



Film Australia's IMMIGRATION Study Guide

When Australia embarked on a mass migration program after World War Two, it was with a movie camera in hand. Film Australia, as the Government's film unit, made films to attract migrants and to change attitudes in Australia to new arrivals. More recently, it made films about how migrants themselves were changed by coming here and the impacts they had on shaping the nation.

Film Australia's Immigration presents a selection of fascinating films from this historically significant collection. **Edited versions of eight key productions** form the backbone of the DVD along with **contemporary interviews** with some of the people who made the films and some who were in them. In addition, there are **six 'clip shows'** — excerpts from various films organised into topics: racial exclusion, communication, food, work, identity and cultural pressure. A brief **introduction** provides an insight into why these films were made and the attitudes of the times.

Combined with a **website** and this **study guide**, this is a superb educational resource, a timely contribution to contemporary debates and an illuminating exploration of immigration and Australia — the people, policies and propaganda.

A Film Australia National Interest Program

DVD CONTENTS

Introduction

An introduction to Film Australia's immigration collection, including why these films were made and highlights of what's on the DVD.

Key films	Interviews
<i>This is the Life</i> (1947) Describes the daily lives of single working women employed in industry in Australia in the 1940s.	
<i>Double Trouble</i> (1951) Two Aussie blokes discover that it's not easy being foreigners in a strange land.	
<i>Mike and Stefani</i> (1952) A moving tale of the transition of a family of displaced persons from their refugee camp in post-war Europe to their new home in Australia.	Harold Grant
<i>The Way We Live</i> (1959) Produced for immigration purposes, the film introduces migrants to 'the Australian way of life'.	Bernard Freedman
<i>Toula</i> (1970) A story about the conflict faced by a young girl living in a Greek migrant family in a Greek community in Sydney.	Oliver Howes and Riri Ioannou
<i>Roslyn and Blagica</i> (1979) Looks at the friendship of two young schoolgirls from different ethnic backgrounds.	James Ricketson and Blagica Tonevska
<i>The Visit</i> (1986) The story of a family of Vietnamese refugees reunited briefly after ten years.	Pham Lam
<i>Admission Impossible</i> (1992) Examines the political forces and propaganda campaigns that tried to fill Australia with 'pure white' immigrants.	

Clip shows

These are short clips from various films set in thematic groups:

- Beyond the Pale—Stories about Exclusion
- This is a Teapot—Stories about Communication
- All You Can Eat —Stories about Food
- Willing Hands and Sturdy Backs—Stories about Work
- The Price You Pay—Stories about Identity
- Assimilate or Perish—Stories of Cultural Pressure

This study guide provides activities and questions to help you explore these clip shows in detail.

I N T H E C L A S S R O O M

Curriculum guide

Film Australia's Immigration is a rich resource for use in **English** and **Media Studies** at middle and upper secondary levels and in the **Studies of Society and Environment** (or equivalent) key learning area to explore a range of key ideas:

State/ Territory	Learning area	Strands	Key ideas	Level
ACT	Studies of Society and Environment	<ul style="list-style-type: none"> Time, Continuity and Change Culture 	<ul style="list-style-type: none"> Change and continuity in 20th century Australia Common elements of cultures and factors that promote cohesion or dissent. 	High School Band
NSW	History	<ul style="list-style-type: none"> History 	<ul style="list-style-type: none"> Elements of contemporary Australia – citizenship, migration, multiculturalism, egalitarianism and diversity in society, identity. 	Stage 5
NT	Social Education	<ul style="list-style-type: none"> Time, Continuity and Change 	<ul style="list-style-type: none"> The nature and origins of and influences on the core values of contemporary Australia. 	Level 7-8
Qld	Studies of Society and Environment	<ul style="list-style-type: none"> Time, Continuity and Change Culture and Identity 	<ul style="list-style-type: none"> Developments toward a cohesive society in Australia. Australia's emerging international relationships. Who benefits from particular changes or continuities, which groups have been marginalised? Past and current government policies, their impact on various groups and possible alternatives. Ways in which different societies or nation states inhibit, sustain or promote cultural cohesion and diversity. 	Level 5-6
SA	Studies of Society and Environment	<ul style="list-style-type: none"> Time, Continuity and Change Societies and Cultures 	<ul style="list-style-type: none"> Change over time and representations of peoples, events, ideas and issues in Australia and globally. Immigration and Australian society. Prejudice and individual attitudes and actions. 	Curriculum Standard 5
Tas	Essential Learnings	<ul style="list-style-type: none"> Social Responsibility 	<ul style="list-style-type: none"> Understanding the past and creating preferred futures 	Level 7-8
Vic	Studies of Society and Environment	<ul style="list-style-type: none"> History 	<ul style="list-style-type: none"> Post-war migration and the development of a multicultural society 	Level 5-6 (Years 8-10)
WA	Society and Environment	<ul style="list-style-type: none"> Culture Time, Continuity and Change 	<ul style="list-style-type: none"> Impact of global trends and issues on the maintenance of cohesion and diversity in cultures. Cultural adjustment to maintain cohesion and allow diversity in communities. Moral and ethical issues and personal, group and cultural identities. Origins of present-day communities and societies. Trends and movements over time. Influence of motives of individuals, groups and societies over time. Values, beliefs, motives and change over time to societies and environments. 	Level 6-8

Possible classroom approaches

There are several ways *Film Australia's Immigration* can be used by individual students or groups in the classroom.

- **Focus on the introduction** One possible strategy is to have students watch the introduction as a whole class, and then follow up the themes and issues raised in groups, with different groups focusing on a single major theme. Each group could take one of the films and any associated interview, and report back to the whole class on their exploration of that film.
- **Focus on the clip shows** A similar approach could be taken with the clip shows element, with each group taking one of the themes, developing hypotheses about that theme, and then researching further to test their hypotheses. The key film *Admission Impossible* could be used as one of the themes to explore — a critical assessment of Australia's immigration policies.
- **Focus on the key films** Teachers might prefer to focus on the key films element. Students could explore one of the three major themes of these key films through the films themselves and the associated interviews; or they might take one of the films for their special study and report back to the class, thereby building up an overall understanding of the three themes through individual contributions.

The following sections suggest questions and activities to use in exploring the contents of the DVD.

EXPLORING THE INTRODUCTION

Understanding the concept of government-commissioned films

Imagine that your school is in trouble. Enrolments are declining. The school has excellent teachers and great facilities, but unless it attracts new students it will be forced to close.

You have been given the task of making a film. It must contain three distinct segments to:

- attract new students
- encourage the existing students to accept the new ones
- show what school is really like for the newcomers

For each of these segments decide:

- What would you show?
- How would you show these things?
- What would you stress?
- Who would you talk to?
- What messages would you get across?

Discuss these, and compare the similarities and differences in the three segments.

The materials on *Film Australia's Immigration* do just this: they provide examples of films that were made to address the three issues or themes above.

Theme	Elements on the DVD
How did films represent Australia to try to attract migrants here?	<ul style="list-style-type: none"> • Key film <i>This is the Life</i> (1947) • Key film <i>The Way We Live</i> (1959) and interview with Bernard Freedman
How did films represent the new migrants to existing Australians to overcome their fears and doubts about migration?	<ul style="list-style-type: none"> • Key film <i>Double Trouble</i> (1951) • Key film <i>Mike and Stefani</i> (1952) and interview with Harold Grant • Key film <i>Roslyn and Blagica</i> (1979) and interview with James Ricketson and Blagica Tonevska
How did films represent the impacts of migration to Australia on the migrants?	<ul style="list-style-type: none"> • Key film <i>Toula</i> (1970) and interview with Oliver Howes and Riri Ioannou • Key film <i>Roslyn and Blagica</i> (1979) and interview with James Ricketson and Blagica Tonevska • Key film <i>The Visit</i> (1986) and interview with Pham Lam

Before 1945 Australia was an overwhelmingly British nation. There were people and their descendants who had come from European and Asian countries but they were minorities.

After the end of World War Two, the Commonwealth Government realised that Australia needed to 'populate or perish' and actively encouraged a broader range of migrants. In addition to traditional British immigrants (still the main source), the government now looked to non-English-speaking Europeans who had been displaced by the war and were in refugee camps.

Discuss your responses to the following questions, using specific information from the introduction to develop your answers.

- 1 What problems might a change in immigration have created among the existing residents?
- 2 Why were films made presenting positive images of Australia?
- 3 What images of Australia were presented?
- 4 Look at the images of migrants in the film. What messages are being presented?
- 5 One interviewee talks about films being 'propaganda'. What does this mean? Find out how the usage and meaning of this word has changed over time.
- 6 Do you think the Government had an obligation to present 'full reality' in its films?
- 7 The type of film being made about migrants changed—they began to explore the experience of the migrants and their impact on Australia. Why do you think such films started to be made?
- 8 Take one of the key films presented in the DVD or the several films that make up a theme and report back to class on them. You will find some questions on each film later in this study guide.

EXPLORING THE THEMES AND KEY FILMS

Facing a crisis – what would you do?

Imagine this situation:

It is 1945.

Jim Dutton is a fairly typical Australian man. He fought during the war and has just returned to Australia and been discharged from the Army. He is 24, and looks forward to getting a job, a girlfriend, and eventually having a family.

Jim, like many Australians, has a strong affinity with Britain. His father, Bill, migrated here from Liverpool in 1902. All his mates were born either in Australia or in a British country.

Jim has heard that the Government is considering bringing thousands of 'foreigners' into Australia from places like Italy, Greece, Yugoslavia, Poland and even Germany.

Jim met a few Greeks when he was fighting in Greece and Crete in 1941, and he met a few Germans and Italians — enemy soldiers — in northern Africa. He is not hostile to them — it was their government he hated and was fighting, not them personally. As for the Poles, Yugoslavs and others whose countries were devastated in Europe — well, he is sympathetic to them wanting to make a new life, but he doesn't want all the jobs in Australia to go to foreigners and he doesn't want to be a foreigner in his own land with a whole lot of strange food and strange languages all around him. So he's not too sure about bringing too many people out.

Of course there will be no question of immigrants from Asian countries. Many suffered terribly at the hands of the Japanese, but they are just so culturally different. He thinks it would be a disaster to bring them to Australia.

He can see that we might need to bring people in to help build the country — but he has just fought to secure the Australian way of life, and doesn't want to lose it straight away! He just hopes the Government makes a good decision.

1 Look at the choices below about large-scale immigration available to the Australian Government. Brainstorm the possible benefits and disadvantages for each choice.

Choice	Advantages	Disadvantages
Rely on natural increase of population through births		
Bring in British people only		
Bring in western European people only		
Bring in eastern European people only		
Bring in a mixture of two or three of these		
Bring in Asian people only		
Bring in a mixture of all people		

2 Make your choice.

3 From what you know of Australia at this time, decide what you might have to do to help people like Jim Dutton accept your choice? For example, what reasons would you stress? Would you need to begin a media or propaganda campaign — and if so, what would you stress? Would you need to educate people — and if so, what messages would you be promoting to them?

This really was the situation facing Australia in 1945. The key films on *Film Australia's Immigration* show some of the solutions adopted by governments after 1945 and explore some of the implications for, and impacts on, migrants of the mass migration policy adopted.

Key films theme: representing Australia to potential migrants

Two key films, *This is the Life* and *The Way We Live*, are official representations of life in Australia designed to attract migrants. Look at them and answer the questions that follow.

This is the Life (1947)

This film describes the daily lives of single working women employed in industry in Australia in the 1940s.

- 1 Who is the target audience for this film?
- 2 What aspects are stressed in the film? Why do you think these particular aspects would be stressed?
- 3 Describe the style of the film.
- 4 Look at the images that are presented—are they realistic? For example, do the women look like 'real' people or 'models' chosen to make the film as attractive as possible? Discuss if you think this was a good decision.
- 5 What image of Australia is presented? Do you think it is realistic or idealised? Would migrants who might have been attracted by this film have really experienced what is promised?
- 6 How could you test your ideas?
- 7 What does this film tell us about the attitudes and values of Australians at that time?
- 8 Is it propaganda, and if so, is it effective? Explain your views.

The Way We Live (1959)

Produced for immigration purposes, the film introduces migrants to 'the Australian way of life'.

- 1 Films often glamorise the immigrant experience. Does this one? Explain your views.

2 What image of Australian suburban life does it present?

3 Is it an idealised or a realistic view? Consider what it shows and what it does not show. Look at the interview with Bernard Freedman on the DVD to explore this point further.

4 Look at the gender roles shown in the film. Do you think they are realistic for the time? How would you test this?

5 What is the image of Australia that is presented? Would this be appropriate and effective for the target audience?

6 Is it propaganda, and if so, is it effective? Explain your views.

7 Is it acceptable for a film to create the best possible picture? Should there be reality or is the ideal OK? Look at the interview with Bernard Freedman on the DVD to explore this point further.

Key films theme: representing migrants to the Australian people

Three key films, *Double Trouble*, *Mike and Stefani* and *Roslyn and Blagica*, are films that portray migrants sympathetically in order to influence the reactions of people in the receiving country. Look at them and answer the questions that follow.

Double Trouble (1951)

Two Aussie blokes discover that it's not easy being foreigners in a strange land.

1 Who was the audience for this film?

2 What is the purpose of the film?

3 Why might such a film have been needed?

4 The film is designed to promote understanding and tolerance but is itself rich in stereotypes. List some of the stereotypes that are presented in the film. Can these be laughed at and dismissed or do stereotypes reinforce prejudice? Discuss your ideas.

5 Is it propaganda, and if so, is it effective? Explain your views.

Mike and Stefani (1952)

A moving tale of the transition of a family of displaced persons from their refugee camp in post-war Europe to their new home in Australia.

1 What is your impression of the people, Mike and Stefani? What have the filmmakers done for that impression to be created?

2 What type of film would you say *Mike and Stefani* is?

3 What is the purpose of the film? Who is the audience? What is it trying to achieve?

4 How do you think audiences might have reacted to it?

5 Is it propaganda, and if so, is it effective? Explain your views.

6 Films often have an interesting sub-text: they tell us about the values and attitudes and concerns of the people who made it, often expressed unconsciously in the film. What does *Mike and Stefani* tell us about Australia and Australians at that time, their attitudes, values, concerns, experiences, etc?

7 The film was made in part to 'put faces to names' — such as 'reffos', 'DPs', 'Balts', 'wogs'. Why are such names powerful? How can their power be reduced or counteracted?

8 One of the key parts of the film is the interview by the Department of Immigration representative. Describe this interview. What is your impression of it?

9 Now look at the interview with Harold Grant on the DVD. Does it change your impression of, or reaction to, the film? Explain your reasons.

10 What does the interview tell us about the power of the immigration officials? Compare this to the information about, and interviews with, immigration officials in the key film *Admission Impossible*. What does this tell us about the way policies are carried out in a democracy?

Exploring propaganda

One of the ideas that has been raised several times in this study guide is the issue of propaganda.

Propaganda can be defined as the systematic presentation of information or ideas:

- in a false, distorted or incomplete way
- so as to influence the recipient to agree with the actions or ideas of the propagandist.

Discuss this definition using familiar examples.

Australia's post-war migration program was designed and executed by then Minister for Immigration, Arthur Calwell. Look at the following information and questions.

Source 1: 'Why aliens before British stock?' asks Returned Services League (RSL) Victorian State President Ken Bolton

Signing of the agreement... to admit a yearly quota of 12,000 displaced Europeans as migrants should make every Australian hold his breath with fear... It makes me wonder just to whom Mr Calwell feels he owes his loyalty, to the mother country or to foreigners of every other race? Many Australians, including returned servicemen, felt alarm at the housing position and the proposed influx of Europeans would make it even worse. They should be warned of the danger of Australian being swamped by peoples of alien and dubious loyalty.

— *Sun* (Melbourne) 24 July 1947

Source 2: Popular opinion polls on migrants

	Keep them out %		Let some in %		Let all in %		Encourage them %	
	1948	1949	1948	1949	1948	1949	1948	1949
English	2	0.9	7	1.8	2.8	25	63	72
Americans	0	3	0	12	0	48	0	37
Irish	16	6	19	22	39	45	24	26
Swedes	0	4	0	20	0	45	0	31
French	0	5	0	20	0	60	0	14
Balts (DPs)	0	12	0	37	0	39	0	12
Germans	31	23	34	32	22	28	13	17
Jews	58	39	25	31	14	16	3	4
Italians	46	38	34	35	17	23	3	4
Greeks	33	0	42	0	19	0	6	0
Russians	0	57	0	25	0	16	0	2
Chinese	27	26	43	42	23	23	7	8
Indians	0	45	0	39	0	14	0	2
Negroes	78	66	12	23	8	9	2	0

H.B.M. Murphy, 'The Assimilation of Refugee Immigrants in Australia', *Population Studies*, v.5, pt. 3, March 1954, pp. 205-6

Source 3



Sun 5 January 1948

Source 4



Australians of Tomorrow, Department of Immigration, 1948

Source 5: Letter to the Editor

Any organisation which voices 'dismay' over Mr Calwell's arrangements for the migration of European displaced persons is rendering Australia a grave disservice... The displaced persons are very largely 'Nordics' — fair-haired, handsome, blue-eyed Balts from Latvia, Estonia and Lithuania... fine physical specimens, excellent workers and accustomed to relatively high standards of living... well-disciplined in camp and [with]... a high sense of civic responsibility... Australia will be lucky to get such types. They will bring to Australia all the talents and skills of Europe.

—Herald (Melbourne) 25 July 1947

Source 6:**'Newcomers from Baltic are Best-Looking Migrants Yet'**

Eight hundred and thirty-nine clear skinned, sun-bronzed, flaxen-haired Balts - generally acclaimed as the finest-looking batch of post-war migrants - filed on the SS Kanumbra (they had been transferred from the General Heintzelman at Fremantle) at Port Melbourne today and entrained for the Bonegilla camp. Most carried only a small suitcase. They had no money. They were overwhelmed by the kindness shown to them on the vessel and ashore and amazed to find 'everything so free' after the restrictions and horrors of several bitter years...

Most of the newcomers, who are from Latvia, Lithuania and Estonia, on the shores of the Baltic, resemble Scandinavians more than other Europeans and seem likely to be quickly absorbed as 'new Australians'. As the photographs show, most of the girls are very attractive — and well educated.

— Herald (Melbourne) 8 December 1947

Source 7

A national publicity campaign should be launched conditioning the Australian citizen for the arrival of migrants...

The Committee is convinced that the greatest danger to successful settlement of migrants in Australia is a tendency for them to group together in national units. This can be overcome if the new arrivals are greeted as Australians. They should be made welcome, not driven in upon themselves...

—Commonwealth Immigration Advisory Committee (The Haylen Committee) Report, AGPS, 1946

Source 8

After deliberating the issue we decided to select a 'choice sample' of displaced persons as migrants. We would bring one shipload with nobody under fifteen and nobody over thirty-five, all of whom had to be single. When the people arrived in Melbourne, I addressed them. Many of these new people spoke some English. Those who accepted our invitation to greet the new arrivals included...

—Arthur Calwell, *Be Just and Fear Not*, Lloyd O'Neill, Melbourne, 1972 p. 103

Questions

1

- What is the attitude of the person in Source 1?
- Why would the existence of such an attitude be a problem for the Government's immigration program?

2

- Do the figures in Source 2 suggest that Australians generally had racist attitudes?
- What evidence is there of changing attitudes?
- What reasons can you suggest for such changes?

3

- What images of immigration are being presented in Sources 3-6?
- What is being stressed?
- Do you think this is likely to have been effective in influencing people? Explain your reasons.

4 Sources 7 and 8 show that there was a deliberate publicity campaign to influence images of immigration.

- In what way/s do Sources 5 and 6 show this strategy being carried out?
- Do you think the publicity campaign was misleading and manipulating the public, or a responsible exercise of national leadership? Explain your views.

5 Look back at the images of migrants presented in the early part of the introduction to the DVD. Do these images support the view that the media were 'fed' images that Australians would respond favourably to? Discuss.

6 Look back at the key films you have studied so far. Does this definition influence your decision about them as propaganda?

7 Is propaganda justifiable? Discuss your ideas.

***Roslyn and Blagica* (1979)**

This film looks at the friendship of two young schoolgirls from different ethnic backgrounds.

1 It is a film about friendship. What else is it?

2 Different philosophies towards migration exist: assimilation, multiculturalism, ethnic separatism. Define each, and explain the differences between them. Which do we see being promoted in this film?

3 The school has a very deliberate policy about what it wants to happen. Is this a good thing? What if people disagree with the philosophy involved?

4 The film's message is about sharing, acceptance, innocence. It creates that image. Yet there are hints of darker forces within the school yard and among children. Should these darker aspects have been acknowledged more? Or is it better to present the positive? Discuss, giving reasons to justify your view.

5 Who would be the audience for this film?

6 Is it propaganda, and if so, is it effective? Explain your views.

7 Describe and discuss the visual images in *Roslyn and Blagica* and how they convey messages.

8 What are your feelings after watching *Roslyn and Blagica*?

9 Look at the interview with James Ricketson and Blagica Tonevska on the DVD. We learn that the friendship did not last beyond primary school. What other questions would you like to ask Blagica about her experiences and thoughts about the film?

Key films theme: representing the experiences of migrants in Australia

Three key films, *Toula*, *Roslyn and Blagica* and *The Visit*, are films that explore the impacts of migration on the migrants themselves. Before you watch them, look at this 'test' about whether you would be a good migrant, then consider the three films and answer the questions that follow.

Would you be a good migrant?

Imagine you are about to migrate permanently to a non-English speaking country, where you already have some family members living. You have a spouse and two young children with you.

Here are some strategies that have been suggested to you by your friends. Some of them are probably good advice; others may be fairly poor.

Record your answers, and then look at the 'score card' at the end to see what sort of a migrant you would make.

Area of decision making	Alternative courses of action	Score
A Where to live	1 Live with your existing family 2 Live in an area where there are other Australians 3 Live in an area away from other Australians, so that you can immerse yourself in the local culture 4 Live in the main city where there are other Australians and you have access to everything you are used to 5 Live in a country area where opportunities and other Australians are fewer, but where life may be easier, in that you can avoid many situations	
B Children	1 Send the children to a local school 2 Send the children to an English-language school	
C Language	1 Give your children special classes in the new language 2 Take classes yourself to learn the language 3 Pick up the language as you go	
D Culture	1 Have cable TV so that you can have English-language programs and news 2 Rely on local TV programs 3 Bring plenty of video tapes and forget about any live programs	
E Work	1 Find a job with an Australian firm that will last forever 2 Be prepared to change jobs as you become better at the language	
F Attitudes	1 Maintain your 'Australianness' 2 Become a 'local' 3 Mix the two cultures as much as possible	
G Friends	1 Only mix with English speakers 2 Mix with anyone and everyone 3 Only mix with locals, and cut off past connections	
H Citizenship	1 Take out citizenship of the new country 2 Keep your Australian citizenship only 3 Have dual nationality	
I Holidays	1 Return to Australia at every opportunity 2 Travel around the new country as much as possible	
J Communication	1 Keep in touch with family and friends in Australia 2 Cut yourself off and immerse yourself totally in the new country 3 Only take newspapers from Australia 4 Only take newspapers from the new country	

Score card

Area	Decision	Comment	Score
A	1	A natural choice	3
	2	It's natural to want to feel secure	3
	3	A brave choice, it will be hard at first	5
	4	A natural reaction	3
	5	An unusual and more difficult choice	5
B	1	Hard on them at first, but it will help them to learn the language	5
	2	Easier on them at first, but it will mean they will learn the language slowly	1
C	1	That will help them to fit in more quickly	5
	2	That will help you to fit in more quickly	3
	3	It will take you a long time to fit in	1
D	1	This will give you access to local as well as overseas programs and news	3
	2	This will make you learn quickly	5
	3	This will keep you away from local culture	1
E	1	This will keep you safe, but isolated locally	1
	2	This will help you to mix more effectively locally	3
F	1	This is easy, but will keep you isolated culturally	1
	2	This is hard, but will throw you into the local culture	3
	3	This will keep you in touch with your past while helping you settle in to the present and future	5
G	1	This will keep you safe, but isolated locally	1
	2	This will help you to mix more effectively locally	3
		This is drastic, but will certainly thrust you into local culture	5
H	1	A big commitment to the new land	5
	2	It's natural to feel the old ties strongly	1
	3	This will make it easier to move between the old and the new	3
I	1	This will keep you in touch with the old land	1
	2	This will help you to understand the new land	5
J	1	A natural response	3
	2	A brave but possibly painful approach which will certainly throw you into the new culture	5
	3	This is really clinging to the past	1
	4	This is cutting off the past and embracing only the future	5
TOTAL		You are really fearful of change and are clinging as much as possible to the past. Get into the new culture a bit more!	0 - 20
		You are striking a good balance generally between keeping your past and committing yourself to your present and future. A well-balanced approach.	21 - 39
		You are throwing yourself in to the new country and culture. That's good, you are really making a commitment. But do you need to cut off your past heritage so strongly?	40 - 50

Toula (1970)

A story about the conflict faced by a young girl living in a Greek migrant family in a Greek community in Sydney.

- 1 Who is the target audience?
- 2 The film shows people with Greek traditions in Australia. Which culture is more important? Are there clashes and difficulties? Is this the same for all members of the family?
- 3 The film is scripted; written by an Australian. Does this influence your view of the 'truth' of the film? Go to the interview with Oliver Howes and Riri Ioannou to add to this idea.
- 4 What does the film say about what happens when people from another culture come to Australia?
- 5 What strategies for survival do we see being played out by different family members?
- 6 What are shown to be the key elements in being successful in a new country? Is this the same for each family member?
- 7 We see individuals changing, being influenced by the new culture. Do we also see the new migrants having an impact on the host culture? Discuss, giving specific examples.
- 8 We see success, and we see difficulties. List some. Why do they exist?
- 9 Is the film propaganda, and if so, is it effective? Explain your views.

The Visit (1986)

The story of a family of Vietnamese refugees reunited briefly after ten years.

In the 1960s and early 1970s the Australian Government supported the South Vietnamese Government in its war against the communist North Vietnamese, and its supporters in the South. In 1975 the North defeated the South. Many supporters of the South were harshly punished and victimised, and many fled as refugees, risking their lives in small boats. Families were often separated in the process. If the refugees survived the boat trip to Malaysia, they often had to stay for years in terrible refugee camps, in the hope of being accepted by nations such as Australia.

- 1 What impression do you get of this Vietnamese family? For example, do they seem more Vietnamese or more Australian in their way of life?
- 2 What were the driving forces behind Pham Lam's decision to flee Vietnam?
- 3 Why did he come to Australia?
- 4 What are the main driving forces in Pham Lam's life? How do they influence his behaviour? Look at the interview with Pham Lam on the DVD to explore this further.
- 5 What is his attitude to Australia? Does it surprise you at all? Explain your reasons. Look at the interview with Pham Lam on the DVD to explore this further.
- 6 The image of Australia is of the 'promised land' for refugees, saving them and giving them hope and a new start. Is this Pham Lam's attitude towards Australia?
- 7 Migration often creates a tension between the old culture and the new one. How does the family see the 'balance' in their lives now—is it predominantly Vietnamese or predominantly Australian? Do you see it in the same way? Explain your reasons.

CLIP SHOWS : EXPLORING MIGRATION THEMES

Six clip show collections, along with the key films, raise ideas and issues associated with migration to Australia.

Look at these themes, use the clip shows and key films to develop hypotheses about the themes, and then carry out further research to test your preliminary ideas. Some questions have been included to help focus your investigations.

Clip show theme and components	Questions and issues
<p>Beyond the Pale—Stories about Exclusion</p> <p>This section features extracts from films about Australia's racially discriminatory past:</p> <ul style="list-style-type: none"> • <i>Flowers and the Wide Sea: Sojourners</i> (1994) • <i>Sugar Slaves</i> (1995) • <i>Admission Impossible</i> (1992 – also a key film) 	<ul style="list-style-type: none"> • Why has Australia had racial immigration policies? • How has this affected people's lives? • How have these continued to affect the present day? • In <i>Admission Impossible</i> the immigration officer suggests that he and his team deliberately sabotaged boats carrying Vietnamese refugees to Australia. Assuming that is true, what major issues does it raise about the role and power of immigration officials in the implementation of Australian policies?
<p>This is a Teapot— Stories about Communication</p> <ul style="list-style-type: none"> • <i>Australian Way</i> (1969) • <i>The Helping Hand</i> (1963) • <i>The Visit</i> (1989) • <i>Our Multicultural Society: Sadek</i> (1979) • <i>The Migrant Experience: Are You Fair Dinkum?</i> (1984) 	<ul style="list-style-type: none"> • Why is a knowledge of the language of the country to which a person has migrated so important? • How does the 'language barrier' have a negative impact on migrants? • How does it have a negative impact on relations between migrants and host people? • The film shows a school implementing a bilingual program. Discuss the advantages and disadvantages of such a policy. • What other alternative language policies are available?
<p>All You Can Eat—Stories about Food</p> <ul style="list-style-type: none"> • <i>The Way We Live</i> (1959) • <i>The Migrant Experience: Are You Fair Dinkum?</i> (1984) • <i>Passport to Progress</i> (1957) • <i>Our Multicultural Society: Minh – A Vietnamese</i> (1979) 	<ul style="list-style-type: none"> • How is food a powerful agent of multiculturalism? • How do we see it being divisive as well as uniting in these films?
<p>Willing Hands and Sturdy Backs— Stories about Work</p> <ul style="list-style-type: none"> • <i>Men Wanted</i> (1947) • <i>Passport to Progress</i> (1957) • <i>The Steelworker</i> (1956) • <i>The Migrant Experience: Working and First Encounters</i> (1984) 	<ul style="list-style-type: none"> • What is the power of work for most migrants? • How was the image of work used to justify Australia's post-war migration policies?

<p>The Price You Pay—Stories about Identity</p> <ul style="list-style-type: none"> • <i>The Migrant Experience: Something Old, Something New</i> (1984) • <i>Our Multicultural Society: Maria – Going Home</i> (1978) 	<ul style="list-style-type: none"> • What is the cultural challenge for migrants? • Why is it such a difficult challenge to negotiate? • Is it different for different generations within the family? • Why are some migrants disappointed by the new culture? • How do many migrants contribute to developing a new culture by their presence?
<p>Assimilate or Perish— Stories about Cultural Pressure</p> <ul style="list-style-type: none"> • <i>No Strangers Here</i> (1950) • <i>The Migrant Experience: Something Old, Something New</i> (1984) 	<ul style="list-style-type: none"> • Discuss the cultural pressures that migrants experienced. • How would you feel if you had to change your name? • How would you define 'Australian values'? • What are some Australian traditions? • How you think Australia celebrates its cultural diversity? Is difference more acceptable these days? Are there still pressures to conform?

Admission Impossible (1992)

This film examines the political forces and propaganda campaigns that tried to fill Australia with 'pure white' immigrants.

1 *Admission Impossible* starts with a clip from another film, *Australia Is Like This* (1944) which presents an idealised view of Australia. Why was it seen as necessary to portray Australia to potential migrants in this manner?

2 The film makes two major points about British migration to Australia and Jewish migration. Briefly explain these two key points.

3 This is an 'exposé' type film. Do you think it is effective? Consider the use of:

- images
- editing
- music
- narration

4 The film deals with aspects of Australian history that have long passed. Is it still important?

A P P E N D I X 1

Chronology of post-war migration

Year	Event	Film in <i>Film Australia's Immigration</i> made that year
1945	Commonwealth Department of Immigration established. Migration program is designed to increase Australia's population by 1 per cent per annum to match natural birth rates.	
1946	Agreement for assisted passage to British ex-servicemen and their dependants.	
1947	Australia agrees to settle 12,000 displaced persons per year. First of 5.7 million settlers between 1947 and 2004 arrive.	<i>This is the Life</i>
1949	Assisted arrivals reach nearly 120,000, more than four times the figure for 1948. Work begins on Snowy Mountains hydro-electricity scheme, employing many migrants. Population reaches 8 million.	
1950	Net overseas migration — ie permanent and long-term arrivals (immigration) less permanent and long-term departures (emigration) — reaches a record 153,685.	
1951	Assisted passage agreement with the Netherlands and Italy.	<i>Double Trouble</i>
1952	Japanese wives of Australian ex-servicemen allowed to migrate to Australia. First 800 non-European refugees arrive. Displaced Persons agreement ends.	<i>Mike and Stefani</i>
1954	Assisted passage agreements with USA, Switzerland, Denmark, Norway, Sweden and Finland. Population reaches 9 million.	
1956	Agreement with USSR and East European countries to reunite settlers in Australia with relatives. Hungarian uprising leads to 14,000 arrivals from Hungary.	
1957	'Bring out a Briton' campaign — an appeal to the general public to help the immigration department in its plan. Local area committees assisted in settling a British family in their area each year.	
1958	Abolition of the 'dictation test'.	
1959	Population reaches 10 million.	<i>The Way We Live</i>
1963	Population reaches 11 million.	
1965 – 1972	Period of 'integration' – immigrants encouraged to have pride in their old culture but still expected to fit easily in to the new one.	
1967	Assisted passage agreement for Turkish workers and their dependants.	
1968	Population reaches 12 million.	
1970	Greatest number of immigrants to Australia in any one year – 185,089. 960,000 immigrants for the decade.	<i>Toula</i>
1972	Migrant selection policy becomes non-discriminatory on grounds of race, colour or nationality. Population reaches 13 million.	
1975	First Vietnamese refugees admitted.	

1976	Arrival of first Vietnamese 'boat people'. Population reaches 14 million.	
1977	Last migrant-carrying passenger liner, <i>Australis</i> , completes its final voyage to Australia.	
1978	Galbally report on migrant services encourages 'multiculturalism' — where there is active government support for the maintenance of cultural traditions and traditional languages among migrants.	
1979	Australia agrees on airlifts of Vietnamese migrants from refugee camps in south-east Asia.	<i>Roslyn and Blagica</i>
1981	New 'humanitarian' section added to refugee intake. Population reaches 15 million.	
1983	Australia accepts refugees from El Salvador, Sri Lanka and Lebanon.	
1986	Population reaches 16 million.	<i>The Visit</i>
1988	Creation of three categories of migrants: family, skilled and humanitarian.	
1989	Chinese visitors to Australia allowed to stay after Tiananmen Square killings.	
1990	Population reaches 17 million.	
1992	Special visas for ethnic minorities from former USSR and Yugoslav, Croat, East Timorese and Lebanese applicants.	<i>Admission Impossible</i>
1994	Humanitarian entry for 5000 former Yugoslavs and 3000 persons from the Middle East.	
1995	New Zealand born become the single largest group of migrants, taking over from British. Population reaches 18 million.	
1998	'Australian multiculturalism' – where traditional culture is respected but within a framework of active acceptance of and participation in core Australian values.	
1999	Population reaches 20 million.	
2004	Population reaches 21 million.	

APPENDIX 2

Table of origins (birthplace) of major population groups at census years 1933-1996

Source: Australian Bureau of Statistics, Australia in Profile (2821.0); Estimated Resident Population by Country of Birth, Age and Sex, Australia (3221.0); Migration, Australia (3412.0)

Region and Country	1933	1947	1954
Australia			
Australia	5 726 566	6 835 171	7 700 064
British Isles			
England	487 907	382 102	478 759
Wales	14 519	11 880	14 498
Scotland	132 780	103 136	123 729
Ireland	79 185	45 066	47 844
Northern Europe			
Denmark	4 491	2 762	2 956
Norway	2 681	2 025	2 835
Sweden	3 897	2 210	2 192
Germany	16 875	14 583	65 434
France	2 590	2 217	4 701
Netherlands	1 275	2 174	52 035
Switzerland	1 942	1 663	2 918
Austria	1 097	4 219	10 868
Eastern Europe			
Hungary	272	1 227	14 602
Czechoslovakia	610	1 484	12 680
Yugoslavia	3 971	5 867	22 857
Rumania	302	493	3 314
Poland	3 241	6 574	56 594
Russia	4 893}	4 978}	13 093
Ukraine	}	}	14 757
Estonia	997	1 102	6 732
Latvia	427	447	17 740
Lithuania	222	273	8 659
Southern Europe			
Italy	26 760	33 635	119 899
Malta	2 784	3 239	19 989
Greece	8 338	12 292	25 862
Cyprus	502	681	5 773
Western Asia			
Lebanon	2 024	1 888	3 862
Palestine-Israel	N/A		2 669
Southern India			
India	6 870		11 957
Eastern/South-eastern Asia			
Malaya	1 266		2 279
China	8 579	6 404	10 277
Dutch East Indies	440	1 041	3 631
Africa			
South Africa	6 183	5 869	5 974
Egypt	561	803	8 150
America			
Canada/Newfoundland	3 994	4 603	4 489
USA	6 086	6 241	8 292
Pacific			
New Zealand	45 983	43 619	43 357
Total Foreign Born	903 273	744 187	1 286 466
TOTAL AUSTRALIAN POPULATION	6 629 839	7 579 358	8 986 530

Region and Country	1961	1971	1981
Australia			
Australia	8 729 406	10 176 320	11 394 060
British Isles			
England	556 706	839 828	889 124
Wales	15 905	23 103	24 110
Scotland	132 874	159 354	151 629
Northern Ireland	50 327}	63 902}	21 958
Republic of Ireland	}	}	45 780
Northern Europe			
Denmark	5 656	7 568	7 911
Norway	3 219	3 306	2 935
Sweden	2 674	3 725	4 404
Germany	109 325	110 820	110 758
France	5 410	11 846	13 335
Netherlands	102 083	99 295	96 044
Switzerland	4 281	6 854	7 726
Austria	23 807	23 941	22 805
Eastern Europe			
Hungary	3 055	29 160	27 987
Czechoslovakia	12 132	16 602	16 152
Yugoslavia	49 777	129 816	149 335
Romania	4 391	4662	5 861
Poland	60 049	59 700	59 441
Russia	15 675	15 212	16 954
Ukraine	13 873	12 450	10 941
Estonia	6 750	5 729	5 040
Latvia	18 029	15 777	12 061
Lithuania	8 700	7 716	5 844
Finland	6 489	10 360	9 822
Southern Europe			
Spain	3 831	14 663	15 676
Portugal	1 008	6 967	12 145
Italy	228 297	289 477	275 883
Malta	39 337	53 681	57 001
Greece	77 333	160 200	146 625
Cyprus	8 576	13 267	23 332
Western Asia			
Lebanon	7 253	24 218	49 623
Israel	3 471	4 681	6 147
Iraq	226	1 189	3 260
Syria	228	1 364	3 194
Turkey	1 544	11 589	24 314
Southern India			
India	14 167	29 212	41 657
Iran	269	3 166	3 669
Pakistan	1 191	1 658	2 527
Sri Lanka	3 433	9 091	16 966
Eastern/South-eastern Asia			
Malaysia	5 793	14 945	31 598
Singapore	2 759	5 532	11 990
Hong Kong	3 544	5 583	15 717
China	14 488	17 601	25 883
Japan	2 306	4 929	8 356
Indonesia	6 018	7 981	12 463
Philippines	430	2 550	15 431
Thailand	371	1 004	3 346
Cambodia	200}	717}	3 589
Vietnam	}	}	41 097
Laos	}	}	5 352
Korea	201	468	4 514
Africa			
South Africa	7 897	12 656	26 965
Mauritius	1 575	7 630	10 476
British East Africa	1 269	6 025	11 157
Egypt	16 287	28 226	30 645
America			
Canada	5 991	12 839	17 690
USA	10 812	30 036	32 620
Argentina	350	1 806	8 118
Chile	487	3 760	13 977
Uruguay	210	1 904	9 287
Pacific			
Papua New Guinea	3 361	8 903	18 695
Fiji	2 674	4 015	9 360
New Zealand	47 016	80 471	176 713
Tonga		448	2 616
Total Foreign Born	1 778 780	2 579 318	3 182 270
TOTAL AUSTRALIAN POPULATION	10 508 186	12 755 638	14 576 330

Region and Country	1986	1991	1996
Australia			
Australia	12 110 456	12 718 827	13 225 699
British Isles			
England	880 890		872 067
Wales	27 209		27 488
Scotland	149 135		146 274
Northern Ireland	25 826		23 025
Republic of Ireland	44 136	51 689	51 465
Northern Europe			
Denmark			
Norway	8 625		8 983
Sweden	2 812		2 617
Germany	5 141		6 075
France	114 810	111 944	110 326
Netherlands	14 871	14 918	16 062
Switzerland	95 095	94 670	87 893
Austria	8 702		9 951
Eastern Europe			
Hungary	22 623	21 585	20 575
Czechoslovakia/Czech Rep	27 204	27 054	25 263
Yugoslavia	17 874		5 958
Romania	150 040	160 622	56 976
Poland	8 117	11 328	12 331
Russia/Russian Fed	67 676	68 566	65 108
Ukraine	15 233	8 325	14 079
Estonia	10 468		13 485
Latvia	3 896		2 830
Lithuania	10 780		8 023
Southern Europe			
Italy			
Malta	261 878	253 416	238 246
Greece	56 232	53 769	50 879
Cyprus	137 637	135 881	126 517
Western Asia			
Lebanon	23 643	22 124	20 652
Israel	56 341	68 837	70 224
Southern India			
India	7 003		6 266
Eastern/South-eastern Asia			
Malaysia	47 820	61 007	77 544
China	47 805	71 706	75 557
Hong Kong	37 468	77 882	111 001
Japan	28 294	57 508	68 430
Korea	11 191	18 484	23 013
Indonesia	9 284	20 564	30 117
Burma	17 723	32 596	44 147
Cambodia	7 611		10 147
Laos	13 240	17 612	21 549
Philippines	7 424		9 890
Singapore	33 727	73 007	92 945
Thailand	16 433	24 077	29 384
Timor	6 994	13 702	18 934
Vietnam	6 559		
Africa			
South Africa	83 044	121 809	151 052
Egypt	37 061	48 956	55 753
America			
Canada	30 633	33 119	34 158
USA	20 436	22 482	25 132
Argentina	42 383	43 706	49 524
Chile	9 195	10 575	10 763
Uruguay	18 740	24 107	23 820
Pacific			
New Zealand	9 586		
New Zealand	211 670	264 116	291 350
Fiji	14 756	30 161	37 101
Papua New Guinea	21 352	23 453	24 369
Tonga	4 474		7 125
Western Samoa	2 983		
Total Foreign Born	3 491 700	4 130 734	4 663 401
TOTAL AUSTRALIAN POPULATION	15 602 156	16 849 561	17 889 100

RESOURCES

Australian film history

Brian McFarlane, Geoff Mayer & Ina Bertrand (eds), *Oxford Companion to Australian Film*, Oxford University Press, Melbourne, 1999

Albert Moran, *Projecting Australia: Government Film Since 1945*, Currency Press, Sydney, 1991

Andrew Pike & Ross Cooper, *Australian Film 1900-1977*, Oxford University Press and Australian Film Institute, Melbourne, 1980

Australian feature films with immigration themes

They're A Weird Mob (1966)
Gentle Strangers (1972)
The Golden Cage (1975)
Caddie (1976)
Letters From Poland (1978)
Cathy's Child (1979)
Kostas (1979)
Moving Out (1983)
Silver City (1984)
Rabbit on the Moon (1988)
Father (1990)
Death in Brunswick (1991)
Romper Stomper (1992)
Just Desserts (1993)
A Fistful of Flies (1996)
Head On (1998)
The Sound of One Hand Clapping (1998)
Looking for Alibrandi (2000)
Love's Brother (2004)

Websites

Film Australia's Immigration — www.filmaust.com.au/immigration

Australian Bureau of Statistics — www.abs.gov.au

Department of Immigration and Multicultural and Indigenous Affairs — www.immi.gov.au

Immigration Museum — www.immigration.museum.vic.gov.au

Film Australia's Immigration

A Film Australia National Interest Program

Writers/Producers/Directors: Paul Byrnes, Penelope McDonald

Executive Producers: Penny Robins, Franco di Chiera

Running time: approx 195 minutes

Year: 2004

Study guide written by Robert Lewis © Film Australia 2004

For information about Film Australia's programs, contact:

Film Australia Limited, PO Box 46 Lindfield NSW 2070

Tel: 02 9413 8634 Fax: 02 9416 9401 Email: sales@filmaust.com.au

www.filmaust.com.au

