

Australian Journeys

How can we use
museum objects to understand
Australia's connections
to the world through
migration journeys

?

*Using the Australian Journeys Gallery
at the National Museum of Australia
in the history classroom*

In 2009 the National Museum of Australia opened its new **Australian Journeys** Gallery.

Australian Journeys explores the ways in which the journeys of people and objects connect Australia to the world — both physically, through journeys associated with immigration, emigration, tourism, business, war and sport; and also mentally and spiritually, through emotions, ideas, values, beliefs, attitudes and imagination.

It does this by allowing visitors to explore a series of objects that are associated with the journeys of particular people to or from Australia. In each case there is a connection — real or imaginary — between the person, an Australian place, and another part of the world. Investigating the histories and meanings of these objects can raise many ideas and questions about the ways in which Australia's history is intimately connected to global forces and conditions.

By interrogating these objects, one of the key kinds of journey represented in the gallery, migration, so common in Australian history and geography curriculum documents, can be explored in a new, engaging and revealing way.

That's what this unit does — it provides ways that teachers and students can use some of the objects of the **Australian Journeys** Gallery to explore the migration theme in their classrooms.

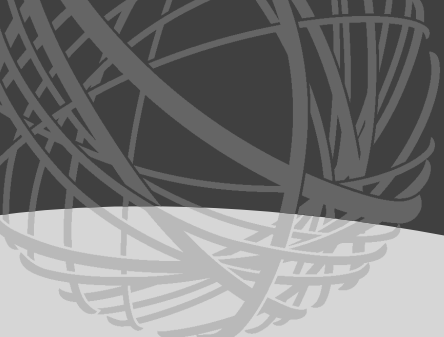
It also takes you on a 'tour' of the gallery, with commentary in italics from Senior Curator Dr Martha Sear.



We put the globe there so that people could begin the journey by thinking about how the place that we live in now was once an imaginary place to people in Europe. To them it was somewhere that was the home of monsters, people with feet on their heads and all sorts of crazy antipodean things.



Jason McCarthy, National Museum of Australia



Your task

In this unit we have selected 30 of the 750 objects on display. Your task is to select four of these objects that together help you understand an aspect of the idea of migration in Australian history. Further, you will be asked to consider how some of these objects explore other themes related to different kinds of journeys and why these are also important. You will then be asked to present the objects in an annotated display, using the template page provided. The page that you create will show the selected objects, some basic information about them, and, most importantly, your conclusions about what the four objects taken together help you understand about the selected theme or idea.

Introducing the concept of migration journeys

What does migration mean?

Think about a journey you have taken. Then, as a class, discuss these and try to identify the key characteristics of these journeys. For example, some journeys will have been long, and some short. Some will have been forced, and others voluntary. Some will have been enjoyable, others possibly hurtful. Some will have been for pleasure, others for work or duty. And so on.

How many of the journeys you discussed in your class are examples of migration? Of those that are, can you begin to identify the characteristics or elements that are part of that experience? By focusing on these, we can start to analyse and understand the different things that migration can mean to people.

That's your task — to look at four objects that are linked to some aspect or meaning of a migration, to interrogate the objects to reveal these meanings, and then to draw a conclusion that makes a general statement about the understanding you have developed. Not all the objects are necessarily explicitly about migration, sometimes the connection is more subtle and varied. Nevertheless, each group of objects will help you to expand your ideas about the nature and significance of migration.

Finally, we also ask you to consider whether the objects you have chosen also tell you about other ideas and themes related to different kinds of journeys that have connected Australia to the world.

Creating your statement about migration — your tasks

Look at the page of images of objects (page 5). You can find out more about each of these from the information on pages 8–22.



Look at the set of possible themes or aspects of migration, listed on page 6. You should choose one of these themes to focus on.



Write this theme at the top of your summary page, page 7.



Now choose which four objects you are going to 'interrogate' to help you draw out the meanings or implications of this theme, and that will help you understand the concept of migration in the Australian history context. For example, if your theme is 'that migration may involve danger', you might choose to focus on the *Maris Pacifici* map (page 8 — even though this map is not a map of a migration journey, it reminds us that for many people migration may be into the unknown), the bamboo musical instrument (page 21 — that some migration to Australia was not really voluntary, but came about because people feared persecution in the country they were living in), the New Norcia medal (page 12 — that journeying to another country can expose you to danger as well as opportunities to learn), and the Damien Parer camera (page 17 — that migration journeys can be a result of war).



Cut out and paste each of the four objects on your summary page. Interrogate and analyse the four objects, and make notes about each on the summary page. You will find more information on each in the unit, and you may also choose to carry out some further research.



Record the journey of each of the four objects on the map, creating a key to show which journey relates to which object.



Decide on your 'big idea' about what the four objects have helped you to understand about the particular aspect of migration that you are exploring.



List any further ideas about different kinds of journeys that the objects you have chosen illustrate and explain your ideas.



Finally, report on your ideas to the class, discuss the range of ideas that have been discovered by you and your classmates, and set out your pages as an illustrated display in the classroom.

Choose your four objects from this collection



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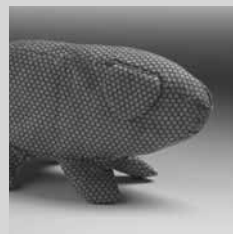
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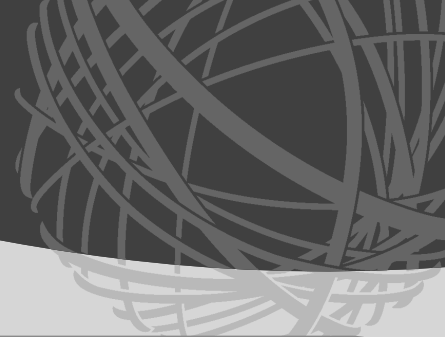
Understanding an aspect of migration

Aspect of migration being explored:

Ideas or aspects of the theme of migration that you can explore through your four objects may include:

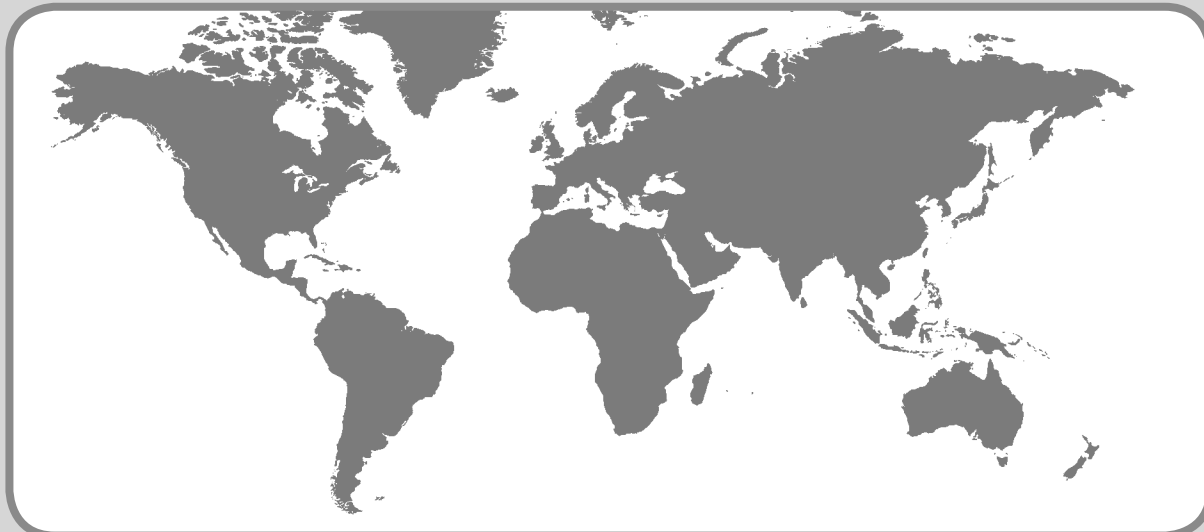
Adaptation	Equipment	Loss
Adventure	Europe	Manufactured
Africa	Evolution	Medicine
Ambitions	Exile	Memorabilia
Americas	Fairness	Men
Antarctica	Forced	Music
Art	Gain	Nature
Asia	Gender	Obscurity
Attachment	Guilt	Politics
Attitudes	Happiness	Recognition
Beliefs	Health	Recording
Business	Hopes	Recreation
Buying	Humanity	Region
Change	Humour	Remembering
Childhood	Hurtful	Revolution
Children	Ideas	Science
Contact	Identity	Selling
Continuity	Images	Separation
Copying	Imagination	Sport
Creation	Immigration	Technology
Creativity	Indigenous	Tourism
Danger	Inequality	Trade
Destruction	Innocence	Transportation
Discovery	Innovation	Values
Dreams	Internal migration	Vegetation
Emigration	Introduced	Voluntary
Emotions	Isolation	War
Engineering	Journey	Water
Enjoyable	Land	Wealth
Entertainment	Law	Women
Environment	Learning	Work
Equality	Leisure	

*Choosing an aspect
of the theme of migration to explore*



Object 1

Object 2



Object 3

Object 4

These four objects from the Australian Journeys gallery help me understand that:

These objects also help me understand the following ideas about journeys:

Using objects from the **Australian Journeys** Gallery to explore the concept of migration journeys

As visitors ascend the stairs they will find an exhibit that deals with the imagining of the Great South Land in the period prior to European voyaging to Australia. There we will see a series of medieval maps that depict different versions of what might be living in the area of the globe to the south. The maps are really beautiful.

This map is taken from an atlas by Abraham Ortelius, published in 1595. It is titled *Terra Australis, sive Magellanica, nondum detecta* — the Southern Land, or the Magellanic [Land], not yet discovered. The atlas was published in Antwerp, Belgium.

The atlas included information from European explorers who had visited the Pacific.

It also reproduced information about the Southern Hemisphere from ancient Greek times.

Made before any European is known to have set foot on the Australian continent, *Maris Pacifici* perpetuated the northern belief that at the bottom of the world was a great south land.



Ortelius's *Maris Pacifici* map

Maris Pacifici (Quod Nunc Vulgo Mar Del Zur)
Photo: George Serras
National Museum of Australia

They will then find an exhibit that deals with Indigenous journeys, the journeys of Indigenous people across the Australian continent over many thousands of years. We will be exploring a trade route that connected Cape York in Queensland all the way through to the Lake Eyre area in South Australia — a very long trade route that connects the north of Australia to the south of Australia. Indigenous journeys across the continent is the first exhibit that people will find after the Great South Land exhibit.

For thousands of years the Indigenous people of northern Australia traded shells, ochre, feathers and other materials with their neighbours on the continent and beyond it.

Baler shell was collected in the Gulf of Carpentaria in Australia's north and traded south and west across Australia. With each exchange the value increased. On the coast, shells were used for water carriers and scrapers. In Central Australia they became sacred and ceremonial objects.

This exchange connected Aboriginal people in Australia's north to others in Central Australia and as far south as the present-day Flinders Ranges in South Australia.

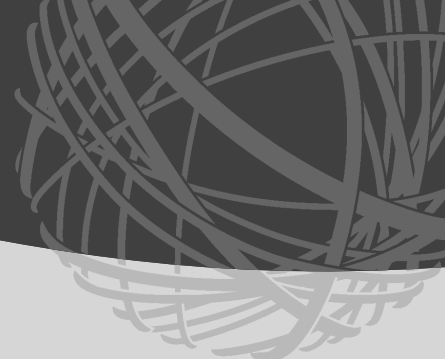
This baler shell, cut through the whorl section, is from the early 1900s.



Baler shell

Baler Shell
Photo: George Serras
National Museum of Australia

Using objects from the Australian Journeys Gallery to explore the concept of migration journeys



We also have an exhibit about Macassan traders who came down from Indonesia and brought the equipment to gather sea cucumber in the north part of Australia and eventually, having prepared that cucumber in gigantic cauldrons on the north coast, sent it to China. That exhibit will have a smellorama where you can smell the sea cucumber. Perhaps don't schedule lunch either before or after that. It might be a bit gruesome.

From at least 1700 until 1907, hundreds of fishermen sailed each year from Makassar on the island of Sulawesi, now in Indonesia, to the northern Australian coast. They voyaged to this place in search of the valuable delicacy known as trepang — edible sea cucumber.

Fishermen arrived each December and camped along the Arnhem Land coast, catching, boiling and drying trepang. They met, traded and worked with the local Aboriginal people, and each group incorporated some words of the other in their language.

Then, each April, as the monsoon winds began to blow, the fishermen returned to Makassar (sometimes with Aboriginal people), their holds carrying trepang to be traded north to China.

Trepang live mostly in tropical waters and are usually 10 to 50 centimetres long, although some grow to more than a metre.

The rusted cauldron was recovered at Record Point, Port Essington in the Northern Territory. It was collected in 1909, a few years after the Australian Government banned visits by trepangers to Australia.

Today, fishermen from Makassar continue to use iron cauldrons to process trepang.

Trepang pot and specimen

Sea cucumber; Macassan traders: dried trepang
Photo: George Serras
National Museum of Australia



After that you will find a series of cases that deal with eighteenth and nineteenth century journeys to and from Australia. You will find exhibits that deal with the First Fleet and the experience of transported convicts.



Convict tokens

Some 160,000 convicts were sent to the Australian colonies between 1788 and 1868.

One of those convicts was Thomas Lock. He was convicted of highway robbery and sentenced to 10 years' transportation to New South Wales.

Before Lock left England, as he waited in prison for his sentence to be carried out, he used a penny to make a token of remembrance to leave behind. The inscription reads:

WHEN / THIS YOU / SEE / REMEMBER /
ME WHEN / I AM FAR / FROM the[e] /
THOMAS / LOCK AGED 22 / TRANSPed /
10 Years

Lock gave this memento to a loved one when he sailed for Australia. He arrived in Sydney in September 1845. It is not known if he ever returned to England.



Australian Journeys

Using objects from the **Australian Journeys** Gallery to explore the concept of migration journeys

In this area we will also be exploring exhibits relating to the Irish convict and political prisoner William Smith O'Brien, a British parliamentarian who was convicted of high treason in the late 1840s for leading a rebellion against British rule in Ireland and sent to Tasmania. We have been able to borrow the journal that he kept whilst he was here and an address that was given to him when he left. They are prestigious loans that we have been able to get from the National Library in Ireland.



O'Brien figurines

Staffordshire figure of Seated male porcelain figurine
Staffordshire figure of Standing male porcelain figurine
Photo: George Serras
National Museum of Australia

Parliamentarian William Smith O'Brien was convicted of high treason in 1848 for leading a rebellion against British rule in Ireland. O'Brien avoided execution after 80,000 supporters across Ireland and England signed a petition seeking clemency. He was sentenced to 'transportation for life' to Van Diemen's Land, now Tasmania.

These Staffordshire figures, made in 1848, portray O'Brien.

The standing figure shows him in chains and convict clothing, though in Van Diemen's Land he was not required to dress in convict uniform or wear chains. This image was based on the popular image of a convict.

The seated figure was made at about the time of O'Brien's arrest. It shows him in the clothes of an aristocrat, wearing the chains of his imprisonment. The companion piece to this was a seated figure, 'Mrs O'Brien'. O'Brien's wife, Lucy, remained in Ireland following her husband's transportation.

In the centre of this space is a case that deals with how the gold rushes enmeshed Australia with the world. This case includes a gold-washing cradle from our collection that allows us to tell the story of Hargraves, the man who is credited with the discovery of gold near Ophir in New South Wales in 1851. He had been in California at the gold rushes there and he recognised similarities in the landscape between where he had been living near Bathurst and where he was digging for gold in California. He thought, 'Maybe I should rush back and see if there is gold in them there hills too'. So he rushed back and he was right: there was gold there. We have been able to borrow the letter that he wrote to the government identifying that he had found gold near Ophir — he doesn't say where he found it; I found gold at 'blank' — and also the compounded nugget that he used to prove that he had actually found the gold.

Edmund Hammond Hargraves is credited with the discovery of gold at Ophir in Australia in 1851.

He returned to Australia from the Californian goldfields determined to find gold in New South Wales. In Bathurst, local men John Lister and William, James and Henry Tom showed Hargraves sites where they had found gold specks.

Hargraves taught the Toms how to build a gold-washing cradle and then returned to Sydney. He soon received news that the brothers had washed a payable amount of gold from Summer Hill Creek. Hargraves announced the find, claimed the £10,000 government reward and named the field Ophir. By 15 May 1851, over 300 diggers were at Ophir, washing gold with cradles like this one, and the first Australian gold rush had begun.

This cradle, collected in the Ballarat area of Victoria, is one of thousands of cradles used by miners to extract surface alluvial gold from sites across Australia in the mid-nineteenth century.

Made of Douglas fir imported to Australia, or recycled from packing crates or other objects, the cradle has handmade metal nails and corner fixtures.

Gold-washing cradle

Gold Washing Cradle
Photo: George Serras
National Museum of Australia



Using objects from the Australian Journeys Gallery to explore the concept of migration journeys

Australia, Victoria, Port Phillip: in the English imagination of the 1850s, these names became synonymous with gold, opportunity and adventure.

Thousands of British men and women (and some children) boarded ships for the three-month journey to Victoria, braving separation and shipwreck for the chance to make a quick fortune.

In England in the 1850s, stories about life on the goldfields and advice for potential emigrants were in high demand.

One company produced the board game, 'Race to the gold diggings of Australia'. It invites the children to imagine the excitement and wealth promised by a journey to the far reaches of the British Empire.

(You can see another sort of goldfields game at www.australianhistorymysteries.info/ahm1/casestudies.html)



Diggings game

Race to the Gold Diggings board game
Photo: Lannon Harley
National Museum of Australia

We have also got exhibits relating to a Canadian gold miner who came to Australia, as well as material relating to the Chinese use of kiln technology in Bendigo. The gold exhibit is quite substantial.

In September 1859, the *Bendigo Advertiser* reported that A'Fok, Fok Sing and Co. had applied for a lease of ground near the Chinese encampment to build a brick kiln. One hundred and forty-five years later, archaeologists from Heritage Victoria excavated the site of the kiln, recovering several bricks. Some 4000 Chinese men and women migrated to the Bendigo goldfields in the 1850s. They were entitled to mine surface alluvial gold but the authorities excluded them from delving for the deeper quartz deposits.

As a result, many gave up mining and started businesses in service industries instead, doing laundry, market gardening, shopkeeping or, like A'Fok, Fok Sing and Co., making bricks.

The bowl was made in China. Its decoration is typical of the thousands of pieces of porcelain exported to Britain and British colonies, and later produced in Britain, during the eighteenth and nineteenth centuries.

Chinese brick and vase

Kiln brick from a Chinese brick kiln, Bendigo
Photo: Lannon Harley
National Museum of Australia



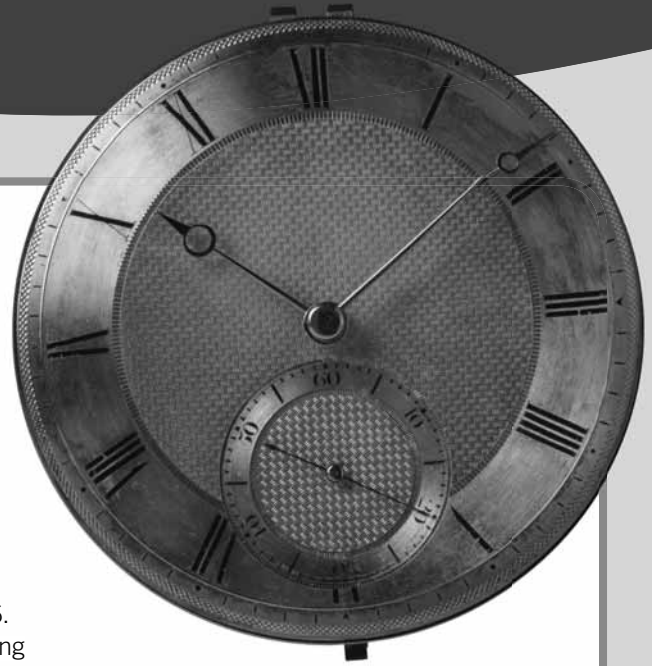
Using objects from the **Australian Journeys** Gallery to explore the concept of migration journeys

We also have an exhibit that looks at Charles Darwin's voyage to Australia in the 1830s when he was travelling around the world on HMS Beagle. The case focuses on Darwin's observations of an ant lion in the Blue Mountains. Darwin, observing the behaviour of this insect in Australia, realised that it displayed very similar behaviours and very similar shape, form and characteristics as the ant lions that had been observed in Europe. That was one of those moments on the Beagle voyage that helped to crystallise for him some of his ideas about evolution and how creatures that lived in different continents separated by vast amounts of ocean could somehow have grown to look and behave in a similar way.

Charles Darwin travelled as a naturalist on board the *Beagle* during its hydrographic survey expedition around the world between 1831 and 1836. As the Beagle carried out its surveys, Darwin often stayed on land, collecting fossils and specimens and making detailed observations of plants and animals.

Between January and March 1836, Darwin spent time in Sydney, travelled on horseback across the Blue Mountains to Bathurst, visited Hobart and called into King George's Sound in Western Australia. Tired and homesick, Darwin did not form a favourable impression of Australia, but some observations he made on Australia's natural history contributed to the development of the theory of evolution through natural selection.

This chronometer, made by the British watchmaker Robert Pennington, was one of 22 carried aboard the *Beagle*. The chronometers were kept in a special cabin, wound daily at 9 am, and compared at noon by instrument maker George James Stebbing, who had been specially employed for these tasks. These clocks were vital in helping navigators fix their latitude, and thus helping them avoid unexpected rocks or coasts, and possible shipwreck.



Pocket chronometer

Photo: George Serras National Museum of Australia

We have a case that displays mementos of the travels of the Aboriginal boys who left the New Norcia monastic settlement in Western Australia and travelled to a monastery in Caval, Italy, where they trained to be monks in the 1850s. The story of those little boys is told in a showcase there, thanks to another generous loan from the New Norcia settlement itself.

A small group of Benedictine monks from Spain founded the mission of New Norcia on the Victoria Plains of Western Australia in 1846.

Salvado's original vision was to create, among the Indigenous peoples of the Victoria Plains, a Christian, largely self-sufficient village based on agriculture. However, after the decimation of the local populations by introduced diseases in the 1860s, he concentrated his activity on giving a practical education to the Indigenous children who were brought to New Norcia from all over the state. Like other missionaries of the nineteenth century, his aim was to 'civilise' and evangelise according to the European ideals of the time.

In 1849, five Yuat children, including John Baptist Dirimera, aged 14, and Francis Xavier Conaci, aged 9, travelled to Europe with one of the founders of the settlement, monk Dom Rosendo Salvado.

The boys joined the monastery at Cava, in Italy, to train as monks. There, for distinction in his examinations, Conaci won this medal.

All five children died — Francis died in 1853, and John, the last survivor, in 1855, all in Europe.



New Norcia Medal

New Norcia medal – inverse
New Norcia medal – reverse
Photo: Lannon Harley
National Museum of Australia

Using objects from the Australian Journeys Gallery to explore the concept of migration journeys

There is also an exhibit that deals with the pink woollen dress which we think was worn by Lilian Faithfull, one of the Faithfull family daughters. The dress was made by David Jones and Company. The firm, David Jones, that we know began in the mid-nineteenth century, and by the 1880s it had establishments in London as well as Sydney. The company was buying large amounts of woollen cloth, often made from the very wool that you would expect to have been produced on a property like Springfield. The wool was being harvested, sent to England, prepared and spun at the woollen mills of northern England, and then sent back to Australia by clothing manufacturers like David Jones, so we track that whole loop from beginning to end.

By the 1880s wool was Australia's most important export. Thousands of fleeces were shipped to Britain's mills to be scoured, carded, combed, spun, dyed and woven into cloth.

Some of the wool eventually returned to Australia — as bolts of fabric or ready-made clothing, drapery and furnishings.

The Faithfull family of Springfield station, near Goulburn, grew wealthy supplying wool to Britain. In about 1855, one Faithfull daughter bought this dress from David Jones department store in Sydney.

This pink fine wool dress consists of a bodice and skirt, made in about 1855. It represented the latest in British fashion, but its origins probably lay close to home. It is made of fine wool of the type grown on Springfield.

Woollen dress

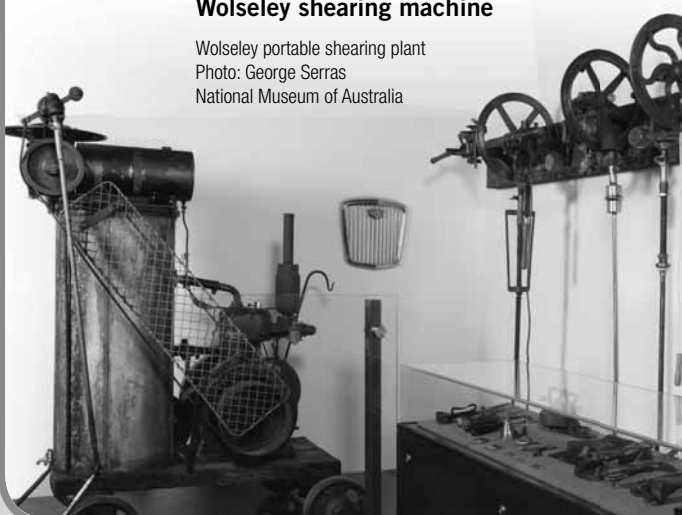
Two piece pink full length wool dress (bodice and skirt) with cream lace trimming
Photo: George Serras
National Museum of Australia



Then we get to an exhibit that looks at the invention of mechanical shearing in Australia in the 1870s, 1880s and 1890s, and how the wool industry has connected Australia to the world. The particular environmental and economic conditions in Australia were able to spur Frederick Wolseley on to the invention and application of mechanical devices to shearing. He was able to adapt some technologies from horse clippers and essentially revolutionise the shearing industry by inventing the shearing machine. In the exhibit you will be able to track the evolution of Wolseley's invention from the earliest experimental pieces that he developed,

Wolseley shearing machine

Wolseley portable shearing plant
Photo: George Serras
National Museum of Australia



right through to the final patterns and designs. We will be able to show a sequence of handpieces that Wolseley was using to experiment with. So they contain all sorts of crazy ideas about how you might be able to improve handpieces, but together they are a remarkable testament to Wolseley and his team's ingenuity and inventiveness in rural Australia in the late-nineteenth century.

For more than 4000 years, shearers removed wool from sheep by hand, using sharp, scissor-like blades. Then, in 1885, Frederick Wolseley of Euroka station, Walgett, New South Wales, demonstrated to the citizens of Melbourne a new shearing machine. Powered by a steam engine and incorporating a revolutionary handpiece and overhead mechanism, pastoralists hoped the mechanical shearing machine would enable even an inexperienced shearer to remove wool quickly and cleanly.

Wolseley established factories in Sydney, and in Birmingham, England. His machines were installed in shearing sheds across Australia and the world.

In England, the Wolseley company began building engines, cars and agricultural equipment, as well as shearing machines.

This portable two-stand machine was manufactured in Birmingham, UK in about 1930 and used on a sheep station in New South Wales.

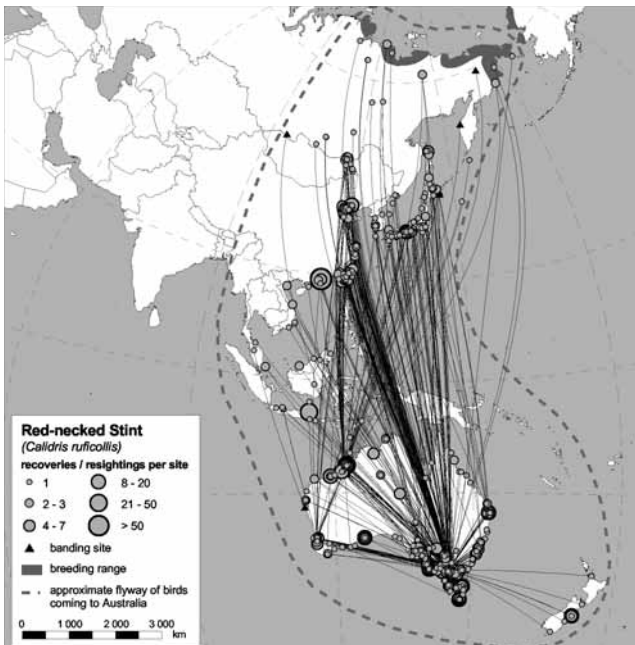
Using objects from the **Australian Journeys** Gallery to explore the concept of migration journeys

Then there is an exhibit that deals with Australia's participation in the international scientific community. It brings together specimens, lantern slides and a diary that were created by the Australian ornithologists, Hall and Trebilcock, who undertook a groundbreaking study of birds that migrate between Siberia and Australia. So the gallery is not just about the migrations of people but also includes the migrations of animals. We also pair those up with material relating to the contemporary work of scientists who are continuing to explore those migratory bird paths and what they mean to the ecological health of the planet.

In 1903, Australian ornithologist Robert Hall and his assistant, Ernie Trebilcock, travelled to Russia to research the migratory patterns of birds.

They collected this sandpiper specimen at the mouth of the Lena River in Siberia. This was tangible proof that, each year, shorebirds such as the sandpiper travel 26,000 kilometres from southern Australia to their breeding grounds in the wetlands of Siberia and back.

Today, the Australian Wader Study Group continues Hall and Trebilcock's work, tracking birds migrating along the East Asian-Australasian Flyway from Australia to Siberia.



This map shows sightings and recoveries of red-necked stints along the East Asian-Australasian Flyway in 2004
Australian Wader Studies Group

We also have material relating to the 1929–1931 Antarctic expedition led by Douglas Mawson. The Museum holds the Debie camera that Frank Hurley used to make the film *Siege of the South*. The exhibit includes the camera, Mawson's proclamation claiming parts of the Antarctic continent and amazing scientific material gathered on the voyage.

In August 1929, Australian photographer Frank Hurley boarded the steam yacht *Discovery* at London's East India Dock and embarked on his third voyage to Antarctica.

Hurley was official cinematographer to the British, Australian and New Zealand Antarctic Research Expedition (BANZARE).

He spent the next two years recording life on board the *Discovery*, the Antarctic scenery and wildlife, and the scientific work of the expedition.

Hurley purchased the Debie 35-millimetre motion picture camera especially for the expedition. He used it to make a 'talkie' called *Siege of the South*. This film premiered in Brisbane in 1931, bringing the alien world of the Antarctic home to Australian audiences.



Hurley camera

Debie Parvo model "L" camera
Robert and Irene Goard collection
Photo: George Serras
National Museum of Australia



Sandpiper

Bird skin specimen of *Tringa glareola* (Wood Sand Piper);
Migratory bird
Photo: Lannon Harley
National Museum of Australia

Using objects from the **Australian Journeys** Gallery to explore the concept of migration journeys

We also have an exhibit that looks at the story of an Australian woman who made her trousseau while waiting for her fiancé who had gone to the Great War. Sadly he was killed in Belgium and she packed away her trousseau forever.

Between 1916 and 1918, Muriel McPhee sewed, embroidered and crocheted over 100 items of table linen, nightwear and underwear.

She was creating her trousseau — the clothes and drapery she would need in her married life. But McPhee never wed and, after she died, her family found her trousseau unused and stored in calico bags hidden around her house.

It seems that in about 1916, 18-year-old McPhee became engaged. It was the First World War and while McPhee stayed and worked on Arulbin, her family farm near Grafton in New South Wales, her fiancé went off to fight in Europe. Like 60,000 other Australians, he never returned home.



Cotton nightdress

Pair of white, cotton crocheted gloves
McPhee Family Collection
Photo: Lannon Harley
National Museum of Australia

White, cotton, sleeveless nightdress;
Muriel McPhee trousseau
Photo: Lannon Harley
National Museum of Australia

Using objects from the **Australian Journeys** Gallery to explore the concept of migration journeys

There we will find exhibits relating to post-war migration to Australia. British migration is explored in relation to how settlers from Britain — ‘ten pound Poms’ and others — adapted to the Australian environment by growing British gardens in Australia.

Group settlers — known as ‘groupies’ — were mainly British migrants brought to Australia and given land for farms as part of an Empire-wide migration scheme.

They lived in ‘group settlements’ of 20 farms, helping each other establish their properties. But conditions were so tough, especially during the Great Depression, that many were forced to abandon their farms.

In Western Australia, group settlers were given land in dense jarrah and karri forests, which they had to clear by using hand tools and horses.

Tree clearing hand tools

Photo: George Serras National Museum of Australia



David and Margaret Ride met and married in Hong Kong and later moved to Oxford, England. In 1957, David was offered the directorship of the Western Australian Museum and the family, assisted to migrate by the Australian Government, settled in Perth.

The Rides' new home had a garden featuring English favourites like rose bushes, a willow tree and a lovely expanse of lawn, but the Rides didn't understand that to make it flourish they needed to water it!

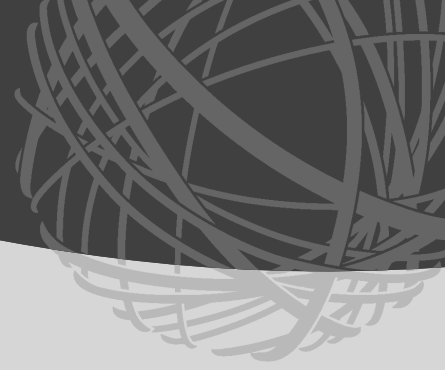
Eventually the willow tree died, so the family purchased this ‘set and forget’ tractor sprinkler. The Nomad has a painted metal chassis, cast iron wheels and copper tube sprinkler arms.



Nomad sprinkler

Nomad brand ‘walking’ lawn sprinkler; tractor sprinkler
Photo: George Serras
National Museum of Australia

Using objects from the **Australian Journeys** Gallery to explore the concept of migration journeys



Visitors then pass a couple of exhibits relating to the Second World War. A large screen shows Damien Parer's award-winning film *Kokoda Front Line!* We are able to display Parer's camera which he used to film that, amongst other Second World War documentary films. We also have an exhibit that relates to an Australian war bride who married an American GI and moved to America and lived on Alcatraz Island.

The Second World War arrived on Australia's doorstep in July 1942. Japanese forces advanced across the island of New Guinea to the north of Australia, and Australian soldiers rushed to meet them on the steep, forested slopes of the Owen Stanley Ranges.

Australian cameraman Damien Parer accompanied the 21st Brigade to New Guinea where he filmed the troops' gruelling trek along the Kokoda Track.

His film, *Kokoda Front Line!*, brought the campaign home to Australian audiences. This Eyemo camera is believed to be one of several he used to make the award-winning documentary.



Parer camera

Bell and Howell Eyemo 35 mm cine camera; Damien Parer camera
Photo: Lannon Harley
National Museum of Australia

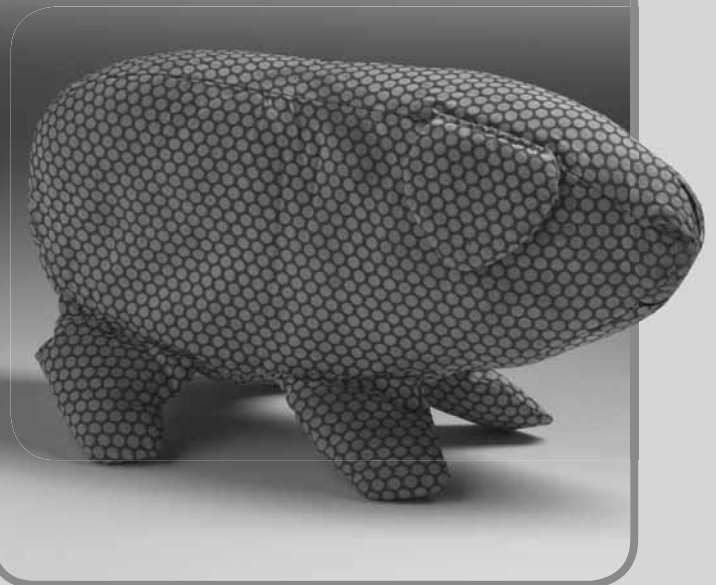
In 1942, during the Second World War, Iris Adams went to a Red Cross dance in Sydney. She met Jim Craig, a master sergeant in the United States Army who was stationed in Australia. Four months later they were married.

Their daughter Erin was born in Sydney in May 1945. Jim Craig returned to the United States at the end of the war and Iris and Erin left Australia to join him in 1946.

En route to San Francisco, Erin won a prize in a competition for the child with the reddest hair on the SS *Lurline*. Her prize was this toy pig, treasured by Erin for 60 years.

Toy pig

Toy pig won by Erin Craig in 1946
Photo: Lannon Harley
National Museum of Australia



Australian Journeys

Using objects from the **Australian Journeys** Gallery to explore the concept of migration journeys

There is a case that deals with the story of Indonesian political prisoners who were displaced to Australia during the Second World War and further exhibits relating to displaced people.

In 1926 a Javanese court musician named Pontjopangrawit was imprisoned by the colonial government of the Dutch East Indies, now Indonesia. He was held at the remote Tanah Merah camp, on the Digul River, in Irian Jaya, now West Papua.

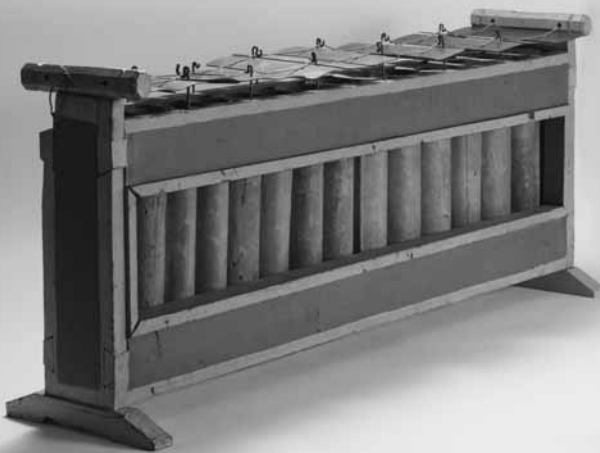
Pontjopangrawit appropriated wood, nails and tins from camp supplies and used them to make a suite of instruments for a gamelan orchestra. It is known as the gamelan Digul, or the orchestra made on the river Digul. The *gendèr barung pélog* is one of the instruments from this orchestra.

When the Japanese invaded the East Indies in 1942, the Dutch government sent its Tanah Merah prisoners to a camp at Cowra, New South Wales.

Pontjopangrawit's gamelan Digul travelled with the prisoners to Australia. Two years later, the prisoners were released. Many moved to Melbourne and worked towards Indonesian independence. The gamelan's music became an integral part of their campaign.

Gamelan

Gender Barung Pelog - Gamelan Digul
Photo: Lannon Harley
National Museum of Australia,



This is a wall hanging made in a displaced persons camp just after the Second World War by a Ukrainian displaced person, Olga Basylewycz who made the wall hanging out of scraps of material that she could gather together by trading cigarettes. She was able to pull together scraps of fur, felt and wool to make the hanging and applied those to a woollen blanket from the camp. The quilt was eventually given to an Australian aid worker who was running the camp at that stage, Valerie Paling. She brought it back to Australia and donated it to the Forest Hill Kindergarten where it hung for about 40 years. This quilt is quite a remarkable testament to life in those displaced persons camps in Europe in that post-war period and how intimately Australia's histories are connected to those camps not only through the migrants who came to Australia, but also through the Australians who worked in them.



Little Red Riding Hood

Little Red Riding Hood Quilt
Created by Olga Basylewycz
Photo: George Serras
National Museum of Australia

In the aftermath of the Second World War, Australian teacher Valerie Paling travelled to Germany to work for the United Nations Relief and Rehabilitation Administration.

Her job was to resettle some of the thousands of people displaced during the war. Paling received the Little Red Riding Hood wall-hanging in thanks for her work at a displaced persons camp near the town of Ulm.

The hanging was created by Olga Basylevich, a Ukrainian refugee, using a United Nations issue blanket and scraps of fabric and fur.

Paling returned to Australia with the wall-hanging. She donated it to the Forest Hill Kindergarten in Melbourne, where it was displayed until 1990.

Using objects from the **Australian Journeys Gallery** to explore the concept of migration journeys

This case explores the work of the Italian migrant Carmelo Mirabelli. Carmelo travelled to Australia from Sicily in the immediate post-war period and spent 8 years travelling around cutting cane, picking grapes and picking fruit through Victoria and Queensland. He took his camera with him everywhere and documented his life and the life of those people around him and then sent those photos back to his mother in Sicily along with remittance money to keep his family at home. It's a big collection and it's a very poignant story. It epitomises the kind of connections that we are trying to create in this gallery: the idea that a boy who learns to pick fruit in Sicily during the Second World War is then applying his special Sicilian fruit-picking technique in Shepparton in the 1950s and 1960s and teaching those Aussies a little bit about how you can become the fastest fruit picker in Shepparton by trying the Italian method of picking rather than the one that was already in Australia.

Sicilian-born Carmelo Mirabelli arrived in Sydney on the ship *Assimina* in 1951, and immediately headed north to cut sugar cane.

He followed seasonal harvests across the country for 5 years, then settled in Brisbane because its climate reminded him of Sicily. He later moved to Melbourne in search of work.

The cane knife was used by Mirabelli to cut sugarcane on farms around Ingham, Queensland, from 1951 to 1956. He worked in gangs of six to eight men, with each having to cut 15 tonnes of cane a day. The hook on the knife was used for stripping away leaves left on the cane shaft after it was cut, and slicing through creepers wound around the cane shaft. Canecutters also used the knife to clear away tangled leaves and grass as they moved along the rows of cane. The canecutting season ran from June to November.

Mirabelli photographed his experiences as an itinerant worker in Australia during the 1950s. He photographed himself, friends and workers on the sugarcane fields of Queensland and the orchards and vineyards of Victoria.

Migration did not end Mirabel's connection to Sicily — he sent money to his mother back home, as well as photographs that showed what his life was like in Australia.



Cane cutting tools

Photo: George Serras
National Museum of Australia

Efstratios Haritos emigrated to Australia from the Greek island of Lesbos in 1915 and 4 years later married Eleni Harmanis from the island of Kastellorizo.

The Haritos family went into business, beginning with a saltworks supplying the northern Australian meat industry. They then expanded into pearl shell harvesting, barramundi fishing, crocodile hunting and carting cargo to northern coastal communities.

In 1954 the Haritos family employed some of the first Kalymnian sponge divers to migrate to Australia. Haritos divers used this brass helmet to fish for pearl off the coast of Darwin.



Brass helmet

Diving helmet used for pearl diving off the coast of Darwin by the Haritos family and their employees in the 1950s.

Photo: Lannon Harley
National Museum of Australia

Using objects from the Australian Journeys Gallery to explore the concept of migration journeys

Then we get to a wonderful exhibit about Australians living abroad during the 1950s, 1960s and 1970s. We are very honoured that Rolf Harris has agreed to donate to us his second wobbleboard. The first one is still in his hands. He used the second wobbleboard throughout the 1960s right up to the period of his 'rediscovery' almost by the world when he covered Led Zeppelin's 'Stairway to Heaven'. This is the 'stairway to heaven' wobbleboard, as we call it.

Australian artist and musician Rolf Harris invented the wobble board in 1959. As a young portrait painter living in London, he tried to cool a piece of primed hard board he'd been drying over the heater by shaking it between his palms.

The 'whoop whoop' of the board fitted perfectly with a song he'd written for the crowd at the Down Under Club in Fulham: 'Tie me kangaroo down, sport'.

Three decades later, in 1993, Harris performed his version of 'Stairway to heaven' on the British television show *Top of the Pops*. Led Zeppelin's rock classic was transformed by the addition of Harris's trademark sound.

This was Harris's second wobbleboard. He used it from 1961 to 2004.



Wobbleboard

Wobble board musical instrument made by Rolf Harris; Rolf Harris: Stairway to Heaven wobbleboard front and back
Photo: Lannon Harley
National Museum of Australia

And then another exhibit about the development of the Kuta Lines surf brand, the way in which Australia's surf culture is part of the international surfing scene.

Tony Brown, founder of Australian surfwear company Kuta Lines, left the beaches around Newcastle in New South Wales for the surf breaks of Bali in 1973.

Inspired by the textiles and designs he saw on his first trip to Indonesia, Brown had shirts and board shorts made for friends and family. Today, with his wife Lynne and brother Mark, he runs a company that makes garments for beachgoers around the world.

From the 1980s, Kuta Lines made hooded 'Streaky' jumpers using a fabric developed in Indonesia. Traditional *ikat* weaving and dyeing techniques were adapted to create a fleecy, heavier-weight fabric that would keep surfers warm on the cold southern beaches.

Streakies came in many colours and became something of a cult fashion item on the beach.



Hooded jumper

Kuta Lines 'Streaky' hooded jumper
Photo: Lannon Harley
National Museum of Australia

Using objects from the **Australian Journeys** Gallery to explore the concept of migration journeys

Visitors will find exhibits that relate to the more recent history of Australia's interconnections with the rest of the world. There are exhibits relating to Irish dancing, and the musical practices of Vietnamese migrant Minh Tam Nguyen. The exhibit includes his story of the invention of a bamboo musical instrument in a Vietnamese prisoner-of-war camp during the Vietnam War, and then his arrival in Australia as a refugee. They are a group that really look at cultural connections.

From 1975 Minh Tam Nguyen spent 6 years as a prisoner of war in the 're-education' camps of the People's Liberation Armed Forces, or Vietcong, in central Vietnam.

During breaks from hard labour, Minh invented and played a musical instrument that combined features from the Vietnamese bamboo zithers and Western instruments like the guitar. He called it the *dàn tre*, which means "bamboo musical instrument".

Minh made this 23-stringed *dàn tre* in a Philippine refugee camp after fleeing Vietnam in 1981. He brought the instrument with him when he and his son came to Australia in 1982. Playing the *dàn tre* connected him to the family he had been forced to leave behind in Vietnam.



Bamboo musical instrument

Bamboo hybrid stringed musical instrument called a 'dan tre', an original creation by Minh Tam Nguyen
Photo: George Serras
National Museum of Australia

Australian Rachel Franzen took up Irish dancing as a young girl living in Canberra. Irish culture isn't in her blood — she started dancing simply because classes were offered as an after-school activity conveniently close to her home.

After a year Franzen was hooked. She went on to enjoy success in 10 consecutive Australian National Irish Dancing Championships.

Today, Franzen lives in Dubai in the United Arab Emirates where she works as an Irish dancing teacher and choreographer. She also runs a business designing and making Irish dancing costumes for students in Dubai and, via the internet, around the world.

Her designs blend traditional styles of Irish dancing dresses with modern fabrics and motifs drawn from Islamic architecture and decoration.

The design on this Franzen dress blends traditional Irish decorations with motifs derived from Arabic architecture.

The pattern in the centre of the bodice, for example, is a traditional Celtic form signifying the continuity of life; while the decorations on the skirt petals were inspired by a tile from the Luft Allah Mosque in Isfahan in Iran.

Irish dancing costume

Irish dancing costume designed and sewn by Rachel Franzen
Photo: Lannon Harley
National Museum of Australia



Using objects from the **Australian Journeys** gallery to explore the concept of migration

Then we finally have a large showcase that looks at the Aurukun sculptures that were produced in Aurukun in the 1960s, entered the Museum's collection in the 1970s and were then displayed in New York as part of the first major exhibit of Indigenous art overseas, the *Dreamings* exhibition in 1988. That exhibit really looks at how Indigenous art was taken to the world in the late 1980s and has become such a significant factor in how Australia has been thought about internationally since then.

In 1962 men and women of the Wik people — the Aboriginal peoples of western Cape York Peninsula in northern Queensland — organised a series of important totemic ceremonies.

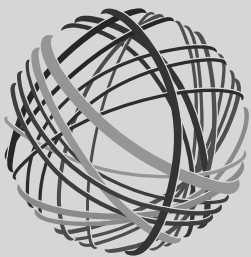
Lesley Walmbeng created this shark sculpture for dances held at the Arukun Mission station.

In 1988 curator Peter Sutton of the South Australian Museum selected the sculpture to appear in *Dreamings*, a large exhibition of Australian Aboriginal art that travelled to the United States. The sculptures first went on international display at the Asia Society Galleries on Park Avenue, New York.



Shark carving

Sculpture – wood – fish – freshwater shark
Photo: Matt Kelso
National Museum of Australia



Australian Journeys

Australian Journeys is a permanent gallery at the National Museum of Australia.

The National Museum of Australia education section can arrange educational activities for visiting schools. See www.nma.gov.au/education/ for contact details.

There are more objects and further information on objects in Australian Journeys on the National Museum of Australia website www.nma.gov.au/exhibitions/australian_journeys/