

The Boys' Reformatory Brooklyn Park A History 1898-1941

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ABSTRACT

This study examines the history of the Boys' Reformatory Brooklyn Park.

The Reformatory was run by the Catholic Church and derived its funds from three sources: a State subsidy paid on the basis of a fixed sum per child committed, funds raised from the local Catholic community and bequests and legacies.

The thesis includes both a narrative account of the institution and an analysis of the inmates. Central to the thesis, is the examination of the Reformatory as an institution of social control, seeking to impose an ideology of respectability upon its clients. To establish the argument, the thesis examines how the regime operated, the composition of the staff and investigates how the boys reacted to being under control.

Chapter One examines the founding of the Reformatory and discusses the origins of the Brothers of Saint John the Baptist, an order founded in South Australia, from which the staff were derived. Particular attention is given to the aspirations of the Catholic community and their sense of place in South Australian society.

Chapters Two, Three and Four deal with the administration of the Reformatory and place considerable emphasis on the examination of the boys who made up the Reformatory's population. The experience of these children was a narrow and cloistered one, in direct contrast to their rich, if somewhat chaotic lifestyle, prior to committal.

The final chapter provides a narrative account of the Reformatory's demise: in the final decades, the Reformatory and the religious order were found to be less and less effective. Eventually, both collapsed, as they were not supported with the necessary funds, staff and clients.

STATEMENT

This thesis contains no material which has been accepted for the award of any other degree or dipioma in any tertiary institution. To the best of the author's knowledge, this thesis contains no material previously published or written by another person, except where due reference is made.

Anthony Michael Keenan.

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