

# Supporting material for "Virtually there" tour

## 1. Collection material



Australian War Memorial, Canberra, 1941.  
AWM XS0190  
<https://www.awm.gov.au/collection/C283983>



Iroquois helicopter  
AWM REL/12323  
<https://www.awm.gov.au/collection/C111275>



Ascot lifeboat  
RELAWM05086.001  
<https://www.awm.gov.au/collection/C380377>



A. Vaughan and the South Australian Government,  
*Boys come over here: you're wanted*, 1915, photolithograph on paper,  
101.6 x 76 cm,  
AWM ARTV08950  
<https://www.awm.gov.au/collection/C265239>



George Lambert, *Anzac, the landing 1915*, 1920-22, oil on canvas,  
199.8 x 370.2 cm,  
AWM ART02873  
<https://www.awm.gov.au/collection/C172139>



Men of the 1st Australian Infantry Battalion transferring ships on 25 April 1915.  
Charles Bean,  
AWM G00897  
<https://www.awm.gov.au/collection/C371454>



British Army soldiers moving through the Corbie Albert area, France, c.1916.  
AWM H08519  
<https://www.awm.gov.au/collection/C310433>



Australian members of the Imperial Camel Corps, Palestine, 1918.  
AWM B00195  
<https://www.awm.gov.au/collection/C53681>



Leslie Bowles, Louis McCubbin, Modelling Sub-section Exhibition Buildings  
Melbourne, *Bullecourt*, 1930, diorama, 400 x 730 x 215 cm,  
AWM ART41022  
<https://www.awm.gov.au/collection/C251424>

## Collection material



Douglas Grant in Germany, 1917-1918.  
AWM2016.400.1  
<https://www.awm.gov.au/collection/C2140498>



Soldiers returning to Australia, including Douglas Grant (second row, fourth from the left), 1919.  
AWM P11644.002  
<https://www.awm.gov.au/collection/C2090983>



Australian Red Cross Society, packing food parcels for Australians held in prisoner of war camps, 1914-1918.  
AWM H11793  
<https://www.awm.gov.au/collection/C324093>



Joseph Finnemore, *The signing of the treaty of peace at Versailles, 28 June 1919*, 1919, oil on linen, 117 x 184.5 cm,  
AWM ART16770  
<https://www.awm.gov.au/collection/C169953>



Prime Minister of Australia, Robert Menzies, 1940. Edward Cranstone,  
AWM 001347  
<https://www.awm.gov.au/collection/C23727>



Men of the Royal Australian Artillery at Milne Bay, 1942. Thomas Fisher,  
AWM 026629  
<https://www.awm.gov.au/collection/C10258>



Ellen Savage, Australian Army Nursing Service, Queensland, 1939-45  
AWM 061952  
<https://www.awm.gov.au/collection/C18976>



Rob Whitmore, *Work, save, fight and so avenge the nurses!*  
c 1943-1945, photolithograph, 50.2 x 63 cm,  
AWM ARTV09088  
<https://www.awm.gov.au/collection/C254811>



Outdoor rally of members of the Nazi party, Germany c.1935.  
AWM P01379.005  
<https://www.awm.gov.au/collection/C203005>

## Collection material



German tanks parade past Adolf Hitler in Berlin, 1938,  
AWM P02188.006  
<https://www.awm.gov.au/collection/C298332>



Bernard Slawik, *Loading the Jews in open box cars*,  
1943, pencil on paper, 16.1 x 24 cm  
AWM ART90346  
<https://www.awm.gov.au/collection/C287254>



Henryka Shaw's member identity card, on loan.  
L2019.511.5  
<https://www.awm.gov.au/visit/exhibitions/holocaust-witnesses-and-survivors>



Henryka Shaw's dress, on loan.  
L2019.511.1  
<https://www.awm.gov.au/articles/blog/Henryka-dress>



Inmates in the women's section of the Belsen concentration camp,  
Germany, 1945. Cyril Isaac,  
UK2814  
<https://www.awm.gov.au/collection/C269174>



Naomi Shaw with her mother's dress at the launch of the Holocaust  
exhibition at the Australian War Memorial, 2020.  
AWM2020.4.23.25  
<https://www.awm.gov.au/articles/blog/henryka-shaw>



War Memorial at North Sydney Tramway Depot, 1910-1919.  
AWM H16629  
<https://www.awm.gov.au/collection/C382644>



War Memorial in Bellerive, Tasmania, c. 1926.  
AWM H17749  
<https://www.awm.gov.au/collection/C387858>



Honour board at Guildford State School, Western Australia, 1914-1918.  
AWM H17654  
<https://www.awm.gov.au/collection/C387272>



Tree planted on the Avenue of Honour dedicated to Gunner Joseph Roy  
Kinsman, Ballarat, Victoria, 2014. Trent Parke,  
AWM2016.538.1  
<https://www.awm.gov.au/collection/C2143019>



## 2. Investigate further

### Wartime propaganda

*Hearts and Minds* education kit: <https://www.awm.gov.au/learn/schools/resources/hearts-and-minds>

Free Tour to Great Britain and Europe. The chance of a life time:  
<https://www.awm.gov.au/collection/C1029421?image=1>

### The Landing

*Dawn of the Legend: 25 April 1915*: <https://www.awm.gov.au/visit/exhibitions/dawn>

The Landing boat: <https://www.awm.gov.au/articles/blog/gallipoli-landing-boat>

### The Battle of Bullecourt

Article about the first and second battles:  
<https://www.awm.gov.au/articles/blog/the-battles-for-bullecourt>

### The Treaty of Versailles

Article by Joan Beaumont: <https://www.awm.gov.au/commemoration/Treaty-of-Versailles100/article>

Podcast: *Collected* episode one: <https://www.awm.gov.au/learn/podcasts/Collected>

### The history of the Australian War Memorial

Memorial web page: <https://www.awm.gov.au/about/organisation/history>

*Art of Nation*: <https://www.awm.gov.au/visit/exhibitions/art-of-nation>

### Sister Ellen Savage

Interview conducted as part of "*Australians Remember*" (part three):  
<https://www.awm.gov.au/collection/C280866>



## 2. Investigate further

### Private Douglas Grant

Case study:

<https://www.awm.gov.au/learn/schools/resources/anzac-diversity/aboriginal-anzacs/douglas-grant>

Recognising Aboriginal and Torres Strait Islander service:

<https://www.awm.gov.au/learn/schools/resources/Recognising-Aboriginal-and-Torres-Strait-Islander-service>

### The Holocaust

*The Holocaust: witnesses and survivors* exhibition information:

<https://www.awm.gov.au/visit/exhibitions/holocaust-witnesses-and-survivors>

View works of art by Bernard Slawik: [https://www.awm.gov.au/advanced-search?query=Bernard%20Slawik&collection=true&facet\\_type=Art](https://www.awm.gov.au/advanced-search?query=Bernard%20Slawik&collection=true&facet_type=Art)

Listen to an interview with Henryka Shaw from 1996: <https://www.youtube.com/watch?v=yy4-GCRjIZQ>

### Other

You can take a look through some of the Memoria's galleries using Google Street View here: <https://www.awm.gov.au/learn/learning-from-home/virtualvisit>

Classroom resources home page: <https://www.awm.gov.au/learn/schools/resources> Hear more

from veteran Al Bridges here:

<https://anzacportal.dva.gov.au/stories-service/veterans-stories/alastair-al-gordon-bridges>

Robert Menzies' speech announcing Australia's involvement in the Second World War:

[https://www.awm.gov.au/articles/encyclopedia/prime\\_ministers/menzies](https://www.awm.gov.au/articles/encyclopedia/prime_ministers/menzies)



### 3. Discussion questions

1. Consider the objects, works of art, and images which curators choose to display. What stories are they trying to tell you? Whose perspective is being shown?
2. What is the purpose of propaganda posters? Do you think they are necessary? Why or why not? Who is and isn't being targeted?
3. Sometimes an artist creates a work for a particular audience. How do you think this might influence the style and the imagery that the artist uses?
4. Is George Lambert's painting, "Anzac the Landing, 1915", an accurate portrayal of the events of 25 April 1915? How might Lambert have been influenced by his audience? Why did Lambert create this work of art on such a large scale?
5. What can the Memorial's First World War dioramas tell us about a particular battle? What can't they tell us? What other sources could help you find out more information? You might like to investigate the Pozières, Somme, Bullecourt, Ypres, Semakh, and Desert Patrol dioramas at [www.awm.gov.au](http://www.awm.gov.au).
6. Douglas Grant was nominated by his fellow prisoners, to request, receive, and distribute Red Cross and other supplies to help them cope with the conditions and the isolation. What does this tell you about how he was perceived by his comrades?
7. Examine the "The signing of the treaty of peace at Versailles, 28 June 1919" painting by Joseph Finnemore. Discuss the demographic of those present, considering ages, genders, and ethnicities. Whose perspective is being represented in this painting? How do you think German civilians felt about this moment in history?
8. How did women contribute to the war effort during the Second World War? What roles did they undertake, and which of these roles were previously inaccessible to women? How did the employment of women during the Second World War, impact the roles of women after the war?
9. Look at the dress which was made for Henryka Shaw by fellow concentration camp inmates. Why did she keep this dress and bring it to Australia? What might it have represented? Why do you think her family have loaned it to the Australian War Memorial?
10. Who or what does an Unknown Soldier represent? Is Australia the only country that has interred an Unknown Soldier?
11. What war memorials are you familiar with from your home town? You might like to investigate when and why they were constructed.



## 4. Additional activities

### Exhibition design

Design your own exhibition about the area of conflict or peacekeeping that your class is studying. You might like to select a theme such as the role of women, transport, changing technology, or people from your town, for example. What objects, photographs, documents, and works of art do you think are important to include and why? Who will your audience be? How will you conserve the objects you display?

### Exploring perspectives

Select one theme or event from the program, and explore this from at least two different perspectives. For example, you could explore the Gallipoli campaign from an Australian, British, French, or Turkish perspective. You might like to investigate the War in the Pacific, from an Australian or Japanese perspective, or explore the impact of this war on those left at home.

### Source evaluation

Select one work of art from the Memorial's collection at [www.awm.gov.au](http://www.awm.gov.au). Discuss the purpose of the work, and its value as a historical source. What can it tell us about the person, place or events it is depicting? What can't it tell us? What additional sources might you need to find further information?

You might also like to find a photograph, film or sound recording, or a document, which relate to the theme of your chosen work of art. Summarise the information provided by each source, including the perspective, the creator, the date, and whether it is primary or secondary source material, before making a judgement about the credibility and usefulness of each source.

### Places of Pride

Visit the Places of Pride website here: <http://placesofpride.awm.gov.au/>. Locate up to three different war memorials in your home town. Where are they located, and why do you think these places were chosen? What form does the memorial take? When was it unveiled? Who or what is it dedicated to? How does the community interact with the Memorial? If you know of a memorial that is not currently on Places of Pride, you might like to add your research to the database.

### Creative response

Reflect on the stories you heard during the program, and produce a creative response to them. You might like to write a story or poem, create an artwork, or explore music for example. Perhaps you could record your own podcast or make a web page to share your reflections.