

# Friends

NEWSLETTER
**AUTUMN**
**2026**

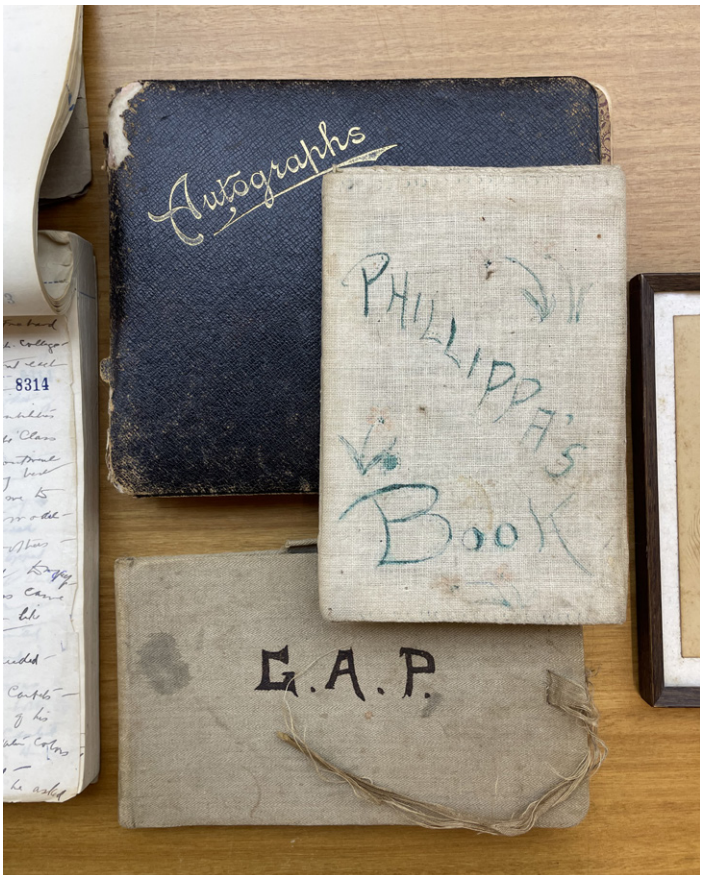
## RETURN OF THE FRIENDS LOUNGE

It is our great pleasure to announce the long-awaited reopening of the Friends Lounge. Closed since September 2024 due to adjacent building works, the lounge is a special space for Friends, and we know many of you will be pleased to have it back. With building works continuing throughout the Library, access to space will at first be available on **weekdays only**, until work on the nearby fire escape is completed, but we felt Friends would be prefer to have the room available sooner rather than later.

The lounge – also known as the Nan Kivell Room – is a heritage space, perfect for quiet conversations, meeting friends or taking some time out during the day. It is also periodically used for workshops and other Friends events. Whilst the Lounge is certainly peaceful, if you are specifically after a quite space to work, the Main Reading Room is a good option.

You will need to sign in to the Friends Lounge using your membership card number.

Please be aware that building work taking place around the Friends Lounge will result in intermittent noise, loss of air conditioning and some short-term closures. We anticipate ongoing work from April–December 2026 will involve intermittent Lounge closure ranging from a couple of days to a few weeks. We will do our best to inform you of impacts/ closures ahead of time where possible.




## ARTISTS' BOOKS

Undoubtedly, the National Library of Australia holds many fascinating items. None more so than the collection of artists' books. These are not simply books made by artists, nor illustrated works, nor experimental literature. Artists' books are something more enigmatic. Johanna Druker, author of *The Century of Artists' Books*, attempts to define these elusive works as a 'zone of activity'.

Many artists, including myself, found the 2020 Covid Lockdown an intensely creative period. For me, expanding my art practice from stitching cloth to stitching paper through bookbinding, opened new avenues of making art and thinking about books. My practice of cobbling papers together to make books since childhood dramatically changed. Seeking ways to make books 'properly', I joined the local bookbinding guild. Excited by acquiring not only new skills, learning about specialised equipment and papers, I absorbed a new vocabulary, and Pandora's Box opened. The small, specialised library of the bookbinders' guild revealed the anarchy of many artists' books. Seeing how books could become vehicles for political and social ideas interrogating the conceptual or material form of the printed page were revealed. From there, I began following social media sites and the idea of making books "properly" evaporated.

Although I had long been aware of artists creating books – while studying at the Australian National University (ANU) School of Art in the 1990s – it was peripheral to my tunnel vision of textiles, not paper, nor book forms.

The origins of artists' books are often placed at the beginning of the twentieth century in France with *Livre d'artists* which were book productions by art dealers. These tended to be

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Handmade cloth book made by Gertrude Scarlett titled *Phillippa's Book*, Papers of Gertrude Scarlett, MS 10541, National Library of Australia

## FRIENDS EVENTS

For further details keep an eye on the weekly eNews or go to the Library's Events page.

**Tuesday 24 March**
**Discovering the real Gough Whitlam: Troy Bramston on writing a life**

Troy Bramston discusses his biography of Gough Whitlam, a definitive work that provides an unvarnished analysis of Whitlam's achievements and failures. This lecture will focus on the process of writing the book, undertaking research and his approach to unlocking the secrets of a public life.

Troy undertook much of his research at the Library, drawing on thousands of pages of newly discovered archives, and interviews with more than 100 people. He will discuss how new discoveries informed the first biography of Whitlam since his death in 2014.

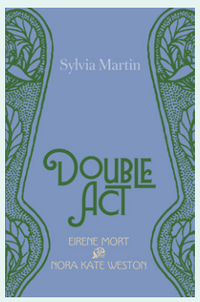
There will be plenty of time for discussion, so bring your questions about research, the craft of biography or Whitlam himself. Following the presentation, Troy will be signing books in the foyer.

**Wednesday 22 April**
**Concertina Book Workshop**

Artist Sharon Peoples will lead a workshop for adults where participants create a concertina book, drawing inspiration from Sharon's own creations.

Participants will make a simple concertina book (10 x 10cm) designed for special text or images. Bring along your favourite short poem, prose, images or even a family recipe to be scribed onto the book.

The class will begin by learning to fold sheets of paper accurately. We will then make a mock-up of the book by arranging the text and/or images, before making the final piece. Finally, we will attach a cover. Morning tea and all materials will be supplied.




## NATIONAL LIBRARY BOOKSHOP OFFER FOR FRIENDS

Friends will receive a **25% discount** on copies of *Double Act: Eirene More and Nora Kate Weston* by author Dr. Sylvia Martin.

This illustrated joint biography paints a rich portrait of the shared lives of two unique artists.

Use the code **DOUBLE25** when shopping online. Valid until 31 May

Use the code **FRIENDS15** for all other online purchases.

## MESSAGE FROM THE CHAIRS

Welcome to 2026!

The annual general meeting on 26 November saw some turnover of members, with Michalina Stawyskyj, Nancy Clarke, Sue Gage, Peggy Horn and Arnis Stonis retiring. This was largely due to the restriction to four-year terms for committee members provided by the Friends' Rules of Association.

The following five members joined the committee, giving a membership of nine, the same as last year: Patricia Boylan, Michael Falk, Roberta McRae, Joyce O'Brien and Irene Wilson. They bring extensive and varied experience to your committee, and I look forward to working with them.

Returning committee members are: Catherine Anderson, Larissa Karpish, Margaret Nichols and Jo Schumann.

In early December, the following officer holders were appointed: Catherine Anderson – chair; Margaret Nichols – deputy chair and chair of the Communications and Marketing sub-committee; Jo Schumann – Treasurer and chair of the Finance sub-committee, and Roberta McRae – Chair Event sub-committee.

A Friends' membership provides generous benefits and discounts. These include access to the Friends Lounge, 20% discount at Bookplate and 15% discount at the Bookshop, opportunity to attend invite-only Library events, reciprocal rights at participating cultural institutions – with benefits such as discounted exhibition entry and access to Friends' lounges, and links to the Canberra Writers Festival and ArtsNational, just to mention a few. A list of benefits can be found on the Friends section of the Library's website. I encourage you to take advantage of these and to encourage others to become a Friend of the Library.

On Tuesday 24 March 2026 at 6pm, we will have the opportunity to hear author and journalist Troy Bramston on Discovering the Real Gough Whitlam and the craft of biography. Tony made much use of the Library in writing the most recent of his 12 books *Gough Whitlam: Vista of the New*, published in 2025. You can book for this event here: Discovering the real Gough Whitlam: Troy Bramston on writing a life.

I am looking forward to a workshop on bookbinding In April. Planning is also well under way for an event in June with Susannah Fullerton entitled *Ten Novels that Changed the World*. Keep an eye on the weekly Friends e-news for details.

See you at the Library in 2026.

**Catherine Anderson** | Chair, Friends of the Library Committee



*Continued from page 1*




about the art rather than any message by the artist. In 1913, it was works such as the production by artist Sonia Delaunay and writer Blaise Cendrars *La prose du Transsiberien et de la Petite Jehannne de France* that signalled a shift. This collaborative work was a unified experience of text and image: indivisible. Each edition unfolded to reveal hand stencilled illustrations by Delauney with text by Cendrars who formatted thirty typefaces and letterpress printed four very large sheets of paper.

Also, at this time, typographic experimentation by Dadaists and Futurists, such as Filippo Marinetti, synthesised work with visual artists to produce their manifestos. In book-length projects, Surrealists imaginatively charged hallucinatory verse with dreamlike visuals in collaborations that disturbed readers.

*Avant garde* artists and writers worked together along with those whose skills were in printing, photography and binding processes, often on a shoestring budget. Original works of art were created in book-like forms, and further shifted as technologies changed.

As artists' books defy definition as works of art, or books of art, they also challenge cataloguers as to where they fit within library conventions. In Australia, the history of collaborative works by artists and writers is under-researched. In 2024, Dr Caren Florance, as a National Library of Australia Honorary Fellow, had to think laterally as she began the elusive trail through the Library's collection. One strand she followed was in the early 1980s, when the Library was presented with the conundrum of artists' books. Petr Herel, the head of the ANU's Graphic Investigation Workshop negotiated with the Library to acquire a group of artists' books. Some of these were simply unbound prints in crafted boxes. Were these books? Or did they belong in the Pictorial Section?

*Museum of Birds*, 2026 by Sharon Peoples

Other books resist classification. Could the undated handmade cloth book in the Papers of Gertrude Scarlett (1857–1988) be a very early artists' book with a political intent? With its subject listed as "literature" and "women's rights", this may well be the case. You can find the handmade book in the Library catalogue here: Handmade cloth book made by Gertrude Scarlett titled Phillippa's Book | Finding Aids

Generally, books are catalogued under author's name and subject matter. As noted, artists' books are often collaborations: an artist, a writer, a printer and a bookbinder could be involved in the production. Some stories do not require words or text and may be visual, perhaps resisting classification, causing flow-on problems for researchers. For those Friends interested in looking at other artists' books in the National Library's collection, a search via the following subject headings "Artists' books–Australia–21st century" (55 in the catalogue) or "Artists' books" (1,529 in the catalogue) will achieve results.

My new trajectory of engaging with the intricacies of making books has been stimulated by having the Library as a source for new ideas.

**Dr Sharon Peoples** | Artist

## TREASURES EXHIBITION PREVIEW

The new refresh of the Treasures Gallery was presented to Friends at a preview on 12 December. This was the third exhibition preview to benefit Friends membership this year.

We learned that, since its opening in 2011, the Treasures Gallery has attracted 1.5 million visitors.

Some of the current attractions highlighted by curators included the 1623 first folio of Shakespeare's *The Merchant of Venice*, pioneer Australian aviator Freda Thompson's 1934 flying helmet, the Morris & Co stained glass windows at St Barnabas church on Norfolk Island, the Buddhist influence on early Japanese woodblocks, maps and board games, and the intricate family bridal veil worn over 64 years by 27 brides.

Curators spoke of the "democratisation" of treasures within the national framework and their evolution over time. Researchers also mentioned how much easier and quicker their methods are now that there is easy access for all through digitisation at Trove online at the National Library.

**Joyce O'Brien** | Friends Committee Member



*Air pilot's cap and goggles owned by Freda Thompson*, 1934, nla.gov.au/nla.obj-139636336

## POST 1954 NEWSPAPER DIGITISATION

Have you ever wondered why newspapers displayed on Trove end in 1954?

A recent Trove announcement provides the answer, as well as information on what is new and what is coming next.

The Trove page currently displays the following information about new content entering the public domain:

> Every year on 1 January, new content enters the public domain as its copyright term expires. On 1 January 2026, copyright covering newspaper content published in 1955 will expire.
>
> Much of the newspaper coverage in Trove ceases beyond 1954 due to the copyright status of the content [currently 70 years]. Where content is provided beyond that date, it is by negotiated permission from the publisher (for example *The Australian Women's Weekly*, from 1933 to 1982 and *The Canberra Times*, from 1926 to 1995).
>
> The Library has recently completed a project to digitise newspapers published in Queensland. In anticipation of copyright expiration, the Library digitised newspapers beyond the copyright term but has not provided access to the affected date range.

Regular users of Trove may have come across a message that reads:

> This newspaper article is still within its copyright period and cannot be displayed on Trove right now. The National Library of Australia will make it available as soon as copyright permits, or with the copyright holder's permission.

The Trove webpage lists newspaper titles containing 1955 content that is out of copyright as of 1 January 2026. These titles have now been released on Trove for the first time. You can check the Trove page for the list of 1955 Queensland newspapers now available.

Further newspaper content will be progressively released as the copyright terms expire.

For more information on copyright in Australia please see Copyright basics on the Australian Government Attorney-General's Department.

**Margaret Nichols** | Deputy Chair, Friends Committee

### WHAT DO YOU SAY?

As this is the Friends' Newsletter we are hoping that some of you will have some thoughts you would like to share. We would welcome contributions of up to 400 words on any topic that you think might be worth sharing especially about the Library, matters biblio or any of the topics inspired by the Newsletter. Formatting and length are flexible.

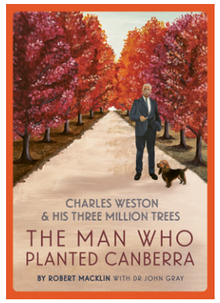
Please reach out if you have an idea:
The editor via friends@nla.gov.au

## BOOKSHOP NEWS

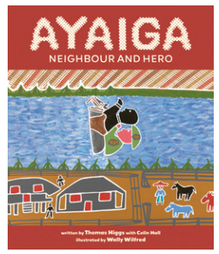
Friends' members will recall last year's historical fiction event with authors Sue Williams and Alison Goodman.

Sue William's new novel, *The Duke's Secret*, has just arrived. The novel stretches from 18th century London and the Battle of Waterloo to modern day Sydney, as a woman who may be a descendent of the Duke of Wellington sets out to find the truth of her family's past. The Duke's Secret is a richly researched dramatic tale from this popular writer.

To a somewhat more recent historical past, the 1950s, and Steven Carroll returns with *The Afterlife of Harry Playford*. Detective Stephen Minter, newly arrived from Cambridge, is confronted by the disappearance of a leading Australian politician who has gone for a swim and never to be seen again. Where lies the truth?




We are delighted to welcome back *The Man Who Planted Canberra: Charles Weston and his Three Million Trees* by the late Robert Macklin with Dr John Gray. This wonderful book sold out all over Australia, and is now back in what will surely be the first of many reprints.




The Library publishing team have not, however, been resting on their laurels. *Ayaiga: Neighbourhood Hero* by Thomas Higgs and Colin Hall, beautifully illustrated by Wally Wilfred, reveals the extraordinary courage of a man who swam through crocodile-infested waters to save the life of another. This dramatic true story is an insight into the Alawa people and the indigenous community of the Roper River region.

Lastly, a new Australian picture book *Going Home*, by Simon Howe. This debut is a quiet, affecting story of a child and their father's day out. It's gentle, poetic, playful, and leaves gaps for the reader's questions and emotions. A beautiful book for readers three and up.

## THE KOOKABURRA COLLECTION

One of the great joys of working in the National Library of Australia is finding gems in our manuscript collections. For me, *The Kookaburra* collection of handmade magazines is one of those gems. Thanks to the generous support of Chris Edye, *The Kookaburra* magazines will soon be digitised and available to view on Trove.

*The Kookaburra* was an original journal produced by a group of prominent teenage girls in Sydney in 1904–1905, issued as a monthly magazine. It was filled with an array of stories and illustrations. The poem 'Ode to the Kookaburra' is a lighthearted insight into the editorial intent of its creators.

*The Kookaburra* was published during the heyday of child-authored magazines in Australia. Emily Gallagher has noted in her recent book *Playtime: A History of Australian Childhood* magazines like *The Kookaburra* "literally 'captured' on paper children's voices and dreams, their feelings and friendships, secrets, fears and fantasies" making them curatorially significant artefacts of children's history and their perspectives.[1]

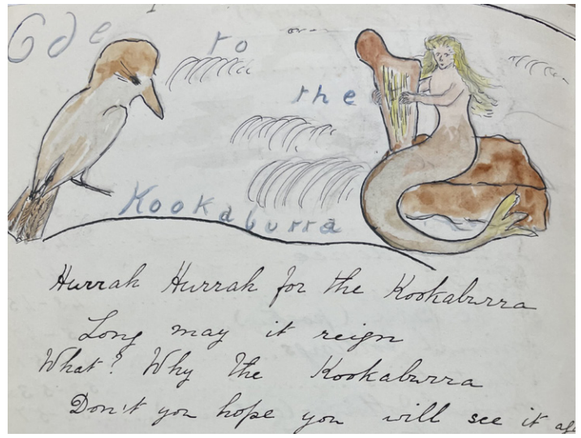



The covers of two issues of *The Kookaburra* magazines

The content in the magazine gives us an insight into the ways in which its authors responded to the changing world around them. One article detailed the arrival of the 'first motor cars running from Blackheath to Jenolan Caves', including the moment a horse was harnessed to the car to help it up the hill! Cars were still a novelty in this period, having been introduced in Australia in the late 1890s, but their popularity was increasing and they were obviously a topic of interest to the young journalists of *The Kookaburra* who would see the rapid increase of cars in their home state over the decades to come. By 1915, a decade after the publication of the article, more than 10,000 cars were registered on NSW roads.[2]

In common with other child-authored magazines of the era, *The Kookaburra* was a collaborative effort. In it we see a wide array of content, including short stories, satirical cartoons, poems, social pages, travel and theatre reports, book reviews and illustrations.

Nesta Griffiths was one of the contributors, she is likely the Nesta Griffiths who in adult life became an author and architectural historian. A member of the Royal Australian Historical Society, Nesta was often found researching at the Mitchell Library and History House in Sydney and published books on local and architectural history.[3] Her teenage years spent writing for *The Kookaburra* no doubt provided her space to learn her craft.




'Ode to the Kookaburra' from the March 1905 issue of the magazine (detail)

Trove gives us other glimpses of the lives of the Kookaburra girls in later life. Nita Walker married Captain Ralph Verney in 1909. Her wedding, reported in the Daily Telegraph, recorded her bridesmaid was Nesta Griffiths, fellow *Kookaburra* contributor. Once the magazine is digitised, we encourage you to dig deeper and see what other stories you may be able to uncover about the young *Kookaburra* contributors and their later lives.

**Rebecca Fleming** | Assistant Director, Projects, Collection Branch

[1] Emily Gallagher Playtime: *A History of Australian Childhood*. La Trobe University Press: Collingwood, 2025, 15

[2] Powerhouse Collection - Two motor vehicle number plates, 1917–1922

[3] Biography - Glynde Nesta Griffiths - *Australian Dictionary of Biography*

## THE CRAFT OF HISTORICAL FICTION

Historical fiction is a literary genre that attracts a huge readership. It can be scholarly, escapist, reflective, witty and much more. Who are the writers who work in this genre? Why have they chosen it? What are the challenges they confront?

On 27 November a very large audience registered to hear two expert practitioners – Alison Goodman and Sue Williams – answer these and other questions put to them by Professor Kate Michell from the ANU.

Alison and Sue came to historical fiction after highly successful writing careers in other modes – Sue, from non-fiction, mostly biography of contemporary people and travel writing, Alison from fantasy. Sue's books concentrate on historical figures, Alison's on created ones, but both are set in the Regency period in England, and in Sue's case, also in Australia.

During the Covid lockdowns, Sue decided she wanted to write something different. Fiction must be so much easier than biography she thought, and launched into a novel about early colonial New South Wales, based on the lives of Elizabeth Macarthur and Elizabeth Macquarie, wives to their better-known husbands. To her surprise, as the byways of her research became ever more engaging, this novel ended up taking five years to write. Challenges emerged – as she delved among the historical records, she became increasingly aware of the gaps and biases in them: they not only concentrated on the work of powerful men, but were usually written by men. The voices of women and the less powerful were obscured, so she started exploring how to read between the lines in the records, without falsifying or distorting them. A second challenge appeared – following the minutiae of historical research and accuracy became so seductive that her writing started to lose its life, and much editing and rewriting were needed

For Sue, working within the boundaries of historical accuracy is demanding, proper and rewarding. As she researched and wrote her most recent novel, *The Governor, His Wife and His Mistress*, she was struck by a little mentioned back story – the true Madame Butterfly conduct of the third Governor of NSW, Philip Gidley King. For her this was rich in human interest and shocking in that it figured so little in historical accounts of King's life. How to deal with this, accurately but sympathetically, was her challenge, and her account provided a wonderful case study of one way of addressing bad behaviour by an otherwise admired historical figure.

Alison's previous publications were highly successful fantasy novels for young adults. A fan of fiction set in the Regency period from her childhood, and learning of the wealth of historical resources for this period, she set her Lady Helen fantasy books as Regency novels, and from there she moved to historical fiction, and the ill-mannered ladies, Lady Gus and her twin sister Julia, independent, adventurous and brave, emerged.

Though fantasy and historical fiction seem far apart, Alison observed that in both, the author is creating a world – but that writers of historical fiction have a separate and important responsibility: at just what point will they pitch the historical accuracy of their books, as well as their 'authenticity'. For Alison these decisions are the basis of an



From left: Alison Goodman, Professor Kate Mitchell, Sue Williams

assumed contract between writer and reader, and it is up to the writer to ensure that the terms of this contract are met.

Accuracy is closeness to historical facts as documented. The author must decide how accurately to stick to these as well which to emphasise or mute. Historical research is the key here, though sometimes surprise discoveries are made, and what had been received knowledge is overthrown. This is part of the adventure of writing about the past.

Authenticity is different – what would the created world **feel** like for the protagonists? And crucially, how does the writer create this world so that readers experience this feeling? For Alison one key is that before writing, she immerses herself in the places her works are set, walking, looking, asking. Atmosphere, chance encounters that illuminate a location, and her direct experience of the physical details of a place, all help create that mysterious sense of "being there", and are crucial to making her novels come alive. By seeking in historical records the seeds of modern attitudes she helps make her books relevant to modern audiences.

This dynamic and stimulating conversation, guided thoughtfully by Kate Mitchell was much appreciated by the large audience. An unexpected bonus was the "show and tell" display of women's Regency costume from Alison's personal collection. As she described and named the items, Alison dressed up, layer on layer. She did NOT however put on the highly fashionable wrap around lacy pantaloons, which would have been worn below a flimsy dress. These were perhaps the stars of this presentation, making a wonderful final connection between the two sets of books, as they were exactly like those worn by Mary Putland (Bligh), when she so scandalised church goers and titillated the attending soldiers in 1807 Sydney (see *That Bligh Girl*, by Sue Williams).

You can view the full conversation online via the Friends YouTube playlist.

Sue Williams' historical novels: *Elizabeth and Elizabeth*, 2021; *That Bligh Girl*, 2023; *The Governor, His Wife and His Mistress*, 2025

Alison Goodman's historical novels: *The Benevolent Society of Ill-Mannered Ladies*, 2023; *The Ladies Road Guide to Utter Ruin*, 2025.

**Nancy Clarke**






## LIFELONG LEARNING AT THE LIBRARY

**Learn with the Curators – Lifelong Learning programming at the Library**

Recent work for the Library's Lifelong Learning program has included a rigorous schedule of filming in the newly refreshed Treasures Gallery, to create the live *'Learn with the Curators of the Treasures Gallery'* and the corresponding Digital Module, which will sit in perpetuity on our website. This article will outline the work we do in creating these digital learning sessions, and the considerations we take in forming our approach.

Lights, camera, action! Throughout December and January, I spent time filming curators in our newly refreshed Treasures Gallery. Our recording sessions are often a whirlwind of finding the best angles, looking for the perfect light, listening out for the sharpest microphone quality, and hunting down any distracting reflections off the display case glass. I encourage curators to look at the camera like they are looking at a friend, yet often find I have left them hanging, their smile slowly becoming awkward, because I was so caught up in the ideas of their presentation that I forgot to pan the camera away towards the objects so that they could take a breath!

However, what I have noticed most this summer, is that filming in a gallery lets me see just how many visitors say, "Oooh, look!' as soon as they step through the gallery doors. It is a very special privilege to witness people connecting with the objects on display together, or to hear small footsteps I'm-not-running to investigate what's waiting for them behind the glass. It is this human touch and fostering connection that guides our Lifelong Learning approach.

The Library's Lifelong Learning Digital Modules offer adult learners a means to engage with the collection wherever they are. As human connection is a key driver of our approach, our use of digital technologies such as filming and live-streaming equipment allows us to bring the talents, knowledge and smiling faces of our expert staff directly to a screen near you. This means a lot of filming for me and our team.



Filming content for the Lifelong Learning webinar 'Learn with the Curators of Treasures'

Throughout my career I have learned many things about the way museum and gallery spaces are used for finding connections. In our 'always-on' and increasingly digital lifestyles, much of our engagement with the world around us is solitary. In a gallery space there are opportunities for reflection, appreciation and the fostering of curiosity that should sometimes be noisy, and, in the best cases, enjoyed together. "Shhh" is not something we like to say in the galleries.

The engagement approach we take is guided by research-driven practices, such as the Thinking Museum approach, and grounded in object-investigation and personal connections over information delivery. Before discussing any of our objects, launching into any history, or explaining the context before any of our collections, we ask different versions of 'who are you and why are you here?' 'what do you know already?', and 'What do you notice?'

Many learners who participate in our sessions have extensive experience in the field of historical research, reference librarianship, and curatorship. They may be joining us to learn more about the process taken by our curators in selecting representative items from the collection to display. Or they may be new to our Library's collection and keen to hear more. Our sessions are not lectures, and are not aimed at academics. They are an invitation to participate and to learn more.

In the same way that we use open-ended questions with our student visitors to encourage active participation, when you attend a live Lifelong Learning webinar, your chat box will be open and your host will ask something of you – a way to form a connection. The contributions made by participants are the very best way to drive authentic discussion around our work; however, it is a practice that continues to evolve and can sometimes be surprising. In combating the "shhh" we aim to help you follow your curiosity, and to ensure that you leave feeling a deeper connection to your Library and its collections.

You can explore our Digital Learning Modules at: library.gov.au/learn/adults/lifelong-learning

**Karlee Baker** | Assistant Director, Lifelong Learning



## DIRECTOR-GENERAL'S REFLECTIONS.

As many of you would know, my time as Director-General of the Library will end in April. Over an NLA career spanning just over 24 years, I have enjoyed working in quite varied roles, with the most recent 9 years as Director-General, something I can assure you I could not have imagined back on my first day in March 2002! It has been a great privilege to work at this wonderful institution and with this wonderful community.

Over this time, I've seen the Friends of the Library thrive under the leadership of the Friends of the Library committee, most recently chaired by Catherine Anderson, taking up the mantle of other very fine and committed Chairs. The activities of the Friends continue to support and extend the work of the Library, helping us reach a broader audience both locally and nationally. I particularly loved past Friends' White Gloves events – helping to curate some of the earlier ones and enjoying the later ones along with lucky visitors.

One of the distinct joys of my role has been getting to know so many of you, and to feel your strong, shared commitment to the Library's activities. I see my own passions reflected in the work of the Friends: our shared advocacy for increasing the prominence and accessibility of the Library's collections; and a commitment to connecting Australians with their national collections.

The Friends are Platinum patrons of the Library and your donations have supported many Library projects including acquisition of important artworks for our Reading Rooms, lectures, special events, fellowships and digitisation projects. Since 2018, the Friends and our other valued patrons have helped the Library raise over $12 million for an extraordinary range of projects.

Looking back on my time as Director-General, I consider the development and expansion of our online archive, Trove, as a major collective achievement that reflects the Library's ambition and vision and its capacity to just keep at things until they are 'done'. As a single point of entry to collections and archives from hundreds of libraries, museums and galleries, Trove provides the broader community with access to digitised newspapers, books, maps, photos, archives and personal papers. I know that many Friends are active users of this platform, engaging with academic research, family history and passion projects.

As I prepare for my departure, I know that the Friends will continue to play an important role in the work of the Library and I thank you for your ongoing support. Russell and I will, of course, be Friends forever!

**Dr Marie-Louise Ayres** | Director-General, National Library of Australia

Dr Marie-Louise Ayres, Director-General, National Library of Australia

## YOUR FRIENDS MEMBERSHIP HELPS THE NATIONAL LIBRARY

Friends members are part of a community of passionate National Library supporters and advocates. Members benefit from on–site and online events and presentations that promote our cultural heritage and scholarship. Friends support various Library programs including fellowship and digitisation projects. A Friends membership is a perfect way to encourage support. Gift Memberships can be purchased via Become a Friend.

NATIONAL LIBRARY OF AUSTRALIA | Friends of the Library

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The Friends of the National Library of Australia acknowledges First Australians as the Traditional Owners and Custodians of this land and pays respect to Elders – past and present – and through them to all Aboriginal and Torres Strait Islander peoples.