This four-part documentary series for ABC1 is a true ‘people’s history’ of post-war Australia. It draws on the stories and memories of ordinary Australians to reveal the significant social and cultural shifts in Australian life since World War Two.

Narrated by actor and writer William McInnes, The Making of Modern Australia examines just how much this country has changed over the past sixty years. It explores key themes that are part of our day-to-day social life – parenting, relationships, the family home, and faith and religion.

The series will investigate some of the historical triggers for change in Australian society. Archival footage and narration is used to illustrate the big-picture changes while rich personal and family stories, photographs and home-movie footage provide a fresh perspective and imbue familiar history with a new emotional power.

The Making of Modern Australia’s website will provide a place for communities to develop, share information and resources while at the same time allowing the synthesis of fresh material to become an archival record for the nation – a national scrapbook.

The Making of Modern Australia is our nation’s history told by the people who lived it.

The series offers an excellent introduction to how Australian society has changed since the end of World War Two in 1945. While the series could be shown across a number of curriculum areas as part of a cross-curricula study of modern Australia, the programs have particular relevance for students of:

- History/SOSE/HSIE
- Australian Studies

For example, the series would be suitable for middle, senior secondary and tertiary students studying how and why societies and values evolve and change over time. It would be of particular interest to senior students of Australian History studying Australian society since World War Two. For middle-school students, it provides a vivid and compelling visual snapshot of how their parents’ and grandparents’ lives were both different from and similar to their own. The focus of the series is very much on continuity and change, key concepts in understanding the past.

The student activities in this guide are designed to encourage students to consider how and why our lives have changed so profoundly over the past sixty years. They are also designed to encourage students to research, assemble and create their own accounts of change over time by looking closely at a range of historical records – oral, written and visual. While this series focuses on childhood, housing, relationships and religion, all fundamental indicators of social change, there are many other areas students could explore to engage in their own social history enquiry.

The Making of Modern Australia comprises four one-hour episodes:

1. The Australian Child
2. The Great Australian Dream
3. The Australian Heart
4. The Australian Soul

The series was produced for ABC television by Ian Collie. Episodes 1 and 2 were directed by Steve Westh and episodes 3 and 4 by Susan Lambert. A full list of credits appears on page 16 of this guide.
This series raises fundamental questions about historical enquiry:

1. How do we know about what happened in the past?
2. What constitutes evidence?
3. How can we represent what we discover, whether in writing or in visual terms?
4. In what ways does it matter that we understand what life was like in earlier times?

The period explored in these programs begins when the Second World War ended in 1945 and many areas of people's lives began to change. *The Making of Modern Australia* uses a range of resources to tell the story of how people have lived in Australia over the past sixty years.

- Many individuals from the early post-war period (1940s) are still alive and are therefore able to describe what life was like for them when they were growing up. Such accounts are sometimes known as eyewitness accounts or anecdotal evidence.
- Statistical records about, for instance, the numbers of babies available for adoption or the records of marriages and divorce, home ownership and hospital admissions. Official records such as those collected in a national census every five years by the Australian Bureau of Statistics can be very useful to historians, demographers and politicians.
- Public media records such as newspaper articles and photographs, television programs, films and newsreel footage. This material provides visual evidence that creates a vivid account of how people lived and what they valued.
- Private records including photographs, letters and home movies. Such records are equally important in conveying a picture of attitudes and values and showing us details about housing, leisure, holidays and other aspects of family life in earlier times.
- Literature, artwork and music from the period, including novels such as Ruth Park's 1948 novel *The Harp in the South* and John O'Grady's 1957 comic novel *They're a Weird Mob*. Films such as Charles Chauvel's 1955 film *Jedda* can also provide insights into social attitudes from the time when the film was first released.

- Changes in government policy and legislation e.g. the 1967 referendum that put an end to some of the most discriminatory practices against Aboriginal people, the complete abolition of the White Australia Policy in 1973 and changes to the *Family Law Act* in 1975 that made it simpler to obtain a divorce.

A range of evidence is essential for compiling an accurate picture of how society has changed and continues to change. It is also important for showing how some aspects of life reflect social continuity and show resistance to change.

Is it true, is it accurate, is it believable and how do we decide?

Like all accounts of the past, whether in the form of written histories or filmed documentaries, these four programs are representations of history; they are the filmmakers' compilation of materials that they believe present an account of how life has changed in Australia since 1945. Historians and documentary filmmakers always have to decide what material to include and what to leave out. Any representation of the past is based on available evidence, as records from the past are never complete and comprehensive. The representation is also likely to be framed within the historian's own beliefs and experience. Filmmakers and historians alike must work with the available materials to tell a story. We, as viewers, need to decide whether these programs are a fair and reliable representation of the past. At the same time, filmmakers are always conscious of the need for their work to not just be informative, but entertaining. Facts and figures need to be melded with the stories of individuals in order to engage an audience.

Later in this guide there are suggestions about other areas of society that you could investigate and research to create your own story of how people lived. You will need to research your chosen subject, gather oral, written and visual evidence and select the most important materials to include in your account.
Australia celebrated the end of the Second World War with an enthusiastic urge to procreate. Between 1946 and 1966, the population exploded from 7.5 million to 11.5 million.

This was the era of the ‘baby boomers’, a generation of children whose rock ‘n’ roll rebellion would sweep aside pre-war conservatism and change things forever.

Evocative film and home-movie archive footage recalls a much simpler time when kids roamed free in the great outdoors and swore an oath at school to ‘cheerfully obey their parents, teachers and the laws’.

But there are also cruel memories: a Scottish orphan recalls years of neglect in the care of the Catholic Sisters of Mercy – ‘with no mercy’; a Brisbane couple remembers classrooms with harsh discipline and antiquated gender roles; an Aboriginal girl is taken from her family and culture and ‘assimilated’ into white society.

But when the ‘baby boomers’ started having children of their own, childhood was transformed. Girls stayed at school longer, mothers went to work and alternative methods of child-rearing were explored.

The physical, outdoor childhoods of the 1940s and 1950s are fading memories. Today’s kids are ‘digital natives’ plugged into a world awash with instant information and entertainment.

But with rapid change and a more sophisticated urban lifestyle, has something been lost?

This episode of The Making of Modern Australia explores what has happened to our childhood.

Timelines/dates, key events and personal accounts are integral to telling the story of change and continuity in Australian life. A story cannot be told in isolation. The experience of different individuals responding to social change is best understood within a timeline of important events and technological changes, e.g. the size of families, economic changes and the waves of migration to Australia in the post-war years have had a profound influence on how children are reared. Attitudes to gender, race and class are all crucial to how children grow up and develop.

Use the table below and the questions that follow to describe the personal stories that illustrate the effects of events and developments referred to in column 2. Some of these stories show generational change over three generations. The questions following this table could help you to focus your discussions and keep track of how the differences in the lives of the people appearing in this episode reflect changes over several decades.

### TABLE 1

<table>
<thead>
<tr>
<th>DATE</th>
<th>KEY EVENT OR DEVELOPMENT</th>
<th>PERSONAL ACCOUNTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1945</td>
<td>End of World War Two and return of soldiers to Australia</td>
<td>Bob Moore and Loretta Prendergast, born 1946</td>
</tr>
<tr>
<td>1947–1953</td>
<td>3000 working-class children from the United Kingdom are sent to Australia</td>
<td>Rose Kruger</td>
</tr>
<tr>
<td>1940s–1970s</td>
<td>Responding to cultural change and rejecting restrictions</td>
<td>Geoff and Polly Stirling, born in the early 1940s</td>
</tr>
<tr>
<td>1950s–1960s</td>
<td>Teenage culture – rock ‘n roll and bodgies and widgies</td>
<td>Les Dixon</td>
</tr>
<tr>
<td>1900s–1980</td>
<td>The Stolen Generations of Aboriginal children</td>
<td>Donna Meehan</td>
</tr>
<tr>
<td>1960s–1970s</td>
<td>Marriage and babies</td>
<td>Karen Lawrence</td>
</tr>
<tr>
<td>1980–2000</td>
<td>2 million migrants, many from South East Asia, settle in Australia</td>
<td>Helen Hyunh</td>
</tr>
</tbody>
</table>
How did the privations experienced during the economic depression of the 1920s and 1930s, followed by World War Two, affect parenting styles and attitudes in the immediate post-war period? How did notions of frugality and hard work underpin the way many children were brought up?

All the individuals in this episode had very different experiences of childhood. What were the most vivid memories of childhood for Bob Moore, Rose Kruger, Geoff Stirling, Les Dixon, Donna Meehan, Karen Lawrence and Helen Hyunh? What do they recall as being positive and what, for each one, was negative?

What were some of the remembered freedoms and pleasures of growing up in the 1950s and 1960s that are recalled and shown in the film?

When did a distinctive ‘teenage’ culture and identity develop in Australia? What were some of its features? What fears were there in society about this perceived rejection of authority and assertion of identity and openness?

What similarities were there in the childhoods of Donna and Rose?

What aspects of their own upbringing did several of these individuals and couples reject when they became parents?

How were girls disadvantaged for several generations through entrenched expectations about what they would do when they grew up?

Describe how schooling has changed between the 1950s and today.

Statistical information about family size, female participation in the workforce and the numbers of children today whose parents both work outside the home underpin many of the stories in this episode. In what ways is such statistical information important to our understanding of patterns of social change?

How did government films idealise family life in the post-war years? Do government pronouncements today about ‘working families’ being the backbone of society similarly idealise family life?

How did the increasing numbers of ‘working mothers’ change the way parents brought up their children?

How were the childhood experiences of recently arrived migrant children such as Helen Hyunh unlike those of many of her schoolmates?

‘You can forgive quite easily but I’ll never forget the life I’ve had.’ – Rose Kruger

How do the experiences of the individuals featured in this program show:

a) the importance of childhood experiences in forming adults and

b) that children will adapt to whatever situation they are born into?

If you become a parent, how do you intend to change some aspects of your upbringing for your children? What will you reject and what will you retain?

Is it almost inevitable that each generation will react against the way they were brought up when they have their own children?
The Australian obsession with owning your own home is so entrenched in our culture that there’s even a term for it: the Great Australian Dream. It began immediately after the Second World War and continues to this day. At first ‘the Dream’ was modest – a two-bedroom dwelling in the suburbs just like everyone else’s, with enough land for a vegie patch and a spot for the kids to play. But then the population exploded, the suburbs sprawled, the fashions changed and ‘the Dream’ did too. Today a ‘modest’ Australian home is at least twice the size of the post-war model. It used to be possible to buy a house for three times your annual salary; now it’s nine times. And where once ‘home’ was about shelter and security, now it’s also a means of accumulating wealth and status, and many are finding it impossible to keep up with mortgage payments.

In this episode, a cross-section of Australians tell stories of the Great Australian Dream. Olive and Roger still live in the tiny home Roger built with hand tools when the war ended sixty-five years ago; Carol has lived in a succession of renovated houses before finding her ‘dream home’, but lifelong contact with asbestos building materials has resulted in a life-threatening illness; Kevin in outback New South Wales tells us he was the first Aborigine to receive funding to build a house, a tiny weatherboard cottage which has been ‘home’ for him and his wife, their eight kids and a plethora of relatives and friends; Sophia and Joe reflect on how their dream to profit from owning multiple properties turned into a nightmare in which they lost everything; and ninety-year-old Dolly, who’s rented all her life, reminds us that your ‘dream home’ doesn’t have to be a home that you own.

Remarkably, no matter how high the prices go, the Great Australian Dream endures. Successive Australian governments have kept it alive by providing special grants to first-home buyers and generous tax incentives to new investors. But there are 22 million people in Australia today and we’re struggling to accommodate them. Predictions are that in 2050 the population will be close to 40 million, and no doubt most of them will have ambitions to own their own home.

Or is that just a dream?

Timelines/dates, key events and personal accounts are integral to telling the story of change and continuity in Australian life. A story cannot be told in isolation. The experience of different individuals responding to social change is best understood within a timeline of important events and technological changes, e.g. the influx of migrants to Australia in the post-war years has had a profound influence on the belief in the importance of home ownership; the availability of the contraceptive pill in the 1960s allowed people to control the size of their family; and the changing economic situation in the 1980s made it easier to borrow money.

Use the table below and the questions that follow to describe the personal stories that illustrate the effects of the events and developments referred to in column 2.

The questions following this table could help you to focus your discussions and keep track of the individuals and couples and how their lives reflect changes over several decades.

<table>
<thead>
<tr>
<th>DATE</th>
<th>KEY EVENT OR DEVELOPMENT</th>
<th>PERSONAL ACCOUNTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1945</td>
<td>End of World War Two and return of soldiers to Australia</td>
<td>Olive Smyth and Roger Robbins</td>
</tr>
<tr>
<td>1945–1955</td>
<td>1 million migrants, largely from Europe (including Britain), settle in Australia</td>
<td>Angelina and Angelo De Rossi</td>
</tr>
<tr>
<td>1945–1980</td>
<td>The home builders, home movers and home improvers</td>
<td>Carol and Bertil Klintfalt and Kevin Duncan and his family</td>
</tr>
<tr>
<td>1961</td>
<td>High-rise public housing – renting</td>
<td>Dolly Wilson</td>
</tr>
<tr>
<td>1970s</td>
<td>Escaping the suburban sprawl and going back to the city centre – the renovators</td>
<td></td>
</tr>
<tr>
<td>1980s</td>
<td>Deregulation of the financial markets and easier access to loans</td>
<td></td>
</tr>
<tr>
<td>1989</td>
<td>Interest rates reach eighteen per cent</td>
<td>Carol and Bertil Klintfalt</td>
</tr>
<tr>
<td>1990s</td>
<td>Property as an investment</td>
<td>Sophia Helene and Joe Doueihi</td>
</tr>
<tr>
<td>2000s</td>
<td>The Impossible Dream – renting and getting help from parents</td>
<td>Frank De Rossi Jr and Lucy, Renee De Rossi</td>
</tr>
</tbody>
</table>
In this episode we follow the changing situation illustrating where and how we live, with the focus on the enduring aspiration people have to own their own home.

- As this program illustrates, it is increasingly rare for people to live their life in one house. The Klintfalts moved house several times after coming to live in Australia. Explain why they lived in different houses and what these houses were like.

- Make a list of reasons, using information from the film and from your own experience, to show why we are unlikely to grow up and die in the same house.

- When Olive and Roger Robbins built their home in 1947 at the end of the Second World War, what was the average size of a house? Why was the size restricted? How many years of Roger Robbins' annual income did the house cost? How is this very different today? Describe what many people aspire to in where they live.

- The total cost of the Robbins' house was £2000 in 1947. They paid £159 ($318) for the land on which they built their house, but the refrigerator cost £60 ($120). How has the relative cost of land and whitegoods changed over the last sixty years?

- Describe the style and location of many of the 300,000 houses that were built in the ten years after the end of the war. Is the freestanding house on a quarter-acre block with a garden, a vegetable patch and a place for the kids to play still the most common type of family home being built in 2010?

- What was the De Rossi's dream when they migrated from Italy to Australia when the war ended in Europe? Describe the different houses they lived in as they became more financially established and secure.

- How have the De Rossi children and grandchildren benefited from their parents' thrift and hard work in relation to property ownership?

- How was Kevin Duncan able to build his house at Moree in the late 1950s? What does their home represent to the Duncan family fifty years on?

- What were some of the reasons people chose to move back to live in the inner-city in the 1970s?

- While many people chose to go into debt to fulfil their dream of home ownership, others like Dolly Wilson did not have this opportunity. Where did she go to live in the 1960s? What does home mean to Dolly today?

- How have booms in property enriched some and caused many others, like Sophia Helene, to suffer disappointment and loss?

- Do you think people today would endorse Roger Robbins' description of a good home: 'It should be comfortable and reasonable to maintain … and it doesn’t have to be big.' What do you think constitutes a comfortable place to live?

- How do television programs that focus on renovations, lifestyle and garden makeovers perpetuate the dream of home ownership?

- Australia has one of the highest levels of home ownership in the world at around 70 per cent. This figure has been fairly stable for four decades, however outright home ownership with no mortgage stood at 34 per cent according to the 2006 Census data. But this dream of buying your own home is becoming just that for many people in the twenty-first century. What are some of the factors making this dream to own your own home an almost impossible dream?

- In what style of housing do you think many Australians will be living by 2050, when the population is projected to be 40 million?
Falling in love is a dance we all know the steps to. But what happens when the first flush of romance is over? In the 1940s and 1950s, the rules of the game were strict, but clear to everyone – you got married and stayed married. Then came the Swinging Sixties and the sexual revolution. Today, you can form romantic partnerships at the time of life of your choosing, and live with whom you want and how you want.

But is finding love any easier? Australians today are marrying less and marrying later. And it’s easier than ever to jump ship – 43 per cent of all marriages end in divorce.

Have we lost the mystery and allure of romance in our pre-packaged world?

Through intimate stories, personal photos and historical archives, couples – old and new, straight and gay, single and divorced – openly share their experiences of the tumultuous changes in Australian love life. Stories include those of lovers who met after the war and who are still together, immigrant shipboard romance, being ‘single, unmarried and pregnant’ in the 1960s, the impact of the Pill and the sexual revolution, divorce and ‘open’ relationships in the 1970s, ‘coming out’ in the 1980s, the modern woman of the 1990s and internet dating.

Humorous and revealing interviews are combined with romantic images from the past to tell this history of the Australian heart since World War Two.

Timelines/dates, key events and personal accounts are integral to telling the story of change and continuity in Australian life. A story cannot be told in isolation. The experience of different individuals responding to social change is best understood within a timeline of important events and technological changes, e.g. the widespread availability of the contraceptive pill in 1961 and the publication of books such as Germaine Greer’s *The Female Eunuch* were important catalysts for what is often referred to as the ‘sexual revolution’.

Use the table below and the questions that follow to describe the personal stories that illustrate the changes referred to in column 2.

The questions following this table could help you to focus your discussions and keep track of the individuals and couples whose lives reflect the changes over several decades.

### TABLE 3

<table>
<thead>
<tr>
<th>DATE</th>
<th>KEY EVENT/PUBLICATION OR DEVELOPMENT</th>
<th>PERSONAL ACCOUNTS: The stories of individuals that illustrate change</th>
</tr>
</thead>
<tbody>
<tr>
<td>1945</td>
<td>End of World War Two and return of soldiers to Australia</td>
<td>Rae and Graham Stevens</td>
</tr>
<tr>
<td>1945–1955</td>
<td>1 million migrants settle in Australia, largely from Europe and Britain</td>
<td>Marta Dravetsky and Tony Baroney, Beate Hirsh</td>
</tr>
<tr>
<td>1945–1970</td>
<td>Women’s employment opportunities</td>
<td>Susan Magarey</td>
</tr>
<tr>
<td>1945–1960</td>
<td>The baby boom</td>
<td></td>
</tr>
<tr>
<td>1961</td>
<td>The contraceptive pill</td>
<td></td>
</tr>
<tr>
<td>1968</td>
<td>The Vietnam War and the rise of the counterculture</td>
<td>Sue Sheridan</td>
</tr>
<tr>
<td>1970</td>
<td>Germaine Greer’s <em>The Female Eunuch</em> is published. Women’s liberation movement gains influence</td>
<td>Beate Hirsh, Sue Sheridan</td>
</tr>
<tr>
<td>1975</td>
<td>The Family Law Act</td>
<td>Sandra Ellis</td>
</tr>
<tr>
<td>1970s</td>
<td>Gay liberation</td>
<td>Yanni, Sue Sheridan, Susan Magarey</td>
</tr>
<tr>
<td>1980s</td>
<td>Expressing complex identities</td>
<td>Peter McCarthy</td>
</tr>
<tr>
<td>1980s</td>
<td>AIDS</td>
<td>Yanni</td>
</tr>
<tr>
<td>1990s</td>
<td>Marriage in the 1990s</td>
<td>Fiona Collins and Stuart Higgins, Peter McCarthy and Sandra Ellis</td>
</tr>
<tr>
<td>2000s</td>
<td>Trying to get it right. The internet – love and marriage on a global scale</td>
<td>Robyn Taylor and Katie Jones, Len Masson and Sujie</td>
</tr>
</tbody>
</table>
• How did the end of the Second World War affect the way men and women lived their lives? Consider the consequences of the separation of men and women who had been involved in a world war at this time.

• Between 1945 and 1955, 1 million migrants arrived in Australia from war-torn Europe. What was the impetus driving many of these young people to marry?

• What were some of the difficulties these ‘New Australians’ faced in becoming a part of Australian society?

• What was the style of courting that led to the establishment of relationships (and often to marriage) in the 1940s and 1950s? Describe some of the conventions and constraints placed on young people courting.

• What was the difference in participation rates of paid employment between men and women in the 1950s? How did this disparity reflect attitudes towards male and female roles and responsibilities?

• Do women today have the same employment opportunities and pay as their male counterparts?

• How were the conditions of Susan Magarey’s teaching career changed when she married?

• Four million children were born in Australia between the end of the war and the early 1960s. What is this generation collectively called?

• How did the introduction of the contraceptive pill make it easier for women to make choices about family, work and relationships?

• The ‘counterculture’ movement of the late 1960s led to some people questioning traditional beliefs and the power of various institutions. What were some of the institutions and government policies that people began to question and react against?

• How did Germaine Greer’s book The Female Eunuch, published in 1970, propel the growing movement of women challenging their traditional roles?

• Why was it still very difficult for women to get a divorce at this time?

• How did the 1975 Family Law Act make it easier for people to divorce?

• How does Yanni’s story illustrate the changes in Australian society in relation to homosexuality as well as to being the son of Greek Cypriot migrants?

• What does Peter McCarthy’s story reveal about the increasing acceptance of relationships that did not conform to society’s expectations about gender roles?

• How did the AIDS epidemic in the mid 1980s divide the community and in some cases leads to increased paranoia about homosexuality?

• Fiona Collins’ financial independence initially made her wary of letting go of her independent, city-based life to commit to a relationship with Stuart, a farmer. How does her story demonstrate the ways in which women, over the past two decades, have been able to be quite choosy about when and how they decide to commit to marriage?

• How might the current statistic that 43 per cent of marriages will end in divorce make people wary about entering into traditional marriages?

• These days people who are looking for love frequently do so online via social networking sites. How different is this method and approach from the way people met and married in the 1940s and 1950s?

• How enduring is the romantic impulse? Is everyone just looking for love, even when it is not necessarily followed by marriage?
The church once dominated Australian life. Of all the great shifts in Australian life since World War Two, religion has perhaps travelled farthest. Back in the 1940s and 1950s, Australians dutifully attended church and Sunday school. Christianity had a firm grip on the Australian soul. But from the late 1960s, bad boys and girls were finding spiritual fulfilment elsewhere and the churches struggled to keep up. Nowadays only about 8 per cent of Australians go to church every Sunday and over 18 per cent say they have no religion. So are we a nation of lost souls?

Combining historical archive film and revealing personal stories and photographs from people both inside and outside the church, this episode explores the struggle for the Australian soul since the end of World War Two.

To encapsulate the subject: an Irish-Catholic family experiences sectarianism first hand in the 1950s; a nun is touched by romance during the ‘flower power’ of the 1960s; a priest is radicalised by the Vietnam War in the 1970s; a good Catholic girl closes the door on organised religion when she is scorned for an extra-marital affair; an Aboriginal woman tries to maintain the ties to traditional beliefs; and two Protestant boys, both of whom attended the Billy Graham Crusades in the 1950s, embark on entirely different future paths. Each story illuminates dramatic moments in the changing nature of the Australian spiritual landscape.

Timelines/dates, key events and personal accounts are integral to telling the story of change and continuity in Australian life. A story cannot be told in isolation. The experience of different individuals responding to social change is best understood within a timeline of important events and technological changes, e.g. the size of families, economic changes and the waves of migration to Australia in the post-war years have had profound effects on how religious beliefs are held and expressed.

Use the table below and the questions that follow to describe the personal stories that illustrate the changing attitudes referred to in column 2.

The questions following this table could help you to focus your discussions and keep track of how the differences in the lives of the people appearing in this episode reflect changes over several decades.

<table>
<thead>
<tr>
<th>DATE</th>
<th>KEY EVENT OR DEVELOPMENT</th>
<th>PERSONAL ACCOUNTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1940s–1950s</td>
<td>Christianity the major religion — 21 per cent Catholic and 67 per cent Protestant</td>
<td>Maureen McLaughlin, Graeme Dunstan</td>
</tr>
<tr>
<td>1940s onwards</td>
<td>Christianity outback — the Inland Mission</td>
<td>Beryl Carmichael</td>
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<tr>
<td>1950s</td>
<td>The power of the Catholic Church and the fear of communism</td>
<td>Vianney Hatton, Val Noone</td>
</tr>
<tr>
<td>1959</td>
<td>Billy Graham religious crusades — the lure of evangelism and salvation</td>
<td>Bruce Ballantine Jones, Graeme Dunstan</td>
</tr>
<tr>
<td>1960s</td>
<td>Missionaries</td>
<td>Judy Hall and John Cottier</td>
</tr>
<tr>
<td>1962</td>
<td>Vatican II</td>
<td>Val Noone and Vianney Hatton</td>
</tr>
<tr>
<td>1960s–1970s</td>
<td>Contraception and Catholics — The Pill</td>
<td>Linda Visman</td>
</tr>
<tr>
<td>1965–1975</td>
<td>The Vietnam War, the anti-war movement and the rise of the counterculture — ‘sex, drugs and rock ‘n’ roll’.</td>
<td>Val Noone, Graeme Dunstan</td>
</tr>
<tr>
<td>1970s–2010</td>
<td>The changing of the old orders and ways — multi-faith Australia</td>
<td>Vianney, Val, Bruce, Graeme, Linda, Beryl, Makiz Ansari, Chris Gresham-Brit and Margaret Bennet</td>
</tr>
</tbody>
</table>
What are the main differences in beliefs, religious observances and practices between Catholic and Protestant Christians?

Why did Catholics sometimes see themselves as underdogs in relation to the Anglican (Protestant) establishment? Is this socio-economic divide still apparent today?

How was the tribalism of these groups expressed in daily relations between Protestants and Catholics?

What do people mean when they describe themselves as agnostic or atheist?

Many of the individuals in this episode are baby boomers (born between 1945 and 1960). Their spiritual journeys each take a different route. Describe how the world council meeting in Rome in 1962, known as Vatican II, changed the lives of Vianney Hatton and Val Noone, at the time members of Catholic religious orders.

The Billy Graham evangelical religious rallies in the late 1950s drew enormous crowds that committed publicly to Jesus. How did Bruce Ballantine Jones and Graeme Dunstan respond to this movement? Who are the equivalent crowd pullers today?

The missionary work of idealists like Judy Hall and John Cottier in New Guinea often had a twin purpose. Describe the nature of their commitment to working with people in remote areas of New Guinea.

What kinds of activities are available today for people to express their commitment to helping others, both in Australia and in other countries?

What were some of the elements of the counterculture movement and communal life lived by people who set up alternative societies such as that at Nimbin in NSW?

How has the requirement to be celibate affected the numbers of people becoming priests and nuns and continuing to serve in Catholic religious orders?

By 1980, church attendance had fallen to the point where only 24 per cent of the population attended. How have the mainstream churches responded to declining church attendances over the past thirty years?

Describe Linda Visman’s growing disillusion with organised religion.

What religious beliefs do Graeme Dunstan and Beryl Carmichael now hold and practise?

While church buildings with their steeples and crosses still dot the landscape, what has happened to many of these once solid places of Christian worship?

What are some of the many belief systems held by Australians today? How have immigration and globalisation led to people being able to choose to express their allegiance to a variety of religious faiths?

Is there general acceptance in Australia today of the range of religious faiths and practices that are an important aspect of multiculturalism?

What religious affiliations are expressed and practised by the current prime minister and the leader of the opposition?

This episode concludes with the observation that ‘while the practice of religion may be fading, for most young Australians the yearning to believe in a world beyond the material remains strong’. What are some of the alternative ways in which people today express this ‘yearning for a world beyond the material’?

What are some of the common beliefs that unite adherents to a number of religious faiths, including Islam, Christianity and Buddhism?
The Making of Modern Australia

The Making of Modern Australia was produced by Ian Collie. Two directors and a large crew of filmmakers including cinematographers, sound recordists, editors, researchers and prominent historian Peter Cochrane were involved in making these programs.


Read through these excerpts from their personal statements describing some of their experiences making this series.

1 Ian Collie, series producer

The genesis of The Making of Modern Australia was a previous Essential Media social history documentary called Ten Pound Poms for the ABC and BBC.

Ten Pound Poms succeeded without a celebrity presenter and expensive recreations – simply a combination of personal and family archive, intimate interviews and narration; albeit the personal photographs were beautifully animated in 3D.

With the success of Poms, executive producer Chris Hilton was convinced that there was still an appetite for classic social history artfully told through great characters, and came up with the idea of broadening the concept to explore social changes to Australia since World War Two.

We then brainstormed what broad political and social themes to cover. Although war, sport and immigration were initially discussed, it was felt that in many ways they had either been previously covered (for example the ABC – Film Australia series Australians at War) or simply too big to do justice to in a one-hour program. In the end we chose parenting, romance, faith and the home because they are all fundamental elements of our daily social life and likely to have been recorded as photos or home movie footage – think weddings, your first home, family snaps, and so on.

… The Making of Modern Australia makes no pretensions to being a definitive social history of modern Australia or to provide answers to the challenges of contemporary social life.

It’s a portrait at best; a snapshot of who we were and who we are today – a national scrapbook … which we trust will stir emotions, memories and reflections of what it is to be Australian.

And if it excites discussion and gets individuals and families to reflect on their own recent history – and ideally to post their stories on our website for others to read and appreciate – then I believe we will have achieved something important.

Ideally this website will continue to be a dynamic platform that continues far beyond the transmission of our TV series. We hope the TV program will encourage others to tell us their story in the making of modern Australia.

Finally, there are many to thank for their contribution to The Making of Modern Australia but most important are the subjects of both our TV series and website who have given up their time to share their stories of living and growing up in Australia. It is from these stories that a nation’s history comes to life.

2 Steve Westh, director of ‘The Australian Child’ and ‘The Australian Dream’

The generosity and spirit of the participants in these episodes has been exemplary. They took a chance when they decided to reveal their stories, often allowing themselves to be taken into reminiscences that have caused them great anguish and pain. Other times, they’ve been happy to have a witness to their successes and celebrations. Sometimes we’ve laughed together, been angry, frustrated … even wept together. In a world where people are frequently suspicious of the ‘media’, they have been fearless and authentic. It’s been a privilege and a delight to spend time in their company and to tell their stories.

If there’s one thing I love about making this type of documentary, it’s the extraordinary access it generates to people you might otherwise not meet, like Olive and Roger Robbins in Melbourne, still living in the house they built themselves sixty-five years ago, or Dolly Wilson in Sydney, whose tiny four-room rented apartment has been her ‘dream home’ for 50 years, or Kevin Duncan from Moree in NSW, who was the first Aborigine to receive a home loan. It’s almost a cliché to say it … but you couldn’t make their stories up.
Susan Lambert, director of ‘The Australian Heart’ and ‘The Australian Soul’

I love, and have lived, contemporary Australian history. My passion has always been in capturing people’s true stories and experiences on film and I am a firm believer in the idea that ‘truth is stranger than fiction’. So here was the perfect opportunity to put a face on history.

I chose the history of religion (The Australian Soul) and the history of romance and relationships (The Australian Heart) to direct because both have been at the root of huge personal and political upheavals in Australia since World War Two.

As it turned out, the history of the changes in the religious landscape of the country was incredibly rich and people’s personal histories fascinating.

For a girl like me, who hasn’t really been to church since primary school, hearing from nuns, priests and missionaries from the 1950s and 1960s was definitely like time travelling to another world. From a filmmaking perspective the combining of people’s spiritual passions and betrayals over the sixty-year period, with previously unseen archival material, successfully created a unique social history.

The history of romance and relationships allowed a more humorous and lighter approach while at the same time exploring the darker side of people’s romantic lives.

The dramatic consequences for relationships of an earlier time, which outlawed abortion, divorce and homosexuality, are as reflective of Australia then as are the dilemmas and difficulties of finding love in society today. The heart of this story for me is the relationship between these intimate personal experiences and the political struggles that have evolved from them.

Also fascinating to me is the seemingly timeless allure of romantic love that comes through strongly from the nostalgic historical archive and music from World War Two until today.

Notable from this shoot was 84-year-old Maureen McLaughlin’s homemade pickles, Beryl Carmichael’s chanting at daybreak in the desert at Menindee, near Broken Hill, and the tragedy of hitting a kangaroo as we drove out to meet her along the deserted highway at 4am.

Filming Graeme Dunstan at the 1970s isolated Buddhist retreat in northern NSW was also not what we had imagined. On arrival we came under surprise attack – prey to millions of bloodthirsty leeches lying in wait in the dense forest. Within seconds leeches were in our shoes, hair, clothes … hard to do a two-hour interview.
How are political and economic factors, both domestic and global, shown to affect the way we live our lives?

Some of the recurring themes running through each of these programs include:

- The changing roles and growing independence of women
- The meaning of ‘family’
- An increased concern for the rights of children
- More independence in how people express their religious beliefs
- Questioning of social mores and values
- Freedom to express sexuality
- The importance of immigration to changing entrenched social and religious attitudes and practices.

Which of these factors do you think have brought about the greatest changes in people’s lives since 1945? Explain your choice.

What are some of the enduring aspirations, customs and values that remain hallmarks of Australian society?

Nostalgia for aspects of life in earlier times is commonly reflected in fashions in clothing, food and furniture, in searching op shops and grandma’s cupboards for things from an earlier time. Does this hankering for what some describe as a simpler age or ‘a golden era’ extend to a wish to strip away many of the technologies on which we have all become so dependent?

How are the individuals who share their stories so honestly to the appeal of these programs?

Describe some of the most compelling and revealing interviews in the different episodes. Which stories did you find especially powerful?

How does the narration of their life stories by individuals constitute important evidence for helping us to understand social change?

Which of these four programs did you find most informative and engaging?

Describe some of the most compelling and revealing interviews in the different episodes. Which stories did you find especially powerful?

How does the narration of their life stories by individuals constitute important evidence for helping us to understand social change?

Which of these four programs did you find most informative and engaging?

In which of these programs were there stories and/or statistical information that you found surprising?

What did you learn about your own history through watching this series?

How is a visual history where living people tell their stories different to the story of Australian life we might read about in textbooks?

How should we be preserving visual records today, many of which are now digitised?

Return to the four questions posed on page 3 of this study guide about historical enquiry:

1. How do we know about what happened in the past?
2. What constitutes evidence?
3. How can we represent what we discover, whether in writing or in visual terms?
4. In what ways does it matter that we understand what life was like in earlier times?

How would you respond to these questions after watching The Making of Modern Australia?
These programs incorporate a range of materials to tell each of the four stories about change.

- What material was available to these filmmakers that would not have been available to people wanting to show how society changed between 1880 and 1930?
- Apart from bringing the past and the statistics to life, describe some of the qualities shown by the individuals and couples willing to tell their stories to the filmmakers.
- How are music and songs used in these stories to provide a soundtrack to people’s lives?
- Many of the people featured in the documentary have home movie footage, photos and even notebooks and diaries which are used to tell their stories. If you were to create a series about life in Australia from 1980–2030, what materials, both visual and written, would be available for you to draw on?
- What can we learn from television programs, in terms of both the visuals and the audio commentaries, about attitudes and controls on information from 1956 (when television first became a part of Australian life) to the 1970s?
- What can we learn about social values and attitudes from popular culture, particularly soap operas and advertising? How does television footage in these programs evoke the mood and values of an earlier generation? What do you think your grandchildren will assume about social attitudes and values in 2010 from watching television footage from this period?
- How well do you think the documentary balances the interviews to camera, the contemporary archival footage and the statistical information presented both on screen and through the narration to create a picture of the past?
- Why is it important to conduct and present the interviews with different individuals in their own homes and environments?
- Some subject matter seems more engaging than others – different viewers have different interests. Which of these programs did you find most enjoyable and informative? Was this because you are more interested in one subject rather than another, eg. childhood as opposed to religion? or did you think there was a difference in the quality of each episode and how the material was presented? Discuss your responses.

Sometimes it is useful to limit your subject area so that you can present a more detailed view of a very specific area of Australian life. Consider whether a careful study and survey of one of the following areas would offer enough material to create a picture of the past between 1945 and 2010:

- sport
- food
- transport
- clothing
- toys
- women and work
- Indigenous history
- travel and holidays
- schooling
- furniture
- kitchen appliances
- shopping
- air travel
- farming
- communications.

The problem for any historian and/or filmmaker wanting to tell stories from our past who is focussing on a clearly defined time span is being able to find the materials and records that will best tell the story. The desire to tell stories, particularly family memoirs, is often driven by the need to get it all down and preserve it before it disappears. The same is true for any history.

1. Either in a small group or individually, select one of the areas listed above or one of your own choosing that you would feel reasonably confident about researching and presenting as a way of telling others something about our past.
2. Outline how you would begin to collect the necessary materials for your chosen subject (read the section below about museums for some hints on where to look).
3. Decide whether you would compile a book for younger children, a television documentary, or an article for a magazine or a historical journal. All these forms can be used to present historical material.
4. How could you utilise some of the materials available online to gather material for your history?
MUSEUMS

Museums throughout the country are repositories of artefacts and memorabilia ranging from kitchen equipment to Phar Lap. They can be found in every state and territory capital in Australia, as well as in many regional cities and towns. Some museums display diverse collections of artefacts, including objects, images and documents that have been preserved from the past. Their displays can include quite disparate materials that are sometimes organised into thematic or period areas.

Other museums focus on one aspect of Australian life, such as the Australian War Memorial in Canberra, which commemorates Australian men and women who have served in war, the Australian Racing Museum & Hall of Fame in Melbourne, the Australian National Maritime Museum in Sydney and the Immigration Museum in Melbourne. Others are devoted to displaying developments in science and technology or film and television.

One of the key questions being asked about museums today is: how do museums organise and display their collection of artefacts to show how these artefacts fit into the larger historical picture of Australian society; i.e. what does a stuffed racehorse, Phar Lap, (a very popular exhibit in the Melbourne Museum), tell us about Australian society in 1930s Melbourne? How can museums bring their collections to life to tell different histories?

Find out if your local council or shire has a museum that records something about the life in your town or local district. Is the museum funded and professionally staffed or is it run by local volunteers? How is the material it holds conserved and displayed?

How do museums today try to make their collections more accessible to people? Describe any museums you have visited that include interactive displays, film and other technologies to engage visitors and tell their stories.

What can we learn from a specialist museum dedicated to the preservation of say, shoes or fashion or cars or medical and surgical instruments?

Is it reasonable to expect a collection of artefacts to tell stories about how life has changed over time or are most visitors to specialist museums already interested in and often knowledgeable about the history of the artefacts on display? Do other people just want to see objects from an earlier time?

Do objects and images from the past have an intrinsic interest for museum visitors or do they need to be contextualised within a broader picture of social and political change?

What is the importance of privately held collections of objects such as pottery from the 1940s or cars from the 1960s in ensuring that our heritage is preserved?

What objects and images would you want to preserve that tell your story to people twenty years from now who are looking at Australian life in the early years of the twenty-first century?

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**TABLE 5**

**THE MAKING OF MODERN AUSTRALIA (4 X ONE-HOUR EPISODES)**

**ESSENTIAL MEDIA AND ENTERTAINMENT AND SCREEN AUSTRALIA IN ASSOCIATION WITH THE AUSTRALIAN BROADCASTING CORPORATION**

**MAIN PRODUCTION CREW**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series producer</td>
<td>Ian Collie</td>
</tr>
<tr>
<td>Director – Episodes 1 and 2</td>
<td>Steve Westh</td>
</tr>
<tr>
<td>Director – Episodes 3 and 4</td>
<td>Susan Lambert</td>
</tr>
<tr>
<td>Narrator</td>
<td>William McInnes</td>
</tr>
<tr>
<td>Editors</td>
<td>Denise Haslem and Tim Woodhouse</td>
</tr>
<tr>
<td>Director of production</td>
<td>Kathryn Millis</td>
</tr>
<tr>
<td>Associate producer</td>
<td>Jay Court</td>
</tr>
<tr>
<td>Sound recordist</td>
<td>Leo Sullivan</td>
</tr>
<tr>
<td>Music supervisor</td>
<td>Gary Seeger</td>
</tr>
<tr>
<td>Music composer</td>
<td>Brett Aplin</td>
</tr>
<tr>
<td>Research</td>
<td>Elissa McKeand, Sarah Gilbert and Jacinta Dunn</td>
</tr>
<tr>
<td>History consultant</td>
<td>Peter Cochrane</td>
</tr>
<tr>
<td>Education producer</td>
<td>Anne Chesher</td>
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REFERENCES AND RESOURCES

WEBSITES

http://www.abc.net.au/tv/makingaustralia/
This is the program’s official website where you can read people’s stories, leave comments and perhaps tell your own family stories for inclusion in the archive, as well as exploring more about the making of the series.

http://hyperhistory.org
This is the gateway to the National Centre for History Education. You can download work units from the secondary textbook *Making History* online. This book was distributed to all secondary schools in 2003. The units deal specifically with aspects of Australian society after the Second World War. The unit ‘Dream Home’ would be a useful adjunct to the unit about the Great Australian Dream in *The Making of Modern Australia*.

A kit produced by the National Library of Australia about how to preserve and present historical materials to ensure they are available for researchers.


BOOKS


A novel about life in Sydney in the late 1950s that centres on the lives of recently arrived European immigrants and an awakening Australian culture.
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