1907 **K17**

Please see the entry for K17 on p. 76 of this guide for a description of Volume I.

Volume II, the *Register of Copyright of Literary, Dramatic and Musical Productions, Lectures, etc*, is a continuation of section 1, registrations of book copyright, although the entries are numbered from 1 to 395.

Most registrations seem to be for race programs and betting cards, although several song books and plays are included. A description of the work was not always provided, and in these cases it may not be possible to determine what the item was without referring to the registration form or the exhibit, For example, *The Coolgardie Witch*, registration no. 9 in Volume II, could have been a play, song, mine plan, newspaper, book, advertisement, sheet of letterpress or lecture, but the registration form in A1723 (see p. 81) describes it as a 'dramatic production'.

The two registers are listed on RecordSearch. Some their entries are listed below. Individual items (where still extant) may be found in A1722 or A1723.

Volume/section	Reg. no.	Item description
Vol. I, Books	1	*Scrymgour's Handy Diary*, R Barrett and E Scrymgour, 1891.
Vol. I, Books	15	*City of Perth*, map, A W Halligan, 1895.
Vol. II	91	*The Gaiety Girl*, play, James Williamson, 1901.
Vol. II	282	*Anthem for WA*, song, Louisa Sayers, 1905.

Registration forms and exhibits

LITERARY COPYRIGHT FILES (FIRST SERIES), 1889–95 **A1722**

Recorded by: WA, Patent Office (CA 1257)

Quantity: 0.18 metres

This is a small series of items arranged numerically from no. 1 to 17. These items correspond to those listed in section one of Volume I of the K17 registers. The files contain the registration forms and, in all but a few cases, the exhibit of each work lodged for copyright.

The registration forms provide the number, date and title of the work; name of publisher and place of publication; name and address of author; whether the work was a dramatic or musical production; the name and address of the copyright proprietor; the date of first publication or performance; and details of the assignment or transfer of copyright.

***West Australia or Harlequin Knutts and the Ugly Duckling*, copyright registration with exhibit, 1889** **A1722, 2**
Pantomime, Edward Fox Angels; publisher, Henry Eagleton Reading.

***The Western Australian Directory*, copyright registration with exhibit, Herbert Piersene, 1893** **A1722, 5**
This directory gives detailed information about Western Australian municipalities, businesses, trade, institutions and country towns (eg the distances to them, fares, mails, etc). The directory also provides street-by-street and block-by-block descriptions of the towns, with residents' names and occupations listed.

***City of Perth, Western Australia*, copyright registration with exhibit, 1894** **A1722, 9**
This item is a map of Perth showing the streets, block portions, major buildings and occupants. Alan H Barber and Arthur W Halligan; publisher, Higginbotham, Robinson and Harrison.

***Christmas Greetings from West Australia,* copyright registration with exhibit, Nixon and Merrilees, 1895** **A1722, 16**
This item consists of three deckle-edged booklets that are postcard-sized and hand-stitched. The booklets contain interesting photographs of Western Australia, and each booklet has a motto on the back.

***The Mining Handbook to the Colony of Western Australia*, copyright registration with exhibit, 1895** **A1722, 17**
H P Woodward, Government Geologist; publisher, HMS Government Printer. This item contains fold-out maps and detailed essays on mineralogy and geology, along with descriptions of the country and mineral resources. It also contains various appendixes (eg prospectors' glossary, scientific and mining terms, and guides to shipping, rail and postal services).

LITERARY COPYRIGHT FILES, 1897–1907 A1723

Recorded by: WA, Patent Office (CA 1257)

Quantity: 2 metres (Canberra)

This series follows A1722, which is described on p. 80. It consists of numerically arranged registration forms along with exhibits for most of the items registered in the second volume of K17 (described above on p. 79). Most items also include a printed form from the Victoria Public Library, later the Public Library of Western Australia, certifying the receipt of a copy of the work. It should be noted that the receipt numbers on these forms do not correspond to the registered numbers of the items. Many registration forms are handwritten copies of the printed forms. They show the title, date and place of first publication, the publisher's name and the name and address of the copyright proprietor.

***The Coolgardie Witch*, copyright registration, 1897** **A1723, 9**
Described as a 'dramatic production', this registration has no accompanying exhibit.

***A Land of Promise*, copyright registration with exhibit, 1898** **A1723, 28**
A book designed to encourage settlement in Western Australia, George Throssell, Commissioner of Crown Lands.

***Davis' Machinery Register* (volume 1), copyright registration with exhibit, 1899** **A1723, 54**
This monthly booklet, registered by Claude de Bernales and Frank Augustus Davis, details mining output, equipment prices, etc.

Mlle Lotty appears in a concertina booklet just the right size for a gentleman's waistcoat pocket …

é Mlle Lotty with a friend, 1900–02.
NAA: A1723, 107 (photo 13)

é Mlle Lotty with a fan, 1902.
NAA: A1723, 107 (photo 4)

ç Mlle Lotty in Belgium with roses and nifty shoes, 1902. *NAA: A1723, 107 (photo 10)*

Images taken from *The Modern Venus in Poses* (A1723, 107).

3. COMMONWEALTH COPYRIGHT

At Federation in 1901, the power to make laws about copyright, patents of inventions and designs and trademarks passed from colonial administration to the new Commonwealth government.

The Commonwealth *Copyright Act 1905* came into effect from 1 January 1907, when the records of the five former registrars of copyright were passed to the new Commonwealth jurisdiction, which used the same type of registration system as the former colonial administrations. This same system of registration – requiring the submission of an application and the presentation of the work to be registered – existed with little change until the commencement of the *Copyright Act 1968*.

The *Copyright Act 1912* amended the exhibit requirement to one copy of the literary work and one copy of the artwork, or a representation of it. Although the Act was amended twice (in 1933 and 1935), this section remained the same until the proclamation of the *Copyright Act 1968*.

The Australian copyright legislation of 1912 was largely derived from the British *Copyright Act 1911*, which codified the whole law of copyright for the first time. Earlier copyright laws were substantially repealed and copyright in all works, published or unpublished, became dependent on statute. For the first time, 'copyright' was used to describe all rights, including performing rights, conferred by law on the author. The need for legislative reform was brought about by substantial revisions made at the Berne Convention at its Berlin meeting in 1908,[54] which led to the repeal of the earlier legislation.

The *Copyright Act 1968* differed markedly from the 1912 Act, by providing automatic copyright protection. Under it, copyright subsists where there is a connecting factor to Australian law, for example the author is an Australian citizen or resident, or the work was first published in Australia. Under the 1968 legislation '… there is no provision at all for registration and no system will disclose whether copyright subsists under it'.[55] Consequently, the keeping of copyright records ended with the enactment of this legislation.

Transfer of functions

The transfer of a number of functions, including that of copyright registration, from colonial administrations to the Commonwealth was generally gradual, with some State and Commonwealth agencies having overlapping responsibilities for specific functions. An idea of the complexity of the copyright function and its transfer to the Commonwealth can be seen in Table 1, which lists some of the agencies, both colonial and Commonwealth, responsible for copyright from the middle of the nineteenth century until late in the twentieth century.

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54 Lahore, p. 32.

55 ibid., p. 4.

Table 1: Responsibility for copyright function

Colonial & Commonwealth	Agency
Victoria	
1 Mar 1870 – 1 Jan 1907	Vic, Registrar of Copyrights (CA 1400)
Jan 1873 – 1904	Vic, Patent Office (CA 5305)
Between 1907–33 Victorian copyright functions were carried out by a central office:	
1 Jan 1907 – 1 Jan 1913	Copyright Office [I] (CA 555 [4])
1 Jan 1913 – 6 Nov 1930	Copyright Office [II] (CA 556)
6 Nov 1930 – 29 Jun 1933	Copyright Office [III] (CA 555 [5])
29 Jun 1933 – 1 May 1969	Patents, Trade Marks and Designs Sub-Office, Vic (CA 902)
New South Wales	
1 Jul 1879 – 1 Jan 1907	NSW, Registrar of Copyright (CA 1275)
1 Jan 1907 – 1 May 1969	Patents, Trade Marks and Designs Sub-Office, NSW (CA 898)
Queensland	
1887 – 1 Jan 1907	Qld, Patent Office (CA 1246)
1 Jan 1907 – 1 May 1969	Patents, Trade Marks and Designs Sub-Office, Qld (CA 899)
South Australia	
Jan 1877 – 1 Jan 1907	SA, Patent, Copyrights and Trade Marks Offices (CA 6825)
1 Jan 1907 – 1 May 1969	Patents, Trade Marks and Designs Sub-Office, SA (CA 900)
Western Australia	
1889 – 1 Jan 1907	WA, Patent Office (CA 1257)
1 Jan 1907 – 1 May 1969	Patents, Trade Marks and Designs Sub-Office, WA (CA 903)
Commonwealth period central level	
Department of State level	
1 Jan 1901 – 1 Apr 1911	Department of Trade and Customs (CA 10)
1 Apr 1911 – 19 Dec 1972	Attorney-General's Department (CA 5)
Agency level	
1 Jan 1907 – 1 Jan 1913	Copyright Office [I] (CA 555 [4])
1 Jan 1913 – 6 Nov 1930	Copyright Office [II] (CA 556)
6 Nov 1930 – 1 May 1969	Copyright Office [III] (CA 555 [5])

The records

The following records are the heart of the Archives' copyright collection because they contain over 60 years of copyright registrations. To make the best use of them, it is sometimes necessary to do careful cross-searching. The registers and indexes recording the applications unfortunately give no hint of items deposited – whether retained or returned – or of the wealth of original correspondence to be found in the associated exhibits series. All surviving exhibit items for both literary and artistic rights are listed on RecordSearch at item level.

Fine arts copyright

REGISTERS

REGISTERS OF FINE ARTS COPYRIGHT, 1907–69 **A1958**

Recorded by: 1907–13 Copyright Office [I] (CA 555 [4])
1913–30 Copyright Office [II] (CA 556)
1930–69 Copyright Office [III] (CA 555 [5])

Quantity: 0.54 metres (Canberra)

The series contains 11 large registers into which the information from A1861 (see p. 90) has been transcribed. The entries are ordered numerically from 1–8415 (with gaps). There are some chronological anomalies in the registrations (1912 registrations in 1907 and so on), which suggests that an initial application was submitted some years prior to formal registration of the works.

Among the information recorded are numbers and dates; names and addresses of authors and copyright owners; dates of first production of the work; publishers' details; assignment information; fees paid, dates and particulars; and remarks. Notations in the entries for the first two volumes indicate that application fees and certified copies cost 1 shilling. From volume 3 onwards the fees are not recorded.

There is some variation between volumes in the other details recorded and the layout, but the essential information remains the same. There are significant time gaps in the registrations recorded in the last four volumes, which were bound after the pages were filled in and contain a mixture of typed and handwritten entries. There are chronological anomalies and gaps here as well, and occasionally registrations have been bound out of numerical order.

In the early years, material was often transferred to colonial registers because the date of publication or creation pre-dated the Commonwealth legislation. Some numbered sections have pencilled notes indicating transferred registrations, cancellations and other notes, or are blank.

The note 'Not registerable' should not be taken to indicate that material is not present for that registration number as in many cases a corresponding registration form and exhibit are present. It is possible to find information on the items in these 'blank' sections by checking in A1960, A1965, A1963, A6778 and A8356. A specific number search in the item lists or on RecordSearch under A1861 will reveal all surviving files and, frequently, whether exhibits still exist.

Some registrations are for quite unexpected items. A1958, 95 (by Hester Gray Hirst and Amy Denton Hirst) is described as a:

> Book. *Bridal Autograph* consisting of two outside covers fastened together by silk cords having on the front cover an opening cut for the insertion of a picture and containing within a number of handpainted leaves arranged for bridal party's autographs, and depending from cover two painted paper butterflies.

Many works were created to commemorate the visit of the American Fleet to Australia in 1908. One of the more unusual of these is A1958, 557. Designed by Max Julius Simon, it is described as a:

> Watercolour sketch of a transfer onto table glassware such as tumblers, wine, champagne, jelly, custard glasses, jugs re of the American eagle and the Australian and American flags and the shield.

Of the dozens of registrations for photographs of the Fleet's visit, the largest set by far is by George Rose (stereographs, A1958, 669–678). George Rose was also responsible for stereographs of the Grampians and the Blue Mountains (A1958, 860–921). These stereographs were typical of the large numbers of photographs of these and other mountains, caves and scenery from all over Australia and overseas.

Howard and Shearsby of Barren Jack (better known as 'Burrinjuck') Dam created many sets of photographs (A1958, 1392–1404).

Continuous faces drawing and [an] *optical illusion for the heading of an advertisement* (A1958, 2357) by Alfred Blount Fry had two specific assignments made on it – in 1913 for use in Western Australia and in 1921 for use in Victoria.

The artistic registrations also contain their fair share of the distasteful and the bizarre. For example, A1958, 3266 is one of several photographs of a cockfight, and A1958, 2281 is a photograph of Cardinal Moran (always a popular subject) in his coffin. Registrations of material based on war themes also feature prominently.

The examples listed below are from some of the earliest registers, but they are an accurate reflection of the range of work submitted throughout the life of the Copyright Act. Although the registers are listed on RecordSearch, the entries within them are not. These items can be ordered (where they still exist) from A1861.

Register of Fine Arts Copyright, registration nos 1–1000, 1907–09 **A1958, volume 1**

Among the entries in this volume are the following:

Photographic work of Lithgow, Ward and Farran (registration no. 1), 1907 (5 feet in length);

Medallion of Madame Melba, Minnie Ella Smith (plaster of Paris, registration no. 218), 1907; and

Tasmanian Tigers Beaumaris Hobart, William Williamson (photographic print, registration no. 944), 1909.

Register of Fine Arts Copyright, registration nos 1001–2000, 1909–11 **A1958, volume 2**

One of the entries in this volume is for a woodcut registered by Morris and Walker Pty Ltd entitled *Choice Mildura Muscatels* (registration no. 1068, 1 of 4), 1909.

Register of Fine Arts Copyright, registration nos 2001–3000, 1911–13 **A1958, volume 3**

Among the entries in this volume is a 'sculptured marble or stone cross (3) Celtic design', Frederick William Commons (registration no. 2420), 1911.

Register of Fine Arts Copyright, registration nos 3001–4000, 1913–18 **A1958, volume 4**

One of the entries in this volume is for a *Gum Leaf Brooch with Seed Pods Hanging Down*, Margaret Chapman (registration no. 3056, work of artistic craftsmanship), 1913.

Register of Fine Arts Copyright, registration nos 4001–5002, 1918–23 **A1958, volume 5**

This volume contains an entry for a scene from *Gate of the Gods*, a set of drawings, Clifford Oswald Hamey for a drama (registration no. 4358), 1919.

Register of Fine Arts Copyright, registration nos 7501 to 8000, 1950–62 **A1958, volume 10**

An entry in this volume is for 'Mr Squiggle', Norman Hetherington (registration no. 8027), 1962.

REGISTER OF NOTATIONS FOR COMMONWEALTH FINE ARTS COPYRIGHT, 1936–53 A11828

Recorded by: Copyright Office [III] (CA 555 [5])

Quantity: 0.05 metres (Canberra)

This series contains a (mostly unused) single volume of notations for fine arts registrations. Registrations are listed from no. 6751 (1936) to no. 7610 (1953). A note above the first entry says that it is the 'start of new system'. There is nothing to indicate why the registrations ceased or what the previous system was.

Information recorded includes the application number, date of lodgement, name of applicant and agent, application fee, the date lodgement was advertised, miscellaneous fees, and nature and date of registration. Only assignments have been recorded so no indication is provided of the title or nature of the work lodged. The register is listed on RecordSearch, but the entries it contains are not. More information about these entries can be found in A1958.

The following are examples of entries in the register:

Entry and date	Reg. no.
Novelty Card Co., 1943	7066
Greenhalgh, R J, 1945	7186
Perth Newspapers Ltd, 1948	7417
Formosa Knitting Mills, 1953	7506

INDEXES

NAME INDEX TO HOLDERS OF COPYRIGHT IN FINE ARTS, 1907–08 A6778

Recorded by: Copyright Office [I] (CA 555 [4])

Quantity: 0.18 metres (Canberra)

This series consists of a single volume, a name index to holders of copyright in fine arts, numbers 1–1000. The index is arranged alphabetically, but is incomplete. The entries are handwritten and record names, subjects (types of work), titles and numbers. No dates or addresses are given, but dual owners of copyright are cross-indexed. A more complete index of this material, with entries that contain addresses, can be found in the annual indexes in A1960 and A1965.

The entries in this index correspond to entries nos 1–621 (for 1907–08) in the first volume of A1958 and the corresponding registration forms and exhibits in A1861.

The index is on RecordSearch, but its contents are not. The individual items to which the entries refer may be found, where they still exist, in A1861.

The following are examples of entries in the index:

Name	Reg. no.	Description
Collins Bros and Co. Ltd	116	*Miss Nellie Stewart*, photograph (one of a set of 17).
Wright, H H	184	*Looking for new worlds to conquer*, cartoon, 1907.
Henderson, E C	208	*Label for phonograph record boxes*, 1907.
Goodhart, J C	349	*A Broken Hill Dust Storm*, chalk drawing, 1907.
Wilson, C G R	357	*Records of Swimming*, 1907.
Murray, D and W (Ltd)	359	*Boys Suit 1C*, fashion sheet, 1907.
Gibb, F	404	*Australian Eleven 1907/8.*
Lloyd, Herbert Charles	416	*Home Coming*, painting, 1908.

NAME AND SUBJECT MATTER – (COPIES OF) INDEX OF APPLICATIONS FOR REGISTRATION OF ARTISTIC COPYRIGHTS, 1916–36 **A1963**

Recorded by: 1916–30 Copyright Office [II] (CA 556)
1930–36 Copyright Office [III] (CA 555 [5])

Quantity: 0.09 metres (Canberra); 0.09 metres (Adelaide)

This series contains a single volume, a name and subject index of applications for registration of artistic copyrights. It provides an index to fine arts items in A1958 and exhibits in A1861 registered between 1916 and 1936.

Entries are arranged alphabetically and provide the applicant's name (ie the copyright owner) and the title of the work. The item number is also recorded. Where the author is not the copyright holder, their name is usually given after the title (often in brackets), and dual owners are cross-indexed. Pen-names are also noted.

Titles are not cross-indexed by keyword nor are they always given in their proper order. Frequently titles will appear under their most likely keyword, eg 'Gum Blossoms – A Cluster of' (registration no. 5910).

Individual items do not have dates, and addresses of owners are not given. The listings are ordered alphabetically by the first two letters only – eg 'Hordern, Hollowood, Howarth, Holland, Hoyles, Holt', etc – so thorough checking is required in both sections of the index.

Please note that the numbers in the list below refer to entries in A1963. The individual items to which they refer can be found (where they still exist) in A1861. The series is listed in item lists and on RecordSearch.

The following are examples of entries found in the index:

By name of copyright owner	**Item and page numbers**
Margetts, John Harold, *Rabaul and Blanche Bay* (photo).	4015, p. 103
Ellen, Melville Morris, *Invitation Feather* (book of art).	5071, p. 55
Case Color Advertising Co. Ltd, *There is Sunshine in Australian Butter* (poster).	6254, p. 37
Board of Governors, etc, of South Australia, *Red Gold*, painting by Hans Heysen – one of many registered by the Art Gallery.	6278, p. 13
By title	
Sinn Fein badge, Peter Elias O'Dwyer, drawing.	3906, p. 148
Australian Bird songsters, William Henderson, series of prints.	4457–4468, p. 15
Figurette of Amy Johnson, Victor H Wager, sculpture.	6058, p. 62
Egyptian vase, William Otho Hewett, vase.	6391, p. 57

REGISTRATION FORMS AND EXHIBITS

APPLICATIONS FOR ARTISTIC COPYRIGHT (WITH EXHIBITS), 1907–69 A1861

Recorded by: 1907–13 Copyright Office [I] (CA 555 [4])
1913–30 Copyright Office [II] (CA 556)
1930–69 Copyright Office [III] (CA 555 [5])

Quantity: 77 metres (Canberra)

This series was recorded when the Copyright Office operated independently of the Patents, Trade Marks and Designs Office. The material contained in this series covers a large range of material, often held in sets. Items include photographs (from portraits to panoramas), paintings, drawings, cards, panels, lithographs, bromides, postcards, prints, posters, designs for labels and advertising, zinc etchings, statues, models and other artistic works. For registrations such as paintings and sculptural works, the exhibit is often a photograph, sketch or model of the original.

The series is divided into three types of items. Files contained in the series generally contain exhibits as well as registration documents, including an examiner's report and related correspondence. The examiner's reports display a certain pedantry, sometimes understandable when requiring occupation and date of making to be inserted, at other times less so (see p. 92 for the example of the cartoonist, Rafty).

The series also contains numbered exhibits that are generally outsize and in different forms, necessitating their separate storage. These items are fragile and subject to conservation requirements for viewing. This series also contains unnumbered exhibits, for which the direct links to their registration documents have been lost.

***Post Office, Narrabri at flood time,* 1910** **A1861, 1498**
Hamey Bros, Gunnedah, 1910. This item epitomises the great extremes of the Australian climate. With the Namoi River flowing through its heart, Narrabri is a town often flooded, yet it was at Narrabri that the most devastating drought scenes for the film *The Breaking of the Drought*, first screened in 1920, were shot.

Post office, Narrabri, during a flood, 1910. *NAA: A1861, 1498*

Poster, cricket match, *Combined Varsity v NSW test match*, 1910 **A1861, 1983**
Among the outsize items in this series are several billboard posters including this one of a poster advertising a cricket match.

Postcard, *Headless Man Riding a Pig*, 1910 **A1861, 2006**
This item is discussed in Chapter 2, p. 23.

Poster, *Polite Vaudeville Entertainers*, 1911 **A1861, 2128**
This is a poster copyrighted by Vincent M Beebe.

Photograph, *Guglielmo in his steel skin acrobatic act*, 1913 **A1861, 2939**
Vaudeville and circus performers such as Guglielmo, who performed with a large circular saw buzzing just above his body, have contemporary counterparts such as the Spanish troupe La Fura dels Baus whose employment of chainsaws in theatre is every bit as heart-stopping.

Drawing, *Australia, 'Black Swan Forming Map of Australia'*, registration and exhibit, 1917 **A1861, 3894**
This drawing was by Minnie J Rowe, who contrived her names into something far more exotic – and misleading – 'Miro'.

Sculpture, *Woman Standing on a Pedestal Holding Pillow Supports in Hands*, 1928 **A1861, 5741**

Work of craftmanship, *A Little Bit of Australia*, exhibit, 1928 **A1861, 5823**
This exhibit is a plaster map of Australia, which is painted in green and brown. It features kangaroos and landscape features in relief.

Print of painting, *Willaura*, by Arthur Streeton, 1929–31 **A1861, 6197**
This file also contains correspondence from 1931.

Photograph, *Roy Rene in makeup of his character, 'Mo'*, 1933 **A1861, 6443**
This photograph of Roy Rene (Harry Van der Sluice) was taken to copyright the makeup of his character 'Mo'.

Series of comic sketches, B L B Australian Services Cartoons (*Bluey, Lofty and Blinker*), 1940 **A1861, 6972**
Cartoonist Anthony Rafty was requested to change the description from 'cartoons' to 'series of comic sketches' for a printed sheet of individual coloured drawings with dialogue, related only by their appearance together and a theme of wartime larrikinism. It is not immediately obvious where the examiner made his distinction between 'cartoon' and 'comic sketch'.

Photograph of drawing, *Honour Roll*, 1941 **A1861, 7008**
This photograph by L G Petrie features an empty board, with defence forces insignia and other designs in place, waiting for the names to march down it.

Photograph of a show card, *The Mansion House, London, 1840*, 1942 **A1861, 7043**
This is a cardboard show card advertising 'Peter Jackson' cigarettes; McLaren and Co. Pty Ltd.

Drawing (cartoon), *Wanda The War Girl*, 1943 **A1861, 7093**
Wanda, a busty red-head, takes on the Germans and shows her underwear at the same time; K O'Brien and C W Brain. This item may be viewed as a digital image.

Cinematograph film, *Creatures of the Dawn*, 1958 **A1861, 7758**
This is a two-reel nature film by H A Polluck.

Literary, dramatic and music copyright

REGISTERS

REGISTERS OF LITERARY COPYRIGHTS, 1907–69 **A1957**

Recorded by: 1907–13 Copyright Office [I] (CA 555 [4])
1913–30 Copyright Office [II] (CA 556)
1930–69 Copyright Office [III] (CA 555 [5])

Quantity: 10 metres (Canberra)

This series was recorded by the Patents, Trade Marks and Designs Office for most of its use. From 1913–30 the Copyright Office acted independently of the Patents, Trade Marks and Designs Office.

This series consists of 122 registers. The numerical entries within them were divided into columns in which were recorded the number, date and title of the work; the name and address of the author; the name and address of the owner of the copyright, performing right or lecturing right; the date and place of first publication, performance or delivery; the publisher's name; assignment details; fee amounts; date paid; and particulars of payment; and remarks.

The information in these entries corresponds to material recorded in the registration forms in A1336 (see p. 104 for a description of this series). Unfortunately the entries give little indication of the existence of exhibits, or the abundance of correspondence and forms of assignment that can be found with the forms in A1336. First performance details of theatrical pieces are given only in the earliest volumes. However, where this information appears, it provides a valuable history for the work.

It is important to cross-check between the registration and exhibit series to obtain complete information on works. There are some gaps in the chronology of the registrations and occasionally 'blank' (unsuccessful) applications for which the application forms and correspondence still exist in A1336.

Entries in the registers cover the same great range as material in the colonial copyright series. Among the items registered were catalogues for clothing, furnishings, saddlery and building supplies; race books and other sporting guides in great quantities; books and annuals; musical works (songs and operas); theatre productions; sketches and scenarios; films; and games. The registers are listed on RecordSearch but the entries within them are not. The items they describe can be found (where still extant) in A1336.

Register of literary copyright, nos 1–1000, 1907 **A1957, volume 1**

Reg. no.	Work registered
29	*Stories of Factory 'Ands*, book, Edward Dyson (author), 1907.
292	A series of animated photographs founded on *Robbery Under Arms*, Charles MacMahon, 1907. This application for registration was rejected, but the associated paperwork still exists (see p. 15 for more information).
721–752	Maps of the Metropolitan Drainage Board, Hobart.

Register of literary copyright, nos 2001–2999, 1912 **A1957, volume 3**

Reg. no.	Work registered
2391	*On Our Selection*, Albert Edward Bailey and Frank Beaumont Smith. The performing right was registered in 1912 and the first performance was given by the Bert Bailey Dramatic Organization at the Palace Theatre, Sydney on 4 May 1912. It was assigned twice. In 1916 Beaumont Smith assigned his half share to Elsie Smith, who assigned it to Bert Bailey and Julius Grant in 1930.
2683	*Kosciusco* [sic], song, Moritz Lützen and Charles Vaude, 1913.

Register of literary copyright, nos 3000–4000, 1913–14 **A1957, volume 4**

Reg. no.	Work registered
3044	*Only True Account of Ned Kelly, Frank Gardiner, Ben Hall, and Morgan. Also Lowry, Larry Cummins, The Three Jacks, and others who made themselves known in the Sixties as Lawbreaker*s, book by John Bradshaw, 1913.
3258	*Paling's Catalogue and Price List of Violins, Violas, Violoncellos, Bass Viols*, registered by W H Paling and Co. Ltd, 1914.

REGISTER OF NOTATIONS FOR COMMONWEALTH LITERARY COPYRIGHT, 1936–53 A11829

Recorded by: Copyright Office [III] (CA 555 [5])

Quantity: 0.05 metres (Canberra)

This series consists of two registers. There is nothing to indicate why the notation registers were commenced or why registrations in them ceased.

Each page is divided into columns to record the registration number, date of lodgement, name of applicant and agent, application fee, date the lodgement was advertised, and miscellaneous fees and nature. Only assignments have been recorded in the 'miscellaneous fees and nature' column, so no indication is provided of the title or nature of the work lodged.

The registrations partly duplicate those in the principal register series A1957 in which more information about the registered items can be located.

The registers are listed on RecordSearch, but the entries they contain are not. The following examples refer to items that can be ordered (where they still exist) from A1336 (see p. 104).

Reg. no.	Entry
29240	NSW Trotting Club, 1936
31442	Maize Products Pty Ltd, 1938
36916	Consolidated Press Ltd, 1941
48676	R S Boys, 1950
52755	Lex Halliday, 1952

INDEXES

PRINTED COPYRIGHT INDEXES (INCLUDING COPYRIGHT IN DESIGNS, 1907–08), 1907–15 A1960

Recorded by: 1907–13 Copyright Office [I] (CA 555 [4])
1913–15 Copyright Office [II] (CA 556)

Quantity: 0.18 metres (Canberra); 0.09 metres (Adelaide)

This series consists of nine small volumes containing indexes for registers in works registered for both artistic and literary copyright from 1907–15.

Material is listed in tables by copyright and / or applicant (with addresses), and by title and type of work for the categories of literary, performing right, lecturing right, artistic and design for Commonwealth, State and international registrations. There are no listings by registration number, but these are clearly set out in separate columns in the tables.

The tables are particularly helpful because some titles are recorded several times under a keyword (eg *Our Australian Navy* is also listed under 'Australian, Our Navy' and 'Navy'). Cross-referencing of dual owners of rights also occurs.

As might be imagined, World War I brought a surge of war-related material for some, perhaps surprising, items. A search under 'game' in the titles table for 1915 reveals no fewer than 10 games designed on the theme of war. The previous years have only one or two games registered at most.

None of the listings records subsequent assignments of rights, only those completed at the time of initial registration. Researchers will have to refer to the original registers to find this information. The indexes are listed on RecordSearch but the entries within them are not. The individual items to which the entries refer can be found (where they have survived) in A1336, A1861 or A1714. The volumes are:

Volume 1	Index of Registered Copyright in Literary and Artistic Works and Design, 1907–08
Volume 2	Name and Subject Matter Index, 1907–08
Volume 3	Name and Subject Matter Index, 1909
Volume 4	Index of Registered Copyright in Literary and Artistic Works, 1910
Volumes 5–9	Name and subject matter indexes for 1911–15

The following are examples of entries in the volumes. They are ordered by volume number.

Title or copyright owner	**Entry**	**Type of right**	**No. and location**
Title	*Stern View of the US Battleship* 'Kansas', stereograph of the American Fleet in Australia, G Rose, 1908.	Artistic	687 Vol. 1, p. 121
Copyright owner	*The Great Rescue*, theatre postcard program, B Holt, 1909.	Literary	1033 Vol. 3, p. 12
Copyright owner	*Australian Stud Book*, Volumes I–VIII, A Yuille, 1910.	International	60–67 Vol. 4, p. 76
Title	*ABC Puzzle*, C W Davis, puzzle, 1911.	Literary	1882 Vol. 5, p. 22

Copyright owner	*The Musho Man and The Orchid Grower*, A Albert (assignee of S Compton), 1912.	Performing	2646 Vol. 6, p. 85
Copyright owner	*Why Do the Men Run after Me?*, Francis, Day and Hunter, song, T W Connor, 1913.	Musical	3172 Vol. 7, p. 62
Title	*Map of the Seat of War with inset Seat of Battle*s, Sands and McDougall Pty Ltd, 1914.	Literary	3624 Vol. 8, p. 49
Title	*Get-Rich-Quick-Wallingford*, cinematograph production, J C Williamson Ltd, 1915.	Dramatic	4610 Vol. 9, p. 71

TITLE AND KEYWORD INDEX TO MUSICAL COPYRIGHTS, 1907–31 **A1966**

Recorded by: 1907–13 Copyright Office [I] (CA 555 [4])
1913–30 Copyright Office [II] (CA 556)
1930–31 Copyright Office [III] (CA 555 [5])

Quantity: 0.18 metres (Canberra)

This series contains a partial index of songs, marches, dance music, hymns, anthems and operas registered in A1957 and A1336. Fortunately most exhibit copies of musical works have survived.

The index is arranged alphabetically by title of work. Information recorded in the index includes the owner of copyright names (no addresses) and the item number. The index serves as partial cross-reference by title to the musical registrations listed by owner in A1961 (see p. 101).

Entries are cross-referenced by 'keywords'; for example the comedy song *I Want My Rib* (Walter Weems, registration no. 12963) is also listed under 'Rib: I want my'.

Only the right-hand pages have been numbered in straight numerical order despite the fact that entries have been made on both sides of the pages. In the examples listed below, numbers for right-hand pages are given. Left-hand pages are listed as 'unp' (unnumbered page). Dates have been given where they are identifiable.

As with entries in other registers, the entries themselves are not individually listed on RecordSearch, although the indexes are. Items, where they still exist, may be found in A1336.

Item description	Item reg. and page nos
A Mother's Advice to Her Daughter, R M Waldon, 1911.	2085, p001
Canberra Waltz. Two discrete works were registered under this title in 1913: A2810 by C M Cameron, and A2851 by A M Hill.	2810 and 2851, p016
Flapper Girls, unp, Fanny Halden, song, no date.	15123, p030
Mon-day-i-tis, Elizabeth M Edwards, song, no date.	13987, p053
Princess Caprice, Joyce C Froggatt, opera, no date.	17817, unp
Shirley, Gertie Campbell, fox trot, jazz, no date.	7950, unp

UNBOUND PRINTED COPYRIGHT INDEXES, 1907–36 A8356

Recorded by: 1907–13 Copyright Office [I] (CA 555 [4])
1913–30 Copyright Office [II] (CA 556)
1930–36 Copyright Office [III] (CA 555 [5])

Quantity: 0.18 metres (Canberra)

This series contains unbound printed pages of copyright indexes, some from the *Commonwealth Government Gazette*, stapled together in chronological order.

The typed alphabetical name and title indexes in A1961 and A1962, which cover the same period, are easier to read than these printed lists and are likely to be more complete. Nearly all the 'booklets' have been marked with ticks and / or lines across the entries and some have uncut pages, indicating they may have been proof copies checked against the registers before being passed to the publishers. No published volumes for 1916 to 1936 appear to have survived.

Entries in the 1915 booklet are restricted to works of a theatrical and artistic nature. Information recorded includes the registered owners of performing rights, the titles of works in which registered performing rights subsist, the registered owners of lecturing rights, the title of work in which registered lecturing right subsists, the registered owners of artistic copyright, and so on.

Only the index booklets for 1915 and 1931 are on RecordSearch. The entries listed below are not, but the individual items to which they refer can be ordered (where they exist) from A1336, A1861 or A1714. The material was arranged using non-sequential page numbers. The items below are listed chronologically.

Performing rights for dramatic works to 1915 **A8356, 1915**

Among other entries, this booklet contains details for *Solomon Roy*, a drama by H R M White, registration no. 115, 1907.

Copyright indexes, 1915–36 **A8356, box 1**

The indexes for 1915–36 are not, with the exception of 1931, described on RecordSearch. However, the following entries indicate the type and range of material indexed.

Type of right	Year reg'd	Reg no.	Entry description
Artistic	1916	3594	*Bottle Brush Babie or Baby – A Baby with Hair Like Bottle Brush Flower*, painting, Cecilia May Gibbs.
Literary	1918	7005	*Eau de France*, Joseph Edward Coudrey, sheet of letterpress.
Artistic	1923	4983	*Falling Jumpers*, photograph, Mortimer Millington.
Literary	1929	18420	*Thoroughbreds*, Universal Film Manufacturing Co., motion picture film.
Literary	1934	25238	*Fisher's Ghost*, scenario, Raymond Longford.
Literary	1936	29015	*For The Term of His Natural Life*, Clarke, E M, and Williams, T, radio drama, adapted from a drama based on the novel.
Literary	1936	29134	*The Sunday Times Home*, Lever, W W, plans.

ANNUAL PRINTED COPYRIGHT INDEXES, 1908–69 A1965

Recorded by: 1907–13 Copyright Office [I] (CA 555 [4])
1913–30 Copyright Office [II] (CA 556)
1930–69 Copyright Office [III] (CA 555 [5])

Quantity: 0.54 metres (Canberra); 0.36 metres (Adelaide)

This series contains indexes to material found in A1957 (literary, dramatic and musical copyright), A1958 (artistic copyright), and the corresponding exhibit series A1336, A1861 and A1714.

The first four volumes duplicate material found in A1960 (for 1907–15). Material in each index is listed in table format and includes information on owners of copyright (with addresses), titles, and types of work for each category (ie literary, performing right, lecturing right, artistic and design) for colonial, Commonwealth and international registrations.

The indexes are divided into owners of copyright and title of work. There are no listings by registration number, but these are clearly set out in separate columns in the tables. Subsequent assignments of rights are not listed.

The indexes, which are chronologically arranged, are listed on RecordSearch, but the individual items listed in them are held (where they have survived) in A1336, A1861 or A1714.

Title or c/r. owner	**Entry description**	**Reg. no.**	**Page no.**
Title	*Cattlemen of Australia*, episodes nos 1 and 2, radio drama, F A Hood, 1936.	30766	p. 109
Title	*Novelty Dancing on Roller Skates*, novelty dance, F L Pinkerton ('Fleurette'), international performing right, 1939.	33056	p. 153
Title	*Hitler in Valhalla*, motion picture scenario and play, N A Grasset, literary dramatic, 1943.	38864	p. 74
Title	'Australian Women's Weekly, The', 9.7.49, Consolidated Press Ltd, every issue for the year registered individually, literary, 1949.	47851	p. 69
Title	*Bunyip in the Billabong*, children's play, M C S Buettel, dramatic, 1952.	51944	p. 70
C/r. owner	*Yabbagabba the Cockatoo*, puppet (1 of 4), Esplin, H S, artistic, 1962.	8012	p. 31
C/r. owner	Emerson, K A, characters from *The Warrumbunglers* comic strip, artistic, 1969.	8407	p. 16

NAME INDEX OF APPLICATIONS FOR REGISTRATION OF LITERARY, MUSICAL AND DRAMATIC COPYRIGHTS, 1916–36 A1961

Recorded by: 1916–30 Copyright Office [II] (CA 556)
1930–36 Copyright Office [III] (CA 555 [5])

Quantity: 0.36 metres (Canberra); 0.18 metres (Adelaide)

The series consists of three volumes indexing applications for registration of literary, musical and dramatic copyright. The material is arranged alphabetically and pages are numbered consecutively volume to volume. Entries in the volume can be cross-referenced to entries in A1962 and A1966. A1964 is a companion volume.

Information provided includes the name of the copyright owner, the nature and title of work and the numbers for items in A1957 and A1336. The information is provided in tables that are ordered alphabetically by surname only (ie no given names). It is necessary to check thoroughly before concluding that a name is not present. In cases of dual ownership and pen-names, surnames are cross-referenced, which can necessitate circuitous reference to other volumes.

The indexes contain no dates against individual items and no addresses are listed. Researchers should refer to A1957 (see p. 93) for this information. Below, RecordSearch information on the indexes is listed, followed by examples of the entries they contain.

Name index of applications for registration of literary, musical and dramatic copyrights, 1916–36 **A1961, A to F**

Page no.	Owner and item description	Item no.
p. 299	Carroll, Roma, dumb show, *Statuary Contortion and Hand Balancing Act*.	17545
p. 333	Clyde, David Thomas, *Certificate of attendance at Victorian Centenary Celebrations 1934–35 at Official Welcome of HRH Prince Henry Duke of Gloucester*.	26158

Name index of applications for registration of literary, musical and dramatic copyrights, 1916–36 **A1961, G to Q**

Page no.	Owner and item description	Item no.
p. 573	Gardiner, Annie Alwyn, novel, *Maid Marian – A Tale of Old Bushranging Days*.	19486
p. 991	Moore, W J and Sons, catalogue, *Diamond Engagement Ring*.	24574

Name index of applications for registration of literary, musical and dramatic copyrights, 1916–36 **A1961, R to Z**

Page no.	Owner and item description	Item no.
p. 1224	Roger, Hermann William, 'Block Plan of Kings Court Alma Road, St Kilda'.	18636
p. 1373	Smith's Newspapers Ltd, *Smith's Weekly*, 12/3/27. Every issue for the year was registered individually.	16059
p. 1616	Watson, Charles Samuel, game, *All Roads*.	15848

TITLES AND SUBJECTS INDEX FOR LITERARY, MUSICAL AND DRAMATIC COPYRIGHT REGISTRATION, 1916–36 **A1962**

Recorded by: 1916–30 Copyright Office [II] (CA 556)
1930–36 Copyright Office [III] (CA 555 [5])

Quantity: 0.36 metres (Canberra); 0.18 metres (Adelaide)

This series contains five alphabetically organised indexes. Pages are numbered consecutively from volume to volume. The entries cross-referenced to entries in A1961 and A1966. A1964 is a companion volume.

Information is provided in tables, with each entry detailing title and type of the work, copyright registration number and copyright owners of items registered in A1957 and the exhibits in A1336. The tables are ordered alphabetically by the first three letters of the first word only – for example, 'Peep', 'Peerless', 'Peering' – so it is necessary to check thoroughly before concluding a title is not in an index.

The tables also cross-index entries under keywords. In an alphabetical series, this greatly simplifies locating the titles. For example, in volume P to S an entry for 'Pedestrian – The Solitary', a book by Joice M Nankivell (registration no. 7110) also appears under 'Solitary Pedestrian: The'. It then appears in the next volume under its published title, *The Solitary Pedestrian*.

No dates or addresses are provided for individual items. Researchers will need to check A1957 (see p. 93) to find this information. Pseudonyms and other names are given in brackets after registered names where applicable. Authors' names (where they are not the copyright owners) are sometimes given in brackets after the titles.

The indexes are listed on RecordSearch, but the entries they contain are not. Individual items, where they still exist, may be found in A1336.

Titles and subjects for literary, musical and dramatic copyright registration, 1916–36 **A1962, A to C**

Page no.	Copyright no.	Entry description
p. 5	8983	*Aboriginal Stone Implements of SE Victoria*, George Horne, book.
p. 182	10737	'Bloke from Woolloomooloo – The', Longford Lyell Picture Coy, R Longford and L Lyell, authors, drama.

Titles and subjects for literary, musical and dramatic copyright registration, 1916–36 **A1962, D to H**

Page no.	Copyright no.	Entry description
p. 524	24157	*Driven to Droving*, William White, scenario.
p. 789	15538	'Hobart and Suburbs – Map of', Government of Tasmania.

Titles and subjects for literary, musical and dramatic copyright registration, 1916–36 **A1962, I to O**

Page no.	Copyright no.	Entry description
p. 919	5478	*Kendall – A Course of Lessons on the Poems of Henry C Kendall*, Olive May Carter, book.
p. 1201	13635	*Oh Mother – I'm a Real Naughty Boy*, Henry Turley Hayes, song.

Titles and subjects for literary, musical and dramatic copyright registration, 1916–36 **A1962, P to S**

Page no.	Copyright no.	Entry description
p. 1475	14808	'Show: Willie's Lost at the Royal', Sam Crabtree, card.

Titles and subjects for literary, musical and dramatic copyright registration, 1916–36 **A1962, T to Z**

Page no.	Copyright no.	Entry description
p. 1633	6450	*Then They Woke Up*, B L Cohen (Bert le Blanc), musical travesty.
p. 1730	16189	*Victoria and Riverina Storekeepers and Traders Country Directory 1927*, Francis Gardner.

EXHIBITS

APPLICATIONS FOR LITERARY AND DRAMATIC COPYRIGHT (WITH EXHIBITS), 1907–69 A1336

Recorded by: 1907–13 Copyright Office [I] (CA 555 [4])
1913–30 Copyright Office [II] (CA 556)
1930–69 Copyright Office [III] (CA 555 [5])

Quantity: 652 metres (Canberra); 0.5 metres (Sydney)

This series is of particular interest to film and theatre researchers. Under the Commonwealth *Copyright Act 1905*, A1336 was the main administrative series for Commonwealth literary copyright from 1907 to 1969. It contains over 80 000 items, all of which have been entered individually on RecordSearch. Entries give full details of the title, the proprietor of copyright, the author or creator, and whether the exhibit is held by the Archives. Keyword searches on RecordSearch for titles, copyright owners or creators should yield plenty of research gold.

Most items feature the application for registration, a statement of address, the examiner's report, the accompanying exhibit and related correspondence.

This series is the richest part of the Archives' copyright collection. It contains registrations for manuscripts, poems, books, plays, film scripts and stills, songs, dance music, maps, plans, photographs, sporting guides and advertisements.

The creators of material include film-makers Charles Chauvel and Raymond Longford, writers May Gibbs and Dymphna Cusack, and singer-songwriters like Slim Dusty.

National icons such as Phar Lap, Charles Kingsford Smith, Reverend John Flynn or even a victorious cricket team have inspired many known and unknown creators whose works now reside in the collection.

***Ball-punching and high-pedestal dancing apparatus without guy ropes*, 1907** **A1336, 61**
By Dorothea Marie Ireland, performing right not accepted, copy enclosed.

***I Have Forgiven You, Sweetheart, But I Can Never Forget*, 1907** **A1336, 104**
Few applicants could claim a career as varied in showmanship skills as that of Edward Savral, who wrote the correspondence in this item. Savral applied to the Registrar for copies of a previously registered work 'to enable me to copy the same to give to the printers' and the singer Laurence Kenny.

In a somewhat aggrieved letter held in this item, Savral lays claim to international renown as 'Black Teddy Savral – The Cakewalker – Ex-Lightweight Champion Boxer of Australia'. In many instances, the need for copies of previously registered work was stated to be the loss of the originals in a fire, but, as in Savral's case, many applicants declared a new opportunity to capitalise on their creative work. Whatever the reason, the Registrar never agreed to supply copies (a laborious enterprise before the invention of the photocopier), only the facility for making a copy.

This item is also interesting because it holds a letter from the Registrar stating that until a work is printed and published, registration could only be granted for the performing right.

***The Peril of Melbourne,* 1907** **A1336, 114**

This booklet was distributed by the Victorian Land Settlement Division of the Immigration League of Australia, whose president, Alfred Deakin, was Australia's second prime minister. The booklet is filled with advertisements and statistics about the under use of land for agriculture in Victoria compared to that of Great Britain and various European states. The booklet ends with exhortations to create conditions attractive to 'desirable immigrants', bolstered with dire warnings of an overcrowded world and an awakening East threatening to engulf Australia with 'undesirable immigrants'.

***Breaking the Fetters – An Appeal to Enlightened Humanity,* 1907** **A1336, 123**

This publication was registered by Henry Hensoldt.

***A chart for accurately determining the age of a horse from 6 months to 21 years,* 1907** **A1336, 127**

Ludvig Frederick Meyer, copy enclosed.

Burlesque acts: *Dangerous Egg* and *Ned Kelly Hands Up* (exhibit item description of the act), 1907 **A1336, 178**

This item contains a description of George Campbell's burlesque acts *Dangerous Egg* and *Ned Kelly Hands Up*. It is discussed on p. 17.

***The Great Rescue,* 1907** **A1336, 257**

By Bland Holt, dramatic work (manuscript). A copy of the original poster for performances at the Theatre Royal, Melbourne is also held in the collection.

***Sketch Plan of Shearing Shed No. 1,* 1907** **A1336, 282**

By Charles Edward Kemmis, book, copy enclosed – plan on waxed linen. Few woolsheds even now are designed with the attention to workflow and ease of moving sheep displayed in Kemmis's designs.

***Robbery Under Arms or Starlight, the Claude Duval of Australia*, 1907** **A1336, 292**
Charles MacMahon was refused registration for his 'scenic or pictorial composition' entitled *Robbery Under Arms or Starlight, the Claude Duval of Australia*. It is discussed on p. 15.

***Advertising phonograph graphophones gramophones records*, 1907** **A1336, 295**
By Kate Akhurst and Cecil Mumby, advertising records.

***Shreck's Poultice*, book, 1908** **A1336, 412**
The poultice described in this publication was apparently able to cure all kinds of ills. It is discussed on p. 24.

***Fan advertising card*, 1908** **A1336, 418**
Of the unsuccessful applicants, perhaps one pities most Joseph Fienberg who attempted to register a fan advertising card. The fan is made of bands of red, yellow and green tissue paper, folded concertina-style between two cards. When opened, the tissue forms a lollipop-shaped fan, with the cards forming a handle. The cards are divided into 12 sections marked with either letters or numerals. One heading, 'Amusement Programme', suggests that the creator intended to provide space for advertisers to promote their amusements on one or more of the handle sections.

Pleading a wife, seven children and, not surprisingly, poverty, Mr Fienberg requested a refund of his 5 shilling registration fee. The Registrar was unmoved and responded that 'the prescribed fee of 5/– is considered to have been expended on the examination of the documents submitted to this office'.

***Take Me Back To Bendigo* ('Alma Gray's phenomenally Successful Australian Song'), 1908** **A1336, 508**
Victor James Draper; Alan Rattray, lyrics; and Bert Rache, music – one of many by these collaborators, copy enclosed.

***Map Numbered 54*, Hobart, 1908** **A1336, 776**
This item is a topographical map of the metropolitan drainage area for Hobart and New Town, Tasmania. It also shows land boundaries, buildings and fences.

***For Australia or White Australia or The White Man's Land*, 1909** **A1336, 931**
This play, written by Randolf Bedford, clearly illustrates the insular mindset of Australians at the turn of the twentieth century. The play is mostly set in the Northern Territory. Its principal motifs are the fear of the empty continent being overwhelmed, a rising sense of national purpose heavily flavoured with jingoism, a hearty disrespect for politicians, an ambivalent relationship with Britain and the north–south continental divide.

The plot is simple and melodramatic: northern Australia is about to be invaded by Japanese, aided by one dastardly Englishman and the Chinese living in Port Darwin. When the invasion occurs, it falls to the heroes and heroines to save the north and alert uncaring southern Australians to save the nation.

The cast of characters is divided into 'White Men', 'Black Men' and 'Yellow Men', with female characters listed last under each colour. The themes inform the characterisations and the 'Yellow Men' and 'Black Men' are given pseudo-pidgin dialogue to underscore their difference from white Australians and their presumed place in the world.

At this remove the text is often deeply offensive in its obsession with colour and casual disregard for the sensibilities of those depicted as 'other'. As this is a melodrama all characters are, of necessity, stereotypes, but they inform an enduring mythology. Act IV, scene five of the play gives a good demonstration of the underlying ethos of the play:

> Today … Australia has decisively routed its present enemy. But we shall have more. Our rich and empty land is a permanent temptation to the poor and overcrowded world and if we would hold Australia we must be strong. No more imprefacedness. No more mad devotion to vicarious sport – arm yourselves and think, get guns and resolution. … How shall we win through to nationhood? Not by reckless borrowing or sybaritic living, but by stern independence and noble simplicity …

***The Bushwoman*, 1909** **A1336, 1166**
This work was written by Joseph Smith.

***Cash's Woven Names for Marking Underwear, Socks, Blankets, etc*, 1914–29** **A1336, 3347**
This work was registered by J and J Cash Limited.

***The Heel-less War Sock*, book, 1914** **A1336, 3648**
The copyright on this book was registered by Bessie Favenc.

***It's Grand to Have a Pal Like England*, 1914** **A1336, 3725**
This musical work was registered by Cyril Brinkley and Gerald Lewis. It is discussed on p. 21.

***The Interpreter, The Soldier's Friend*, 1914** **A1336, 3738**
This book was registered by Alfred Amedee. The exhibit is in English, French and German.

***The Church and the Woman*, 1917–18** **A1336, 5650**
Raymond Longford, dramatic work, film stills (copy enclosed).

***The All Australian Memorial* (Victorian edition), 1917** **A1336, 6286**
This book, which was published by the British Australasian Publishing Service, is described as a 'historical record' of

national effort during World War I. It includes a roll of honour for 1914–16 and doubletone illustrations of original photographs, drawings, maps and portraits.

***Fauns and Ladies*, 1924** **A1336, 12462**

Among the most valuable items in the collection is *Fauns and Ladies*, a limited edition of poetry by Jack Lindsay with three original woodcuts by Norman Lindsay.

Apart from the interest that any limited edition item has for bibliophiles and researchers interested in the Lindsays, information provided on the endpapers is significantly more detailed than that on the official forms. More specific than usual evidence is provided of the paper, printing and people involved in the making and distribution of the edition.

The endpapers note 'this edition on hand-made paper is entirely hand-printed and limited to two hundred and ten copies numbered and signed by the author'. This copy is 'No 42' and is signed. The last paper shows that the book was printed in 1923 on a hand press by J T Kirtley, 28 Burton Street, Kirribilli and that copies were 'to be Sold to Subscribers only'. The names of the pressman (E J Bowles) and the compositors (J T Kirtley and S A Smallhorn) are also given.

***Eighty-five Years in Australia*, by A Crawford, 1925** **A1336, U19**

This short volume depicts colonial life in the Braidwood, Jinglemoney and Yaouk regions of southern New South Wales. It is discussed on p. 20.

Log Books of the *Southern Cross*, 1931 **A1336, 21651**

This is a typed copy of the log books of the Southern Cross, which were kept by Charles Kingsford Smith and Charles Ulm. The copy is digitised and available for viewing online.

***Harmony Row*, 1932** **A1336, 23056**

The author of this dramatic work was George Wallace. Francis Thring, trading as Effee Film Productions, was the copyright applicant.

***Heritage*, 1934** **A1336, 25252**

Charles Chauvel, dramatic (screenplay). Copy held in collection, separate from registration correspondence.

***The Shark Arm Case*, 1951** **A1336, 50219**

Philip James O'Donnell, dramatic, copy enclosed. It is discussed on p. 17.

***Catalogue of Motor Accessories and Performance Equipment – Scotties Spares*, 1967–68** **A1336, 69501**

John Robert Scott, literary, Scotties Spares Pty Ltd, copy enclosed.

***Bushwalking and Camping*, (seventh edition), 1968** **A1336, 70414**

Frank Austin ('Paddy') Pallin, book. Copy held in collection, separate from registration correspondence.

CORRESPONDENCE

MISCELLANEOUS COPYRIGHT OFFICE CORRESPONDENCE, 1916 A11908

Recorded by: Copyright Office [II] (CA 556)

Quantity: 0.18 metres (Canberra)

This series consists of correspondence, arranged by date and subject matter, related to material held in A1336 and A1861.

There are no direct numerical links to particular registrations or exhibits within any of the copyright series, and it is necessary to search registers to establish where such links exist. It may be that this series represents the total holding on some items.

The principal bundle contains annotated correspondence attached to obsolete forms, which are date-stamped and numbered for correspondence purposes. Most letters are requests for information about procedures for copyrighting works or inquiring whether particular works were already registered. Several correspondents made inquiries about international copyright, either as it applied in Australia to items registered elsewhere or to the protection of Australian works overseas.

Inward letters, registration nos 12 to 284, January to April, 1916 **A11908, 1**

One of the letters contained in this bundle is a request to register the school colours of Merton Hall Church of England Girls' Grammar School, South Yarra. It contains a sample ribbon of the colours, but no registration was made as it was deemed not to be covered by the Act. The registration number is 284.

Inward letters, registration nos 326 to 587, May to August, 1916 **A11908, 2**

Among the letters registered in this bundle are the following:

440 This is a letter from an applicant in Germany asking about copyright protection and possible infringements of English and French translations and adaptations, and whether the German copyright of the original would be recognised despite the war (World War I).

449 This is a letter from the Treasury, urging the Registrar to assist his officers in participating in subscriptions to the Commonwealth war loans scheme.

Inward letters, registration nos 608 to 904, August to December, 1916 **A11908, 3**

Among the letters registered in this bundle are the following:

608 This is a request from the Commissioner of Patents in South Africa for a copy of the Australian copyright regulations.

683 This is a letter from A H Davis ('Steele Rudd'), requesting forms to register reserved dramatic and picture rights in several of his published books, the titles of which were not specified.

814 This correspondence from J C Williamson concerns the performing right to *My Lady Frayle*. This folder contains legal agreements and an accompanying letter that refers to several other works, some of which the Williamson company decided not to proceed with, and others the company intended to register once the manuscripts had been copied. It appears from this letter that the company routinely sent application forms for such works to the Registrar as a method of securing notice of its interest in the material, formalising the registration by payment of fees and submission of copies at a later date.

819 This letter is from Mrs F Tuft of Seven Hills, requesting information about the registration of a wildlife film made by her son, 'a big-game hunter in Rhodesia and Portuguese East Africa'.

In addition there are three registration form, folder and exhibit sets that appear to be in this bundle because no fees accompanied the application.

One bundle of correspondence contains, among other documents, covering letters and copies of legal agreements dating from 1888 to 1911 relevant to the amalgamation of Clarke and Meynell Pty Ltd with J C Williamson Ltd.

4. INTERNATIONAL COPYRIGHT

International copyright was first realised in Australian legislation with the introduction of the Commonwealth *Copyright Act 1905* and abandoned with the *Copyright Act 1968*. The provision for international copyright was not frequently used, hence the small amount of material held by the National Archives of Australia.

Index

Please note that all indexes referred to earlier contain international registrations.

TITLE AND NAME INDEX OF PERFORMING RIGHT AND INTERNATIONAL COPYRIGHT APPLICATIONS, 1916–36 **A1964**

Recorded by: 1916–30 Copyright Office [II] (CA 556)
1930–36 Copyright Office [III] (CA 555 [5])

Quantity: 0.09 metres (Canberra); 0.09 metres (Adelaide)

This series contains a single index divided into four sections – the title index to performing rights, the name index performing rights, the title index to international copyright (called *Titles and Subjects*, though it contains the same level of information as the title index to performing rights) and the name index to international copyright.

Page numbering is discrete within each section. The information is set out in columns arranged slightly differently in the title and name sections. The title sections provide information on the title, nature of work, name and number. The name sections provide information on the name, number and nature and title of the work. In each section the name refers to the holder of copyright, many of whom are large companies such as J C Williamson, Universal Pictures, and Hugh J Ward Theatres Pty Ltd. This is a particularly rich source for identifying theatrical material, where the titles alone often provide a stark contrast between the dramatic – eg 'Ben and John Fuller Ltd, *Her Husband's Other Wife*, no. 10487, by J F Preston (Max Goldburg)' – and the comic – eg '*Pitter Patter*, musical comedy, J C Williamson Ltd, no. 9309'.

Entries in the name indexes sometimes cross-reference the author (who is not the holder of the copyright) to one of these organisations but the registration number, title, and type of work is not provided. For example, 'Arkell, R – see Hugh J Ward Theatres Pty Ltd'. Under the entries for the company, the author is given with the title of the piece – 'Hugh J Ward Theatres Pty Ltd, no. 11495, musical play – T*he Last Waltz* by R Arkell and R Evett'.

Individual authors are not cross-referenced in the title indexes. However, the title and the number can be checked against the company entry in the name index to find an

author's name. The title and type of work are not always given in the international sections. There are several examples of passing references to famous performers, such as 'Woods, Lotta – see Douglas Fairbanks, no. 137'.

Not all titles are given as they would appear on the work. The practice of reordering them is arbitrary and they are rarely cross-referenced. When using this index, it is necessary to search under all possible name configurations to locate some titles. The indexes are listed on RecordSearch, but the entries they contain are not. Individual items may be ordered (where they still exist) from A1336 and A1714.

Title index for performing rights

Page no.	Entry description	Copyright no.
p. 9	'Bushwoman, The', drama, Smith, J.	1166
p. 12	*Chinatown Blues*, song, Hornery, W J.	10739
p. 34	*It's Best to Tell Your Wife*, farce, Hicks, S.	11085

Lady wearing a 'fascinator', 1908. *NAA: A1714, 5*

Name index for performing right

Page no.	Entry description	Copyright no.
p. 49	MacCarthy, C W, opera, *Lady Nora or The New Society*.	614
p. 55	Pease, S T, see Fuller's Theatres and Vaudeville Ltd.	
p. 61	Samuel French Ltd, comedy, *I'll Leave It to You*, Noel Coward.	14971

Title index for international copyright

Page no.	Entry description	Copyright no.
p. 2	*Episode on the Links*, play, William C Fields (the corresponding item in A1714 contains a typed script).	109
p. 3	*Flit Kills Insects Etc*, Standard Oil Coy.	174
p. 3	*Granny's Heilan Hame*, musical, Thomas M MacFarlane.	210

Name index for international copyright

Page no.	Entry description	Copyright no.
p. 2	Albert and Son (J), song, *Sometime*.	179
p. 4	*Hertz Drive ur self* [sic] *System*, book, I B Babcock.	151
p. 9	Universal Pictures Corp'n, cinema, *Thoroughbreds*.	193

Registration forms and exhibits

INTERNATIONAL COPYRIGHT FILES, 1907–40 **A1714**

Recorded by: 1907–12 Copyright Office [I] (CA 555 [4])
1913–30 Copyright Office [II] (CA 556)
1930–40 Copyright Office [III] (CA 555 [5])

Quantity: 3.07 metres (Canberra)

This series covers the period in which the Copyright Act made provision for the registration of international copyright. Items are arranged numerically from 1 to 247.

Most files contain both applications for copyright registration and exhibits, many of which provide valuable details about the work in scripts and associated correspondence. They may also contain all or any of the following: the application form, certificate of registration, statement of address, form appointing a local agent and other items of correspondence.

Most certificates of registration have a printed number in the top left-hand corner as well as a stamped number. The stamped number is the actual international registration number. The printed number does not appear to correlate to anything within related registers or indexes.

The range of applications includes drawings, books, comic opera scores, maps, films, songs (scores and lyrics), teaching systems, and performing rights for plays (eg A1714, 50, below). The series is listed in detail on RecordSearch.

Photographic print, *Lady's Head with Fascinator*, 1908 **A1714, 5**
This item, which is digitised, contains correspondence in German with an English translation. The 'fascinator' is the lace head-covering worn by the lady featured in the photograph, although it is not entirely clear that this is the product being advertised in the image. Registered by Neve Photographische Geselleschaft A-G.

Photograph of painting, *HRH Duke of York opening the First Parliament of the Commonwealth of Australia* [in 1901], 1908 **A1714, 11**
This item was registered by A E Langford (domestic fine arts registration no. 3365) in 1902.

Photograph of a painting, *Chorus*, Arthur Joseph Levi, 1908 **A1714, 16**

Comedietta, *Happy Pair*, 1908 **A1714, 32**
The registration for this entry by publishers Samuel French Ltd contains a copy of the printed script, which has French's familiar exhaustive stage directions, and detailed drawings and notes for the sets printed on the inside covers. The item also contains a complete list of the plays owned by Samuel French Ltd at that time.

***Charity Begins at Home*, 1908** **A1714, 50**
This is a one act 'musical proverb', registered for Joseph Williams Ltd. This item contains two manuscript copies of the script with lyrics and two manuscript copies of the music score, also with lyrics.

***Sunday School Almanac*, 1910** **A1714, 58**
Arbuckle, Waddell and Fawckner.

***The Australian Stud Book*, Vol. VII, 1910** **A1714, 65**
Written by Archibald Yuille, this 1909 publication will be invaluable to researchers interested in the history of racehorse breeding.

***The Six States of the Australian Union are united by one central figure driving six distinct horses . . . be One*, 1911** **A1714, 69**
This is a photograph of a drawing by Lydia Phillips.

***The Midnight Wedding,* 1911** **A1714, 80**
This dramatic production was registered by Clarke and Meynell Pty Ltd. The item contains a typed manuscript and an application for the performing right for this play, which was first performed at The Junction Theatre, Manchester on 30 October 1905.

***Cabiria,* 1915** **A1714, 102**
This file contains copies of the script for *Cabiria*, an early Italian film. A copy of the power-of-attorney for the Australian representative, Hugh Donald McIntosh, also appears. The copies of the screenplay are in Italian – very ornate as indicated by the cover – with an English translation. Several strips of nitrate film that originally accompanied the registration were removed and destroyed because they had deteriorated beyond recovery. This is not the better known 1957 Fellini film, *Nights of Cabiria.*

***Price list of parts for the Model T Ford,* 1917** **A1714, 107**
Ford Motor Company of Canada, illustrated printed booklet.

Poster for *Cabiria*, 1915. *NAA: A1714, 102*.

***Kimble's Vocational Vocabularies for Stenographers and Court Reporters*, 1923** **A1714, 131**
E J Kimble Company.

***The Thief of Bagdad* [sic], 1925** **A1714, 137**
Douglas Fairbanks aka Elton Thomas, adaptation of screenplay by Lotta Woods. The item includes the full cast list.

Cinematograph production, *The White Sister*, 1926 **A1714, 161**
This item consists of two albums of photographic stills from *The White Sister*, starring Lillian Gish and Ronald Coleman. The images are annotated on the reverse with descriptions of the scene they represent. The copyright registration was to Inspiration Pictures Inc. The item also contains a synopsis of the film's plot.

***Two Black Crows on Their Way to Canada*, 1929** **A1714, 205**
Charles E Selders, one of several 'Two Black Crows' (Zeb and Amos) vaudeville sketches.

***Am I Blue?*, 1930** **A1714, 222**
M Witmark and Sons, song from *On with the Show*. Lyrics by Grant Clarke, music by Harry Akst, sung by Ethel Waters.

5. SEARCHING FURTHER AFIELD IN THE ARCHIVES

Researchers interested in the careers of particular performers, producers, photographers, film-makers, artists, writers and companies frequently will find items of interest in series other than those related specifically to copyright. Sometimes a search on the individual name will uncover a diverse set of files, ranging from matters relating to immigration through to security surveillance. The following examples provide some indication of the diversity of subjects and correspondence that may be located by diligent and wide-ranging archival searching.

Australian Broadcasting Commission

PRODUCTION CARDS FOR RADIO DRAMA (SINGLE PRODUCTIONS), 1936– **C1226**

Recorded by: 1936–83 Australian Broadcasting Commission, Radio Drama and Features (CA 251)
1983– Australian Broadcasting Corporation, Radio Drama and Features (CA 3589)

Quantity: 0.18 metres (Sydney)

This series contains alphabetically arranged cards providing production details of radio drama single productions. Each card records general information about the production, including music, producer, duration, fees and copyright. Please note that material less than 30 years old is not available for access.

PRODUCTION CARDS OF DRAMA SERIALS, 1936– **C1227**

Recorded by: 1936–83 Australian Broadcasting Commission, Radio Drama and Features (CA 251)
1983– Australian Broadcasting Corporation, Radio Drama and Features (CA 3589)

Quantity: 0.72 metres (Sydney)

This series contains alphabetically arranged cards providing production details of radio drama series. Each card records general information about episodes of the drama series, including music, producer, duration, fees and copyright. Please note that material less than 30 years old is not available for access.

COPYRIGHT PAYMENTS, 1940–75 **C681**

Recorded by: Australian Broadcasting Commission, Radio Drama and Features (CA 251)

Quantity: 1.26 metres (Sydney)

The series contains records of copyright payments made by the ABC for radio drama. It is arranged alphabetically by play title (from *Abe Lincoln in Illinois* to *Zone 36*).

Documentation relating to individual plays is stapled together in bundles. No numbering system is used on any of the documents or the bundles, which are arranged alphabetically (see examples listed below).

It is a more exciting and useful series than the title implies. The documents not only provide a clear picture of radio drama of the periods covered, but also give valuable information about the plays and people associated with them.

In most cases details of the copyright payments are provided. Among the information recorded are the date, amount, name and address of payee, type of fee paid and for what (eg copyright or adaptation for radio, etc), and a synopsis of the play. Associated material may contain short script amendments, character and cast list, copies of original letters to and from the ABC to listeners and those involved with productions, and copies of telegrams, cables, memos and contracts.

The plays include original writings for radio and adaptations of books, stage plays and television scripts. Adaptations of classics by, among others, Arthur Miller, Harold Pinter and George Bernard Shaw are well represented, as well as works by Australian writers. The few examples cited below give some indication of the richness and diversity of drama and dramatists presented by ABC Radio.

No controlling register or index for this material has been identified and it is possible none was ever made. However, the accession record for this series (held in Sydney) contains a complete list of titles. There is no list by author.

Title	**Copyright payment details (author and payee)**	**Location (alph.)**
Babby Joe	James Douglas, adapted by Joy Hollyer (who worked on many adaptations held in this series), 1967.	C681, BA
The Big Smoke	Darcy Niland, adapted by Lyle Martin, 1969.	C681, BI
The Cabbage Tree Hat Boys	Peter Yeldham, adapted by Joy Hollyer, 1966.	C681, CA–CAL
Crowd of Three	Tom Hegarty, 1966.	C681, CR
A Death out of Season	Miss Noel Robinson, 1959.	C681, DEA
The Earthquake Shakes The Land	Douglas Stewart, play in verse, 1948.	C681, EA–EL

CORRESPONDENCE ABOUT COPYRIGHT, 1946–68 **ST3160/1**

Recorded by: Australian Broadcasting Commission, Radio Drama and Features (CA 251)

Quantity: 7.4 metres (Sydney)

This series contains applications for clearance, restriction and release notices, mechanical royalties, manuscripts arrangements and other matters.

The material is itemised by box, but individual items within the boxes are not numbered. However, a full accession record is held in the Archives' Sydney office.

Related documents for particular correspondents are stapled together in bundles that cover wide date ranges. This correspondence includes communications between the ABC, publishers, agents, authors and composers. Information in these items includes advice that works have been programmed for broadcast, program dates and times, requirements for fees and copyright clearances, lyrics, and copies of telegrams and cables.

J Albert and Co (Aust.) Pty Ltd, January – November 1963	**ST3160/1 box 3**
Copyright – J C Williamson's Theatres Ltd, January – April 1962	**ST3160/1 box 3**
Recordings, January 1960 – February 1961	**ST3160/1 box 3**

The White Sister, Lillian Gish and Ronald Coleman, 1926.
NAA: A1714, 161 (photo 5)

Censorship

Censorship practices offer an interesting insight into social opinion and political situations at any given time.

Censorship was heavily practised during World War II to ensure – among other obvious things – that the wartime morale of the country was upheld and no political allies were offended by anything broadcast or published within Australia.[56]

Following is a brief introduction to records held by the National Archives of Australia that relate to censorship in Australia. The list is by no means exhaustive and is meant only as an indication of the material recorded over the years.

REGISTER OF APPLICATIONS FOR SCREENING OF FILMS FOR IMPORT, 1917–35 **SP348/1**

Recorded by: 1917–19 Commonwealth Film Censorship Board [I] (CA 1925)
1919–29 Commonwealth Film Censor (also known as Deputy Censor and Film Censorship Office), Sydney (CA 598)
1929–35 Commonwealth Film Censorship Board [II] (CA 144)

Quantity: 0.9 metres (Sydney)

This series contains annual registers of cinematic material submitted to the Censor. Films submitted included features, cartoons, serials, documentaries and news magazine films.

The first register, which records a total of 2790 applications, is titled *Register of Applications made under the Customs (Cinematographe films) Regulations, 1917*. Entries record the number, date, title of film, result, date of decision and registered number. Some items, particularly those marked 'refused', have an annotation in red – eg CFC 17/14. It has not been possible to ascertain what this annotation refers to.

Other registers are untitled and some have a different arrangement of material. For example, the 1922 register records the number of reels and applicant importers' names as well.

[56] Film and video available for screening in Australia is now given a rating classification by the Office of Film and Literature Classification (OFLC). The rating classifications indicate the suitability of the material for viewing by those under 18 years of age and provide guidelines as to the type of material likely to be encountered. It is rare, but not unheard of, for the OFLC to cut material.

Register of applications for screening of films for import – Commonwealth Film Censorship, 1917 **SP348/1, 1**

Samples of entries in this register are:

No. 3	*The Clever Mrs Carter* (screening before Board ordered; refused, 12 March 1917)
No. 183	*Mutt & Jeff in Wall Street* (approved, 1917)
No. 786	*Paramount Travel Picture No. 22* (approved, 1917)

Register of applications for screening of films for import – Commonwealth Film Censorship, 1922 **SP348/1, 6**

Entries in this register indicate that the Censor was often heavy-handed when wielding his scissors.

No. 624	*Souls Redeemed* (Naish Films Ltd; approved, 6 reels, 567½ feet cut, 1922)
No. 1220	*Making Raw Stock for Photographic Paper at Kodak Park* (Kodak Australasia, approved, 1922)

CORRESPONDENCE RE PUBLICITY CENSORSHIP (PC FILES), 1939–45 SP106/1

Recorded by: 1939 Department of Information (CA 34)
1939–45 State Publicity Censor, NSW (CA 8217)

Quantity: 7.6 metres (Sydney)

This series deals with censorship of published material, mostly newspapers and magazines. Files are arranged by subject and include correspondence, records of telephone conversations and instructions, and decisions on censorship between censors and publishers.

***Operations and/or movements of the forces of the USA*, 1942** **SP106/1, PC516 part 1**

Naval information – launchings, etc, 1943–44 **SP106/1, PC28 part 4**

STATE PUBLICITY CENSOR'S INSTRUCTIONS, 1940–44 SP106/4

Recorded by: State Publicity Censor, NSW (CA 8217)

Quantity: 1.4 metres (Sydney)

This series consists of sheets distributed to the media informing them of specific topics banned, delayed or requiring submission.

'Free French Government', 1940 **SP106/4, SPCI133**

'Japanese air-raids on Australia', 1941 **SP106/4, SPCI362**

BROADCASTING CONTROL – CENSORSHIP DIARY, BRISBANE, 1942–43 **ST2474/5**

Recorded by: Department of Information, State Publicity Censor (CA 7435)

Quantity: 0.11 metres (Sydney)

This series consists of one journal that appears to have been a daily record of radio broadcasts submitted for censorship, with a 'Treatment' column annotated as 'passed', 'passed with alterations', 'passed with deletions', 'disallowed' and 'comments'. One week was presented per page.

REGISTERS OF SCRIPTS SUBMITTED FOR CENSORSHIP, 1942–45 **SP106/13**

Recorded by: State Publicity Censor, NSW (CA 8217)

Quantity: 0.36 metres (Sydney)

This series consists of nine registers containing all the scripts submitted to the State Publicity Censor from broadcasting stations in New South Wales. The time and date of submission, initials of censor, name and address of originator, censor's serial number, precis of contents and treatment are all shown.

CENSORSHIP REGISTERS, 1954–72 **C4230**

Recorded by: 1967 Literature Censorship Board (CA 156)
1968–72 National Literature Board of Review (CA 3842)

Quantity: 0.36 metres (Sydney)

This series is a collection of registers and indexes of material examined for censorship and items received from Customs sub-collectors. It also contains loose pieces of correspondence, telegrams and newspaper clippings. Some of the material dates back to 1954.

LITERATURE AND MISCELLANEOUS RECORDS, CLASSIFICATION, 1957– **C3059**

Recorded by: Commonwealth Film Censorship Board [II] (CA 144)

Quantity: 155 metres (Sydney)

Please note that this series is ongoing and that records less than 30 years old are still closed. C3059 contains several categories of records, including index cards for publications (for review / request for decision). These cards provide details of the publication title, name of the publisher, a reference number and the name of the importer.

The series also contains annual registers of publications that include information such as title, importer and class number.

Records from the offices in South Australia, Queensland and Australian Capital Territory also form part of this

series. Other material includes film registration books, bundles of papers on the classification of videos, video registers, the Deputy Film Censor's numbering system for films, and bundles of press clippings (some originals and some photocopies). The series also contains some hard- and soft-cover books and copies of *Playboy*, *Penthouse* and other erotica publications from various countries.

NATIONAL LITERATURE BOARD OF REVIEW – CORRESPONDENCE ON CENSORSHIP AND LEGISLATION, c1958–84 **C4480**

Recorded by: Attorney-General's Department (CA 5)

Quantity: 0.72 metres (Sydney)

This series contains mostly correspondence to and from the National Literature Board of Review on Censorship. It also contains newspaper clippings, 'X'-rated magazines, correspondence on the *Little Red Schoolbook* and statements from the Attorney-General's Department on censorship.

Folder containing minutes and sample 'girlie' magazines as a guide to policy, 1961 **C4480, 34**

LITERATURE CENSORSHIP CONFERENCES (STATE AND COMMONWEALTH), 1961–63 **C4292**

Recorded by: Literature Censorship Board (CA 156)

Quantity: 0.18 metres (Sydney)

This series consists of reports and related papers leading up to, and arising from, three Commonwealth and State conferences on literature censorship. The meetings were held to coordinate literature censorship and administrative practice between the States and the Commonwealth.

BACKGROUND AND DRAFT MATERIAL TO CUSTOMS AND CENSORSHIP LEGISLATION, 1962–84 **C4291**

Recorded by: Commonwealth Film Censorship Board [II] (CA 144)

Quantity: 0.18 metres (Sydney)

This series contains reports, legislative drafts and other material on amendments to Australian Customs laws and amendments to censorship laws in Federal territories. Please note that material less than 30 years old is not yet accessible.

Frederick Thomas Askins

Frederick Thomas Askins (CP 164) was born in Britain and came to Australia at the age of 22 in 1908 when he joined the South Australian Government Administration in the Northern Territory. When the Northern Territory became the responsibility of the Commonwealth Government in 1911, he became a Commonwealth public servant.

He held a number of posts in the Northern Territory, New South Wales and South Australia until his retirement in 1948. Mr Askins wrote three books, the manuscripts of which are held in the National Archives: 'Retrospection', an autobiography covering Mr Askins' life in the Northern Territory from 1908–18; 'Dark Night, What of the Dawn: History Story of Australian (Northern Territory) Natives 1605–65'; and 'Footprints on the Sands of Time: A History Story of the Northern Territory of Australia'.

Series relating to these manuscripts and Mr Askins' copyright registrations are dealt with in detail below. Nothing in these series indicates whether the manuscripts were ever published or to whom they might have been sent for editing or prospective publication. A search of library databases failed to locate any published works. Background material for his manuscripts may be located in M1702, M1703 and M1704. Researchers interested in Mr Askins' non-literary career will find these three series and M1701 of interest as well.

Further information may also be found under the Commonwealth person registration for Mr Askins (CP 164) and in records created by the agencies in which he worked, for example the Australian Customs Service (South Australia), the Sub-Treasury (Northern Territory), the Superannuation Fund Management Board, the Pensions and Maternity Allowances Office (Central) and the Director of Social Services (South Australia).

DRAFT AND RESEARCH NOTES FOR 'FOOTPRINTS ON THE SANDS OF TIME', 1856–1963 **M1697**

Recorded by: Frederick Thomas Askins (CP 164)

Quantity: 0.09 metres (Darwin)

This series contains an alternative first chapter for the manuscript, first drafts and notes related to the chapters and subject matters covered. The series is ordered by subject categories, then numerically.

Many of the notes list summaries of related sections of parliamentary papers, annual reports and other sources from which information could be extracted for use in the book. A full list of the subjects covered is provided in the notes for this series, but they range over land matters from exploration and geological surveys to settlement and tenure, to dingo destruction, the arsenal at Port Darwin, immigrants and Indigenous Australians.

Mr Askins did not restrict himself to 'pure' history, but embellished and enlivened his narrative with some (not always well executed or punctuated) literary flourishes:

> Then the Leader flinging himself from the saddle wandered down into the surf where he washed his face and hands, took off his stirrup worn boots and paddled in the foreshore and why. Before leaving Adelaide he had promised Sir Dominic Daly, Governor in Chief of South Australia, he would do just that and his promise was satisfied.
>
> 'Exploration (Land), J MacDouall Stuart – South to North Australia', imagining Stuart's arrival at the northern coast, p. 22.

MANUSCRIPT OF BOOK – 'FOOTPRINTS ON THE SANDS OF TIME' (COPY), 1965–69 **M1698**

Recorded by: Frederick Thomas Askins (CP 164)

Quantity: 0.09 metres (Darwin)

This series consists of a manuscript, the second of three copies of an unpublished book by Askins about the history of the Northern Territory of Australia.

The contents of the manuscript are arranged by topics, with a chapter devoted to each, ranging over matters such as land settlement, the Northern Territory Mounted Police and air transport. The work is not restricted to a narrative or an analysis of the period 1863 (the date of the Territory's annexation to South Australia) to 1963, as the writer makes clear in Chapter 1A, 'Navigators of the Nations', which begins with the Portuguese search for the 'south lands'.

> … Sailing southwards "Cano" made the discovery of some islands under the Tropic of Capricorn. He considered these islands to be about one hundred leagues from "Timor". Later navigators considered the land *Cano* had seen was actually the Western Australia coast line, between Onslow and Carnarvon. The Victoria subsequently arrived in Europe with a compliment [sic] of twenty persons, all sick.
>
> Chapter 1, p. 1.

The original manuscript was donated to the Port Darwin Lodge (Grand Lodge of the Ancient, Free and Accepted Masons of South Australia), and another was submitted to the Attorney-General's Department, Canberra in 1963 for copyright purposes.

MANUSCRIPT OF 'RETROSPECTION' (COPIES), 1908–18 **M1699**

Recorded by: Frederick Thomas Askins (CP 164)

Quantity: 0.14 metres (Darwin)

This series consists of copies of the manuscript of Askins' unpublished book, 'Retrospection: A Story of the Northern Territory of Australia, 1908–18'.

The principal copy of the manuscript contains a number of loose items, four of which are letters (three from Percy Kelsey to Askins, all in 1960, and one from Tom Turner to Askins). The remaining loose items are photographs, including one of Askins and three other men, and one of the Darwin Cable Guard (1912), most of whom are identified on the back of the photograph.

Unlike Askins' other writings, 'Retrospection' is a very personal reminiscence by a lifelong administrator with a keen eye for circumstance and detail, especially about public occasions. The style owes something to that of boys' adventure books, as in Askins' description of an early Darwin 'character', which precedes an account of a prank the 'white lads' (including Askins) played on him:

> Clan was aged about 45 years; he lived alone in a small cottage – no trimmings on the building. I do not know how he was catered for, but his home was spotlessly clean, and he always looked well fed. I guess the Chinese had a hand in this, although they resided in Chinatown, half a mile away. Women of all sorts and nationality were "taboo in toto". He wore moleskin trousers, always clean, a heavy type of washable workman's shirt, a snakeskin belt, a pair of knee-high gumboots, and – I nearly forgot – an old felt hat with two bullet holes, east and west, or was it one bullet hole west or east? However, that was his rig-out. One could never get from Clan, how came the bullet holes? He was totally dumb on this matter. He had a mania to see that when he was wearing the hat those bullet holes were pointing east and west.
>
> But Clan had one great passion, it dominated all else; he worshipped at the shrine of Bacchus by way of square-faced Dutch gin.
>
> 'White Lads Play',
> Chapter 3, pp. 9–10.

NOTICES OF REGISTRATION OF COPYRIGHT, 1964–66 **M1700**

Recorded by: Frederick Thomas Askins (CP 164)

Quantity: 0.09 metres (Darwin)

This series contains the notifications of registration of copyright issued to Askins for his unpublished literary works. One registration is No. 65560, issued on 23 July

1964 for 'Retrospection: A Story of the Northern Territory of Australia, 1908–1918' (see M1699, above); and the other is No. 67737, issued on 12 May 1966 for 'Footprints on the Sands of Time' (see M1698, above).

MISCELLANEOUS PHOTOGRAPHS, POSTCARDS AND CUTTINGS, ASPECTS OF LIFE IN THE NORTHERN TERRITORY, 1908–63 **M1705**

Recorded by: Frederick Thomas Askins (CP 164)

Quantity: 0.09 metres (Darwin)

This series contains approximately 135 original photographs, postcards and copies of photographs related to Askins' manuscripts held in M1698 and M1699.

The National Archives has placed most of the material in this series into photographic binders. Previously it had been held in folders and string-tied bundles with annotations such as '… odd photographs from Reports, etc. which may be used – otherwise by Archives Department, Darwin'; '… my own photographs left over (these were mostly taken 1908/1918 period) …'; and '… a few more not really mine but left over from some already used …'.

The photographs document a wide range of subjects, including Indigenous Australians, Darwin buildings and landscapes, and several of Askins himself. The images of Darwin may be of interest to researchers wishing to document or reconstruct the early development of the city. Some photographs are regarded as culturally sensitive and are not available for viewing.

MANUSCRIPT OF 'DARK NIGHT, WHAT OF THE DAWN', 1965–69 **M1706**

Recorded by: Frederick Thomas Askins (CP 164)

Quantity: 0.14 metres (Darwin)

This series consists of three copies of Askins' manuscript 'Dark Night, What of the Dawn: A History Story of Australian (Northern Territory) Natives, 1605–65'. One copy is the handwritten draft, another is a typed carbon copy and the third is a photocopy of the typed version. Copyright was not registered for the work as Askins was awaiting settlement of a legal case. The photocopy of the typed script was to be sent to the Attorney-General's Department, Canberra, with the application for copyright.

This manuscript deals with the administration of Indigenous Australians in the Northern Territory. While the terminology and paternalistic philosophy can now be recognised as offensive, this manuscript provides a useful

overview of administrative changes from the point of view of one who witnessed them at first hand. The following extracts come from Chapter 2, 'Part / natives in the Northern Territory':

> In the Northern Territory the mating of a native with any person other than a native was legally prohibited. The mating of coloured aliens with any female part / native blood was also debarred. The main idea was to breed out the colour by elevating part / native to European standards by mating European with native part / native.
>
> Page 45, re: policy c1933.

> During 1934 there had been a large increase in the number of inmates of the part / native institutions. This was due to the act of protectors bringing into the homes all part / native children they had obtained knowledge of.
>
> Page 46.

> In June 1949 254 part / native children were attending public schools and 781 of similar classification were in convent missions. A call for urgent need of the re-casting of a curriculum for students entering secondary schools was awaiting reply.
>
> The next few years were holding years, feeding, housing, educating the part / native children. During this period the Government completed the erection of 24 residences for part / native families in Alice Springs.
>
> Page 49.

The series also contains a folder of photographs and previously published copies of photographs that were to accompany the manuscript. The photographs have mostly been annotated with details such as a title, date and indication of what folios in the manuscript they were to face. There are many images of Indigenous Australians in traditional settings and under government and mission administration, on mainland and offshore areas, for example, Bathurst Island, the East Arm Leprosarium and the Retta Dixon Home.

The images of Indigenous Australians also include identified individuals. Some of these photographs are regarded as culturally sensitive and are not available for viewing.

Immigration policies

CORRESPONDENCE FILES, CLASS 6 (ALIENS' REGISTRATION), 1946–50 **A437**

Recorded by: Department of Immigration (CA 51)

Quantity: 2.16 metres (Canberra)

This series consists of files of correspondence, decisions, policies, reports and newspaper cuttings about the assimilation, welfare and education of displaced persons who migrated from Europe to Australia, internees and prisoners-of-war.

J C Williamson Theatres Limited – play about assimilation, 1950–52 **A437, 1950/6/634**

For theatrical historians the company that ultimately became J C Williamson's has many entries on the Archives' RecordSearch database. One of the more intriguing of these occurs in this item, which contains correspondence relating to a play called *Fusion*. Written by John Watson, its theme was the assimilation of postwar migrants. The company had hopes of obtaining some government sponsorship for the production. Among the correspondence is a letter from an Immigration Publicity Officer that provides a synopsis of the play and his opinions about it:

> It is a well-written and carefully constructed play dealing with most of the main obstacles in the way of the assimilation of non-English-speaking migrants.
>
> The author is obviously a craftsman. His characters live, his dialogue is smooth flowing and natural, and there are some fine flashes of humour, some of which are somewhat broad (although in character).

Nonetheless the Immigration Publicity Officer counselled against the Department sponsoring the play primarily because of its heavy use of colloquial language. He feared that the colloquial language might alienate worker audiences, although he agreed that 'the dialogue is a pretty fair reflection of the poor English used by a large number of Australian workers on the job'.[57]

CORRESPONDENCE FILES, 1953– **A446**

Recorded by: 1953–74 Department of Immigration (CA 51)
1974–75 Immigration Group, Department of Labor and Immigration (CA 1775)

Quantity: 2 643 metres (Canberra)

This series comprises individual case files and policy files dealing with matters of interest to the Immigration Department. Subject matter includes applications for

[57] This letter was written by Hugh J Murphy, Immigration Publicity Officer, to Mr R E Armstrong, Secretary, Department of Immigration, 10 January 1951.

assisted passage, passports and naturalisation, deportation orders and related policy material. Some general administrative files in this series deal with investigative activities in relation to immigration matters.

Coloured boxers and theatrical artists – exemption policy, 1935–70 **A446, 1964/46333**

During the period of the White Australia policy theatrical companies had to make special requests for exemptions to the policy's provisions and special arrangements for some overseas artists – even boxers – to enter the country. While the files often have quite general titles, references to specific artists may be found within them. This file is one of several (not all of which are in this series) relating to overseas artists.

This file includes advice on a ministerial decision to approve exemption applications on merit for 'coloured boxers and wrestlers' to come to Australia without evidence of good character being supplied to the department beforehand in order to shorten delays in approvals. Misbehaviour in Australia would, however, lead to cancellation of the exemption, with the sportsman's guarantors required to pay his passage out of the country. Later correspondence discusses television performers.

Legislation

The following records deal with copyright legislation and other matters. It is not a comprehensive list.

BILL FILES, 1901– **A2863**

Recorded by: 1901–70 Attorney-General's Department (CA 5)
1970– Office of Parliamentary Counsel (CA 2965)

Quantity: 331 metres (Canberra); 118 metres (Sydney)

Files in this series contain manuscript drafts, proof and final copies (with manuscript amendments) of Bills from their first and subsequent readings, and correspondence directing the preparation of legislation. In some cases, a copy of the resulting Act is enclosed. Copies of the principal copyright legislation from 1905 to 1935 are held in the collection.

Copyright Act, 1905–06 **A2863, 1905/25**

This item contains documentation on the creation of the Commonwealth *Copyright Act 1905*. It contains several copies of drafts of the Bill and the Act (some with annotations and amendments), and some handwritten correspondence.

Copyright Act, 1912–82 **A2863, 1912/20**

This item deals with the drafting of the *Copyright Act 1912*. It contains handwritten and typed correspondence; copies

of the minutes of the Law of Copyright Committee of the British Parliament (1909); annotated and amended copies of the 1905 copyright Bill and the Act itself; various pieces of copyright legislation enacted in the colonies of Victoria and South Australia; copies of the 1912 Copyright Bill and the subsequent Act, and associated memoranda and minutes; a report from the House of Commons on copyright (1899); correspondence on the Berlin Convention (1908); and opinions from the Attorney-General's Department.

GENERAL CORRESPONDENCE OF THE GOVERNOR–GENERAL (EXCLUDING WAR FILES), 1912–27 — A11804

Recorded by: Governor-General's Office (CA 1)

Quantity: 29 metres (Canberra)

Copyright legislation, 1911–12 — **A11804, 1912/35 part 1**

This file contains correspondence from Australia, New Zealand, South Africa and the United Kingdom to the British Ambassador to the United States of America about the *Imperial Copyright Act 1911*. The file also contains copies of this Act and other pieces of international law. It is worth noting that the 1911 Act was the first legislation that specified mechanical instrument records and rolls and cinematograph films.

CORRESPONDENCE FILES, 1914–93 — A1838

Recorded by:
1948–70 Department of External Affairs [II] (CA 18)
1970–87 Department of Foreign Affairs (CA 1382)
1987–89 Department of Foreign Affairs and Trade (CA 5987)

Quantity: 3 487 metres (Canberra)

This series contains material dating back to 1914. It is the main correspondence series for the Department of External Affairs and later agencies with the same functions. A1838 is a massive series, covering many topics. It is arranged by subject, with records on copyright issues generally located under the 'Consular / protocol' division.

Copyright Patents – International Conference on Copyrights Bureau for Protection of Literary and Artistic Works, 1948–55 — **A1838, 1471/13 part 4**

This file contains a statement on the significance of changes to United States copyright law by George D Cary, issued by the (US) State Department on 15 March 1954. The file also contains copies of letters to the United Kingdom Foreign Office (some dealing with the retrospective accession of Israel to copyright protection under the 1928 convention); two copies of a report by the New Zealand Minister of Justice to the NZ Parliament; the revised text of the Copyright Convention; lengthy detailed letters from Dignam, of the Australian High Commission in Dublin, to

the then Minister for State for External Affairs (Evatt), reporting on the conference and the Australian delegation's role in it; a copy of general report (in French) and a copy of the Berne Convention (in French and English); and a complete report by Dignam of the convention.

CORRESPONDENCE FILES, 1929– **A432**

Recorded by: c1929– Attorney-General's Department (CA 5)

Quantity: 2 042 metres (Canberra); 353 metres (Sydney)

This series is the main correspondence series of the Attorney-General's Department. It deals with a wide range of issues, including censorship, customs and various law enforcement activities.

Miscellaneous documents relating to copyright law review committee, 1928–62 **A432, 1962/2008 part 2**

This file contains a copy of a summary of submissions on copyright law under the UK *Copyright Act 1956*; a short typed list of articles relating to copyright law; a pro forma for agreements between Allen and Unwin and another party for licensing the use of music and some correspondence about it; a discussion paper from the South African Broadcasting Corporation (sometime in the 1950s) that includes a detailed discussion of copyright issues; lists of choral works controlled by the Performing Rights Society Ltd, with the ratings for fees per length of performance; and comparisons between the Rome and Brussels conventions and related legal correspondence.

It also contains a circular about Crown copyright from the *London Gazette* of 2 May 1958; a copy of an article by a Queen's Counsel on the new Copyright Act, published in *The Listener* on 14 February 1957; and several copies of the broadcasting agreement between the Australian Performing Right Association (APRA) and the Australian Broadcasting Commission (now the Australian Broadcasting Corporation, the ABC).

Among the more unusual items in this file are the completed copies of several music licences granted in 1959 to various venues such as the 'Rainbow Room' in Bendigo, Victoria for music on a jukebox and the Moulin Rouge Cabaret in Elwood, Victoria (for all musical performances for the year).

Copyright of National Songs (1) *Advance Australia Fair*, and (2) *Australia Land of Ours*, 1935–44 **A432, 1942/414**

This small file contains correspondence relating to requests for copies of these two national songs and about possible infringements of the copyright on them.

One request in this item is from the Assistant Australian Trade Commissioner in Canada (R R Ellen), who was eager to obtain copies of either of these songs because inquiries for something …

> '… considered most closely to conform to an Australian national anthem comparable to *O! Canada* so far as Canada is concerned …'

… were increasing with the arrival of Royal Australian Air Force trainees. The response from the Registrar of Copyrights provided details about the copyright holders – names, addresses and registration dates and numbers.

The file also contains a Hansard report from 30 April 1942 in which a member of the House of Representatives expresses concern that APRA was collecting royalties for broadcasting *Advance Australia Fair*. The Prime Minister, Mr Curtin, responded that the claim for copyright had been reviewed and reported on by a parliamentary committee but that the report had not been presented to the Parliament, which was occupied with the war.

However, a memo dated 29 November 1942 indicates that Hon. Arthur Calwell (then Minister for Information) had arranged that *Advance Australia Fair* and, in some cases, the British and American national anthems would be played in picture theatres.

ATTORNEY–GENERAL – SPECIAL CORRESPONDENCE FILES, 1952 — A467

Recorded by: Attorney-General's Department (CA 5)

Quantity: 32 metres (Canberra)

This series contains 'special' files on a variety of subjects, eg legal matters, commissions of inquiry, conventions, conferences and statutes.

International Copyright Conference, Brussels (1936) and the International Conference on Authors' rights, Brussels (1939), 1936–40 — **A467, SF 2/14**

This file contains handwritten draft notes and typed copies of the Acting Attorney-General's opinion. It also contains extracts from cablegrams, letters and minute papers regarding the postponement of one of the conferences, and matters to be considered at the International Conference on Authors' Rights, held in Brussels in 1939.

International Copyright Conference, Brussels (1936) – correspondence with the ABC, 1935 — **A467, SF 2/15**

This item contains correspondence between the ABC, the British Broadcasting Commission (BBC) and the Australian Government about the International Copyright Conference in Brussels. The gist of the correspondence is that the ABC had insufficient notice of the conference to prepare a representation for the government and would instead request the BBC to look after its interests.

National security

Many creative people, especially those who were members of the Communist Party or affiliated with other left-leaning political or artistic groups, came to the attention of the Commonwealth Investigation Service (CIS) and its successor, the Australian Security Intelligence Organisation (ASIO).

Access to these records is a little different to that for other records in the collection. The National Archives does not hold indexes to investigation case files. A researcher will need to request that the Archives lodges an application with ASIO to discover whether a case file exists for a particular person. If a case file does exist, the record will be identified by ASIO and a copy transferred to the Archives. Fact sheets 33, 52, 53 and 69 (available online at www.naa.gov.au/publications) provide more information about these records and access to them.

Investigation case files have already been sought and released for a small number of people. ASIO sometimes created more than one file about an individual and their activities, eg there are 14 records about the writer Katharine Susannah Prichard. For associated groups there are also often many records – eg RecordSearch records 36 record entries assembled by ASIO about the New Theatre League, including film and photographic material as well as paper files.

PERSONAL FILES, 1949– **A6119**

Recorded by: Australian Security Intelligence Organisation (CA 1297)

Quantity: 68.4 metres

Janet Gertrude (Nettie) Palmer, Vance Edward Palmer, 1948–52 **A6119, 112**

Dorothy Coade Davies, 1949–56 **A6119, 282**
Also known as 'Dorothy Coade Flood' and 'Dorothy Hewitt'.

Oriel Gray, 1946–59 **A6119, 660**
This item is digitised.

SUBJECT FILES, 1949– **A6122**

Recorded by: Australian Security Intelligence Organisation (CA 1297)

Quantity: 45.5 metres

Realist Writers Group: Queensland, 1952–by 1959 **A6122, 1213**

Sydney Film Society, 1954–58 **A6122, 1467**

Fellowship of Australian Writers, Volume 5, 1961–63 **A6122, 1495**

Miscellaneous

The following series may contain information of interest to researchers. The series are listed chronologically.

REQUESTS FOR OFFICIAL FORMS AND DETAILS FOR APPLICATIONS FOR LETTERS PATENT IN SOUTH AUSTRALIA, 1877–78 — AP476/9

Recorded by: SA, Patents, Copyrights and Trade Marks Offices (CA 6825)

Quantity: 0.06 metres (Adelaide)

This series contains folders of correspondence requesting forms and information for applications for letters patent. The information provided includes the name of the writer and the date received. Replies to some of the correspondence may be found in outwards letter-books (see D4377).

REGISTER OF COPYRIGHT OF DESIGNS, 1878–1906 — AP494/8

Recorded by: SA, Patents, Copyrights and Trade Marks Offices (CA 6825)

Quantity: 0.05 metres (Adelaide)

This series consists of a single register entitled *Book A, The Copyright Act, 1878, Part 1, Section 5, Register of Copyright Designs*. Among the information recorded in this register are registration numbers and dates, terms of copyright (in years), the names and addresses of proprietors and the date of first publication. The register also contains information about assignments and transfers.

REGISTERS OF COPYRIGHT IN DESIGNS, PART C, 1879–1906 — SP1006/10

Recorded by: NSW, Registrar of Copyright (CA 1275)

Quantity: 3.6 metres (Sydney)

This series consists of four registers of copyright in designs material. Among the information recorded was the design number, date of registration, title or nature of design, name and address of proprietor(s), date of first publication and details of assignment or transfer.

SEALS OF THE COPYRIGHT OFFICE, 1906–69 — A3330

Recorded by: 1906–11 Department of Trade and Customs (CA 10)
1911–69 Attorney-General's Department (CA 5)

Quantity: 0.18 metres (Canberra)

This series contains two Commonwealth Copyright Office seals. One seal is made of copper and bronze and the other is made of steel. The seals display the Australian Coat of Arms along with the words 'Commonwealth of Australia Copyright Office'.

The bronze and copper (obverse) seal appears to have been mounted on a printing plate to create a raised impression of the seal on paper.

The steel (reverse) seal appears to have been used to make wax impressions onto registered documents as traces of red wax are still to be found in some of the etching.

Neither seal corresponds to the impression of the seal found in the *Commonwealth Gazette 1906* (p. 856) in the notification of the Governor-General's approval of the Seal of the Commonwealth Copyright Office, 4 July 1906 for the Commonwealth *Copyright Act 1905*.

The *Copyright Act 1912*, which repealed the 1905 Act, provided for the continued use of the original seal. Some time after the Copyright Office ceased to exist in April 1968, the obverse and the reverse of the then operative seal were transferred to archival custody.

ENTERTAINMENTS TAX FILES, 'E' PREFIX, 1916–43 **A6817**

Recorded by: 1916–21 Department of the Treasury [I] (CA 11)
1921–43 Commissioner of Taxation, ACT (CA 995)

Quantity: 0.9 metres (Canberra)

This series covers various matters from general correspondence to legislative matters, some of which may deal with copyright issues.

REGISTER OF APPLICATIONS FOR SCREENING OF FILMS FOR IMPORT, 1917–35 **SP348/1**

Recorded by: Commonwealth Film Censorship Board [II]

Quantity: 0.18 metres (Sydney)

This series consists of registers showing details of applications of films to be censored. Among the information contained in the registers are film titles, distributing agents, importers, Censor's decisions and notes, and classifications.

REGISTERS OF APPLICATIONS FOR SCREENING OF IMPORTED FILMS, 1922–28 **SP348/3**

Recorded by: Commonwealth Film Censor, Sydney (CA 598)

Quantity: 0.18 metres (Sydney)

This series contains indexes alphabetically arranged by film title of applications to the Film Censor for registration of films.

PAPERS OF THE ROYAL COMMISSION INTO THE MOVING PICTURE INDUSTRY, 1927 **AA1980/336**

Recorded by: Royal Commission on the Moving Picture Industry in Australia (CA 2305)

This series consists of printed drafts, annotated drafts, printers' drafts and the final report of the commission.

EXHIBITS, 1928–33 **CP660/35**

Recorded by: Royal Commission on Performing Rights (CA 2449)

Quantity: 0.18 metres (Canberra)

This series contains copies of correspondence, reports, balance sheets, memoranda and articles of association, press cuttings and other documents submitted as evidence to the commission.

FILM REGISTRATION APPLICATIONS, 'A' PREFIX, c1929 **SP1191/1**

Recorded by: Commonwealth Film Censorship Board [II] (CA 144)

Quantity: 37 metres (Sydney)

This series contains material on various films as part of the process of registering them. The censorship decision is recorded along with the name of the film, its producer, length, date of viewing and the Censor's signature.

REGISTERS OF APPLICATION (NUMERICAL) FOR SCREENING OF FILMS FOR EXPORT (WITH INDEX), c1929–32 **SP348/4**

Recorded by: Commonwealth Film Censor, Sydney (CA 598)

Quantity: 0.18 metres (Sydney)

This series contains registers of applications for permission to export Australian-produced films. The registers contain information such as name of exporter, title of film, footage, reels, copies and the result of the application.

FILM REGISTRATION APPLICATIONS, 'A' PREFIX, 1929–40 **SP6/1**

Recorded by: Commonwealth Film Censorship Board [II] (CA 144)

Quantity: 97 metres (Sydney)

Each file in this series contains an application for film registration, a synopsis and description of the film, a copy of the certificate of registration and a cover sheet with the Censor's notes. Registration of films was refused or alterations demanded to be made to them if they contained material considered to breach regulations specified in legislation (eg was blasphemous, indecent or obscene, or was likely to be injurious to morality).

JOSEPH LYONS (LEADER OF THE OPPOSITION AND PRIME MINISTER), CORRESPONDENCE, 1931–39 **CP103/19**

Recorded by: The Rt Hon. J A Lyons PC, CH (CP 254)
Hon. Dame Enid Muriel Lyons AD, GBE (CP 928)

Quantity: 2.34 metres (Canberra)

Correspondence 'S' 1932, part 2 **CP103/19, 87**

In terms of this guide, this item has mostly curiosity value. However, it may provide useful clues to researchers interested in the organisations whose correspondence is held in the item. If nothing else, it illustrates the variety of correspondence and contact that comes the way of a prime minister.

This is a substantial loose file of miscellaneous correspondence on a wide variety of subjects. Of particular interest to this guide are *The Duckboard* (Vol. 7, No. 1, 1 January 1923), and correspondence (letters and telegrams, August–October 1933) between Cinesound Productions Ltd and the Prime Minister about the release of the film *The Squatter's Daughter*, and arrangements for a special screening of it for the PM. This was not an entirely selfless gesture on Cinesound's behalf as it had asked for the Prime Minister's endorsement of the film to assist with its promotion in Britain. The correspondence includes undated drafts of the Prime Minister's congratulations.

The item also includes a letter of congratulations to the Prime Minister from George Sorlie of Sorlie's Theatrical Enterprises (10 October 1933), which includes a portrait of Sorlie on the letterhead; and correspondence (May 1933) to and from the Society for the Protection of Literary and Dramatic Copyright regarding the Prime Minister becoming a member of the society.

CORRESPONDENCE OF THE COMMISSION, c1932–c1933 **CP660/34**

Recorded by: Royal Commission on Performing Rights (CA 2449)

Quantity: 0.18 metres (Canberra)

This series consists of inward and outward correspondence related to the securing of evidence and the routine administration of the commission.

TRANSCRIPT OF EVIDENCE, 1932–33 **CP660/33**

Recorded by: Royal Commission on Performing Rights (CA 2449)

Quantity: 0.9 metres (Canberra)

This series consists of a set of transcripts recorded by the commission.

CORRESPONDENCE FILES, 1951–75 **A452**

Recorded by: 1951–68 Department of Territories [I] (CA 60)
1968–73 Department of External Affairs [II] (CA 1284)

Quantity: 916 metres (Canberra)

This series deals with general policy and staffing matters related to the functions of the Department of Territories. From 1951–56, the series dealt only with the Northern Territory; after that time, it covered all Australian territories, including external ones. The Department of Territories was responsible for Indigenous matters and consequently records such as the following appear within this series.

Tudawali – Aborigine – Northern Territory, 1955–57 **A452, 1955/579**
This file is about the Aboriginal actor Robert Tudawali. It provides an insight into the way in which the lives of Indigenous Australians in general – and Mr Tudawali in particular – were governed by the Department of Territories. It is one of six files in this series that relate to Mr Tudawali. It details an offer of work made to Mr Tudawali after his appearance in *Jedda*.

Some concern is shown that the type of employment being offered would be inappropriate and that Mr Tudawali might be exploited. It also deals with letters and questions to the Minister and his responses about the circumstances in which Mr Tudawali was living in the early 1950s. A search using the keyword 'Tudawali' will locate further items relating to Mr Tudawali on RecordSearch.

KALAMAZOO INDEX TO COPYRIGHT REGISTRATIONS, 1955–62 **A10876**

Recorded by: Copyright Office [III] (CA 555 [5])

Quantity: 0.1 metres (Canberra)

This series contains a single file of alphabetical photocopies of Kalamazoo strips. The original strips appear to have been discarded. Not all registered items appear to be listed in the index. The index records only title and registration numbers, first for literary and then for artistic copyright registrations. The artistic registrations occasionally note what the item is. The index is listed on RecordSearch, but more information about the entries it contains can be found in A1336, A1861, A1957 and A1958.

The following are examples of entries in the index:

Copyright no.	Entry description
7664	'Hippocratic Oath, The' (etching)
7708	*Crying Towel*
7869	Precision riding and stunts of the WA Vespa [team?]

55756	*An Olympic Masque*
59153	TV auditions
60332	*Bush Dressage* (first version)
60887	*Push the Button "Daddy-Oh"*
62956	*Guns on the Western Front*

Advertising card, 1903. *NAA: D4477, 479*

APPENDIX 1 BIBLIOGRAPHY

Copyright law

The following list is a small selection of the many texts available about this topic. A search through major library catalogues for material related to copyright will also locate many monographs, bulletins and discussion papers on the subject.

Lahore, J, *Intellectual Property Law in Australia: Copyright*, Butterworths, Sydney, 1977.

Lahore, J, and Griffith, P C B, *Copyright and the Arts in Australia*, Melbourne University Press, Clayton, Victoria, 1974.

Ricketson, S, *The Law of Intellectual Property: Copyright, Designs and Confidential Information*, (second edition), LBC Information Services, Pyrmont, 1999.

Australian theatre and film

This small list contains only books and does not address the many articles that can be found in periodicals, journals and magazines of interest to arts historians and researchers with a general interest in these areas. Please note that a comprehensive series of articles on the Australian film industry was written by Chris Long and published in Cinema Papers over several years in the mid-1990s.

Arrow, Michelle, *Upstaged: Australian Women Dramatists in the Limelight at Last*, Currency Press, Sydney, 2002.

Brisbane, Katherine (ed.), *Entertaining Australia: The Performing Arts as Cultural History*, Currency Press, Sydney, 1991.

Callaway, Anita, *Visual Ephemera: Theatrical Art in Nineteenth-Century Australia*, University of New South Wales Press, Sydney, 2000.

Hughes, Robert, *The Art of Australia*, rev. edn, Penguin Books Ltd, Harmondsworth UK, 1970.

Long, Joan, *The Pictures That Moved: A Picture History of the Australian Cinema, 1896–1929*, Hutchison of Australia, Richmond, Vic, 1982.

Molloy, Bruce, *Before the Interval: Australian Mythology and Feature Films, 1930–60*, University of Queensland Press, St Lucia, 1990.

Myers, David, *Bleeding Battlers from Ironbark: Australian Myths in Fiction and Film: 1890s–1980s*, new edn, University of Central Queensland, Rockhampton, 1992.

Parsons, Philip (ed.), *Companion to Theatre in Australia*, Currency Press, Paddington, 1995.

Reade, Eric, *History and Heartburn: The Saga of Australian Film, 1896–1978*, Harper and Rowe, Sydney, 1979.

—, *Australian Silent Films: A Pictorial History of Silent Films from 1896 to 1929*, Lansdowne, Melbourne, 1970

Shirley, Graham and Adams, Brian, *Australian Cinema: The First Eighty Years*, 2nd edn, Currency Press, Paddington, 1989.

Tulloch, John, *Legends on the Screen: The Narrative Film in Australia, 1919–29*, Currency Press Woollahra, 1981.

Williams, Margaret, *Australia on the Popular Stage, 1829–1929: An Historical Entertainment in Six Acts*, Oxford University Press, Melbourne, 1983.

There are excellent collections of ephemera and theatrical and music items held throughout the country in national, State and Territory libraries where catalogues can be searched online, as well as collections within universities (eg the Dennis Wolanski Library, at the University of New South Wales).

APPENDIX 2 COPYRIGHT CONTACTS

Information from the Intellectual Property Branch of the Attorney-General's Department is available at www.law.gov.au/publications/copyright_enews/Welcome.

For information about Commonwealth copyright, contact:

- Commonwealth Copyright Administration
  Intellectual Property Branch
  Department of Communications, Information Technology and the Arts
  GPO Box 2154
  Canberra ACT 2601
  Website: www.dcita.gov.au
- Australasian Mechanical Copyright Owners Society Ltd
  Locked Bag 3665
  Tel: +61 2 9935 7900
  Fax: +61 2 9935 7999
- Australian Copyright Council
  PO Box 1986
  Strawberry Hills NSW 2016
  Tel: +61 2 9318 1788
  Fax: +61 2 9698 3536
  Email: info@copyright.org.au
- IP Australia
  PO Box 200
  Woden ACT 2606
  Tel: +61 2 6283 2999
  Fax: +61 2 6283 7999
  Website: www.ipaustralia.gov.au
- The Director
  Copyright Law Review Committee Secretariat
  Attorney-General's Department
  Robert Garran Offices
  National Circuit
  BARTON ACT 2600
  Tel: +61 2 6250 6076
  Fax: +61 2 6250 5989
  Email: clrc.secretariat@ag.gov.au
  Websites: www.agps.gov.au/customer/agd/clrc/homepage and www.law.gov.au/clrc/

The Australian Cultural Network website at www.acn.net.au/resources/ip/index also has excellent information and site links.

A number of industry specific non-government collecting agencies issue licences and receive payments on behalf of their members, act as mediators in disputes and ensure that copyright obligations are met. In addition to these agencies, there are also other bodies with specific industry interests, including copyright. The organisations listed on the previous page will be able to provide a comprehensive contact list of these agencies and bodies, among whom are:

Advertising Federation of Australia (AFA)

Arts Law Centre of Australia

Audio-Visual Copyright Society Ltd (AVCS)

Auscript

Australian Association of Broadcast Monitors

Australian Book Publishers Association Ltd (ABPA)

Australian Caption Centre (ACC)

Australian Council of Libraries and Information Services (ACLIS)

Australian Film and Video Security Office (AFSO)

Australian Information Industry Association Ltd (AIIA)

Australian Library and Information Association (ALIA)

Australian Music Publishers' Association Limited (AMPAL)

Australian Record Industry Association Ltd (ARIA)

Australasian Mechanical Copyright Owners' Society (AMCOS)

Australasian Performing Right Association (APRA)

Business Software Alliance & Business Software Association of Australia (BSA)

Combined Newspapers & Magazine Copyright Committee of Australia

Copyright Agency Limited (CAL)

Federation of Australian Radio Broadcasters Ltd (FARB)

Fellowship of Australian Composers

Film Australia

Motion Picture Distributors Association of Australia (MPDAA)

National Amusement Machine Operators' Association Limited (NAMOA)

Phonographic Performance Company of Australia Ltd (PPCA)

The Australian Institute of Professional Photography (AIPP)

The Australian Manufacturers' Patents, Industrial Designs, Copyright and Trade Mark Association (AMPICTA)

The Australian Map Circle

The Society of Advertising, Commercial, and Magazine Photography (ACMP)

VISCOPY, the Visual Arts Collecting Society

VICOPYATSIA, Visual Arts Copyright Collecting Agency for Aboriginal and Torres Strait Islander Artists

APPENDIX 3 OTHER GUIDES TO THE COLLECTION

The Archives creates and maintains guides to records in its collection to help researchers identify and locate records relevant to their research. The guides currently available or in preparation are listed below.

Published research guides

1 *Chinese Immigrants and Chinese-Australians in NSW*, by Julie Stacker and Peri Stewart, revised 1997, 80 pp.

2 *Aboriginal Deaths in Custody: The Royal Commission and Its Records, 1987–91*, by Peter Nagle and Richard Summerrell, revised 1997, 92 pp.

3 *The Sinking of HMAS* Sydney*: A Guide to Commonwealth Government Records*, by Richard Summerrell, 3rd edn, 1999, 191 pp.

4 *Papua New Guinea Records 1883–42: Microfilm Collections*, by Peter Nagle, 1998, 136 pp.

5 *Royalty and Australian Society: Records Relating to the British Monarchy Held in Canberra*, by Kate Cumming, 1998, 140 pp.

6 *Parliament House, Canberra, 1927: Records Relating to the Design, Construction and Opening of the Provisional Parliament House*, by Gay Hogan, 1997, 74 pp.

7 *More People Imperative: Immigration to Australia, 1901–39*, by Dr Michele Langfield, 1999, 236 pp.

8 *Collections in Melbourne: A Concise Guide*, by Celia Blake, 1998, 76 pp.

9 *The Boer War: Australians and the War in South Africa, 1899–02*, by Craig Wilcox, 1999, revised 2000, 94 pp.

10 *Citizenship in Australia: A Guide to Commonwealth Government Records*, by David Dutton, 1999, 114 pp.

11 *Good British Stock: Child and Youth Migration*, by Barry Coldrey, 1999, 220 pp.

12 *Safe Haven: Records of the Jewish Experience in Australia*, by Malcolm J Turnbull, 1999, 170 pp.

13 *Cockatoo Island Dockyard: A Guide to the Records*, by Margaret Chambers, 2000, 252 pp.

14 *Collections in Perth: A Guide to Commonwealth Records*, by Dan Midalia, 2000, 182 pp.

15 *Working for the Dole: Commonwealth Relief during the Great Depression*, by Don Fraser, 2001, 116 pp.

16 *Near Neighbours: Records on Australia's Relations with Indonesia*, by Karl Metcalf, 2001, 205 pp.

17 *Sound Recordings in the National Archives*, by Helen Cross and Margaret Chambers, 2001, 125 pp.

Forthcoming guides (working titles)

Australia in Focus: Photographs in the National Archives

Postwar Migration to Australia, Records Held in Melbourne

Australia and the Japanese: The First Two Hundred Years

Northern Territory Land Records

Security Intelligence in Australia, 1946–68

World War II Internment Records

Transcontinental Railway Records

Other published guides

Finding Families: The Guide to the National Archives of Australia for Genealogists, compiled by Margaret Chambers, National Archives of Australia in association with Hale & Iremonger, Alexandria, NSW, 1998, 344 pp.

Federation: The Guide to Records, compiled by Stephen Foster, Susan Marsden and Roslyn Russell, National Archives of Australia, Canberra, 1998, 377 pp.

My Heart Is Breaking: A Joint Guide to Records about Aboriginal People in the Public Record Office of Victoria and the Australian Archives, Victorian Regional Office, by Myrna Deverall and Ian MacFarlane, AGPS, Canberra, 1993, 191pp.

APPENDIX 4 ADDRESSES OF NATIONAL ARCHIVES OFFICES

The main office of the National Archives is located in Canberra, where we have galleries and a reading room. We also have offices and reading rooms in each State capital and in Darwin.

Records in our collection can be accessed via our website, viewed in our reading rooms or copies obtained from the National Reference Service.

National Reference Service

Email: ref@naa.gov.au
Website: www.naa.gov.au

Postal address:
PO Box 7425
Canberra Business Centre ACT 2610

Reading Room addresses

Canberra
Queen Victoria Terrace
Parkes ACT 2600
Tel: (02) 6212 3900
Fax: (02) 6212 3999

Postal address:
PO Box 7425
Canberra Business Centre ACT 2610

Sydney
120 Miller Road
Chester Hill NSW 2162
Tel: (02) 9645 0110
Fax: (02) 9645 0108
TTY: (02) 9743 8419

Postal address:
Locked Bag 4
Chester Hill NSW 2162

Sydney Records Centre
2 Globe Street
The Rocks

Melbourne Archives Centre
Casselden Place
2 Lonsdale Street
Melbourne VIC 3000
Tel: (03) 9285 7999
Fax: (03) 9285 7979

Postal address:
PO Box 8005
Burwood Heights VIC 3151

Brisbane
996 Wynnum Road
Cannon Hill Qld 4170
Tel: (07) 3249 4226
Fax: (07) 3399 6589

Postal address:
PO Box 552
Cannon Hill Qld 4170

Perth
384 Berwick Street
East Victoria Park WA 6101
Tel: (08) 9470 7500
Fax: (08) 9470 2787

Postal address:
PO Box 1144
East Victoria Park WA 6981

Adelaide
78 Angas Street
Adelaide SA 5000
Tel: (08) 8409 8400
Fax: (08) 8409 8499

Postal address:
PO Box 6536
Adelaide SA 5000

Hobart
Ground Floor
85 Macquarie Street
Hobart TAS 7000
Tel: (03) 6230 6111
Fax: (03) 6230 6134

Postal address:
GPO Box 309
Hobart TAS 7000

Darwin
Kelsey Crescent
Millner NT 0810
Tel: (08) 8985 0300
Fax: (08) 8985 0399

Postal address:
PO Box 24
Nightcliff NT 0810

A NATION'S IMAGINATION

Australia's Copyright Records, 1854–1968

About this guide This guide comprehensively describes the collection of copyright records held by the National Archives of Australia. In addition to Commonwealth records, this collection includes colonial records from all pre-Federation Australian administrations, with the exception of Tasmania.

Records in the National Archives copyright collection open a window into Australia's past, through which we can discover how Australians viewed themselves, their nation and 'others'. Whether moving, confronting, comic or serious in intent, these records are an invaluable source of Australia's social history and of the events – in peace or war, in good times or bad – that shaped our national identity.

About the author Merilyn Minell is an Honours graduate of the University of New South Wales and is a research officer in the Access and Information Services Section of the National Archives of Australia. She has a background in theatre, film and farming.

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NATIONAL ARCHIVES OF AUSTRALIA