

State Library of Western Australia Collection Film Initiative: WA Reflections 3 - Our History Rediscovered

The State Library of Western Australia (SLWA) and Screenwest have partnered on this capacity building initiative for early to mid-career Western Australian filmmakers. The objective of the initiative is to further develop the skills of the selected teams and share Western Australian stories that engage both the community and a broader audience.

Up to four teams will be selected to each produce and deliver a short documentary (up to 7 minutes), creatively using archival SLWA collection items.

The SLWA collection items available are listed on pages 7 - 21. SLWA staff will support successful teams with collating collection items for use and assist with any permissions required for access.

Screenwest encourages applications from First Nations Australians and people from historically underrepresented groups.

An Executive Producer may be appointed by Screenwest to oversee the delivery of the projects.

Funding Available

Up to \$25,000 per project. Up to 4 projects will be selected.

Funding is limited and competitive.

Timeline

Applications close: Monday 13 January 2025

Applications shortlisted and panel held: End of January 2025

Applicants notified and successful applicants begin contracting: Early February 2025

Projects Complete by: July 2025 (6 months from contract execution).

Eligibility

Applicant / Company Eligibility

The applicant / company must:

1. Meet the general eligibility requirements in the Screenwest [Screenwest Terms of Trade](#).
2. Be a Western Australian Resident with a registered Australian Business Number (ABN) or a Western Australian Resident Company as defined in the Screenwest Terms of Trade.
3. Warrant that they can produce the project entirely in Western Australia within the advertised timeline and for the budget level.

Team Eligibility

1. The team must be a WA resident filmmaking team (producer, writer and director).

To note: If one of the original approved key creatives drops off the project and a suitable alternative (who is of a similar career level to the original creative) cannot be found within a set timeframe, then Screenwest, in discussion with the SLWA, reserves the right to lapse the funding.

All replacement key creatives need to be approved by Screenwest and the SLWA.

Project Eligibility

The project must:

1. Have 100% of its pre-production, production and post-production take place in Western Australia.

Have the end product be a high quality, short documentary of up to seven minutes.

2. Be suitable for general audiences and be able to be screened through a variety of platforms including online, in cinemas and other public screens.

Application Materials

Applicants must submit the following materials:

1. A completed treatment for the proposed film that includes details of how your preferred SLWA collection item will be utilized in the project.
2. One example of the Director's previous work (via online link only). Limit your material to under 10 minutes and check your link works before submitting.
3. Producer's Statement.
4. An A-Z short film production budget.
5. CVs of the key creative team.
6. Any other relevant supporting creative materials.

Assessment Criteria

Screenwest will assess applications against the following criteria:

1. *Creative*: The originality, strength, distinctiveness, and potential for broad audience resonance, along with the creative use of the selected SLWA collection item(s) in the treatment.
2. *Directorial Voice*: Evidence of a new, distinctive directorial voice and compelling storytelling style in the treatment and in the example of the director's previous work.
3. *Track Record*: The skills, experience, and track record of each of the key creative team.
4. *Planning & Delivery*: The viability of the budget and schedule in relation to the treatment and a production approach that embraces the budget parameters of the fund.
5. *Benefits to WA*: The potential to enhance the career opportunities and skill-base of the key creatives involved, and the benefits to the WA screen industry.
6. *Diversity & Inclusion*: How the project supports Screenwest's commitment to reflect the broad diversity of Western Australia's community on and off screen, through content funded and practitioners supported.

Screenwest will weight the above assessment criteria as it deems appropriate to best serve the strategic purpose of the organisation.

When reviewing applications, Screenwest considers if the applicant has multiple ongoing projects that could affect the quality and timely completion of additional projects.

First Nations Australian Content

Screenwest supports the telling of First Nations Australian stories by First Nations Australian creatives and storytellers.

There must be strong First Nations Australian representation on all projects that tell First Nations Australian stories, through the involvement of First Nations Australian key creatives and thorough consultation, incubation and collaboration that is adequately budgeted for.

Diversity Statement

Screenwest is committed to reflecting the broad diversity of Western Australia's community on and off screen, through stories funded and practitioners supported.

It is important that you / your team of key creatives authentically represent the story and characters in the project.

Screenwest recognises diversity broadly as differences in gender; age; Indigenous identity; cultural and linguistic diversity (CaLD); disability; sexuality and gender identities, including lesbian, gay, bisexual, transgender, queer, intersex and ace (LGBTQIA+); location (including regional and remote regions) and socio-economic status.

Application Process

Before applying:

1. Read these guidelines and the [Screenwest Terms of Trade](#). The Terms of Trade set out the core terms on which Screenwest conducts its business.
2. Review the online application form on SmartyGrants and make sure you have all required documents ready to submit with the application.
3. Discuss your application with the Screenwest Program Contact person, if you have any questions.

How To Apply

1. Complete an online application form through the [Screenwest SmartyGrants portal](#).
2. Attach all relevant documentation and supporting material (refer to the 'Application Materials' section above).

Contact the Program Manager if you require accessibility assistance.

After You Apply

1. Applications are reviewed to ensure they meet the general minimum eligibility criteria.
2. Depending on the number of applications, Screenwest Management reserves the right to shortlist eligible applications.
3. A panel consisting of Screenwest Management and SLWA will assess eligible applications.
4. You can expect a decision within 6-8 weeks of the funding round closing date.
5. Screenwest will advise applicants of the outcome of their application via email or phone.

Terms of Funding

- Successful applicants will sign a written agreement with the appointed Executive Producer outlining funding conditions, cash flow details and the deliverables required for scheduled payments.
- The applicant will grant the SLWA and Screenwest appropriate non-exclusive perpetual licences to use the film for promotional and screening activities for their stakeholders and the Western Australian community.
- SLWA and Screenwest will require the right to a premiere screening prior to the applicant using or screening the projects elsewhere. Premiere holdbacks, exclusive and non-exclusive licences for use will be contracted.

Program Contacts

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www.screenwest.com.au

SLWA Collection Items

1. Collection on Roe 8 protest movement | ACC 10000A

https://encore.slwa.wa.gov.au/iii/encore/record/C__Rb5865368

This collection includes audiovisual materials, correspondence, ephemera, posters, photographs and realia capturing the protest over the construction of stage 8 of the Roe Highway (Roe 8) and the Perth Freight Link for a period of 4 years (2014-2018).

The Perth Freight Link was a proposed road link between Kewdale and Fremantle which was cancelled in 2017 after a lengthy environmental campaign to protect the Beelihar Wetlands. This collection showcases the power of a community-driven grassroots protest movement to make change.

Format: Ephemera, Letters, Papers

Digitised: Yes

Permissions: N/A

Supporting materials (links):

- [Roe Highway extension - Roe 8 | Main Roads | Video](#)
- [Perth City Talks: Perth freight link | Video](#)
- [Roe Highway Extension \(Roe 8\), opposition to it and attempts to conserve the Beelihar Wetlands. Proposal also known as Perth Freight Link. | Ephemera](#)

Visuals



No Trucking Funnel
artwork by Tobias Busch |
[ACC 10000AD/30](#)

Live for the Wetlands
artwork by Marina
Lommerse | [ACC](#)
[10000AD/28](#)

Superhero and a digging
machine artwork by
Tobias Busch | [ACC](#)
[10000AD/32](#)

Flyer for residents
affected by Roe 8 | [ACC](#)
[10000AD/164](#)

2. Effie Fellows collection of photographs | BA1493

https://encore.slwa.wa.gov.au/iii/encore/record/C__Rb2101985

Effie Marion Fellows (1893 - 1977) led an extraordinary life and incredible career as a male impersonator. Born in Subiaco, by age 16, Effie had decided that skirts were a nuisance, and she had to have "either freedom of speech or action". She disguised herself as a boy to work, travel and attend male only boxing matches, before being discovered by Sir Benjamin Fuller, a theatrical entrepreneur who contracted her as a male impersonator.

Billed as *Freddie Manners "Australia's Perfect Boy"*, Effie travelled the world to perform and was described by a New York newspaper as "one of the greatest boy impersonators in her line". Effie frequently returned home to perform, and in retirement continued to perform in nursing homes and community centres in Perth.

Format: Photograph

Digitised: Yes

Permissions: N/A

Supporting materials (links):

- [Effie Fellows: Australia's Perfect Boy](#)
- [Effie Fellows talks and sings | OH4229](#)
- [Papers. Fellows, Effie, 1893-1977 | ACC 6320A](#)
- [Studio portrait of Effie Fellows | Dease Studios. | BA1011/2224](#)

Visual



Effie Fellows with young
men posing on
motorcycles | [283052PD](#)

Effie Fellows in costume
in Europe | [283054PD](#)

Effie Fellows with
cameleer in Egypt |
[283102PD](#)

Studio portrait of Effie
Fellows | [BA1011/2224](#)

3. VisAbility Records and Photographs | MN 3195, BA3066

https://encore.slwa.wa.gov.au/iii/encore/record/C__Rb4794113

https://encore.slwa.wa.gov.au/iii/encore/record/C__Rb5893770

These papers include records relating to Western Australia's first guide dog, Dreena and the establishment of Australia's first Guide Dog training school. Professor Arnold Cook (1922-1981) was blind by the age of 18, yet despite his challenges he pioneered the guide dog movement in Australia, bringing Dreena to WA in 1950 and establishing the Guide Dog training school in 1951. Elsie Mead of Maylands was the first person to own a guide dog trained in Australia, a black kelpie fox-terrier cross called Beau.

Commenced in 1913 as the Ladies' Braille Society, the society quickly moved beyond transcribing Braille literature, beginning home teaching, social work and advocacy shortly after the First World War. Throughout the depression it continued its work despite almost overwhelming obstacles and by the end of the Second World War it was running a major social service. In 1977, the Braille Society and Guide Dogs for the Blind formally merged and became the Association for the Blind of WA, now VisAbility.

Format: Papers, Photographs

Digitised: Some photographs

Permissions: TBC

Supporting materials (links):

- [Australia's First Guide Dog](#)
- [Jack Mallett collection of photographs](#)
- [Papers, 1917-1946 | Mallett, Jack](#)
- [John Gerard Stokes papers](#)
- [People and activities at the Royal W.A. Institute for the Blind, 10 September 1953](#)

Visual



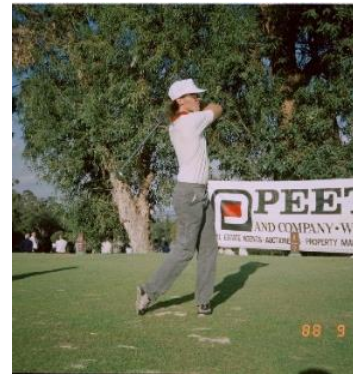
Guide dog "Corrie", ca. 1960 | [233048PD](#)



Mrs Elsie Mead drawing the lottery numbers 1974 | [361049PD](#)



Mr Arnold Cook, 1944 | [220175PD](#)



Golfer at the tee during the Nedlands Golf Tournament for The Blind & Visually Impaired, 1988 | [370976PD](#)

4. INDIGIVERSE Comics | 741.5994 WIL

https://encore.slwa.wa.gov.au/iii/encore/record/C__Rb7111391

https://encore.slwa.wa.gov.au/iii/encore/record/C__Rb7136430

The INDIGIVERSE is Gooniyandi-Miriuwung Gajerrong man Scott Wilson's vision for an Aboriginal Superhero Universe, inspired by First Nations culture and stories. The Gooniyandi language is at the centre of the naming of characters, ancestral beings, and other INDIGIVERSE elements that are all connected to real stories of the Dreaming. INDIGIVERSE comics are aimed at helping to protect, preserve, understand and celebrate the rich nature of First Nations culture in Australia, and to share it with the world!

DARK HEART: Most people are oblivious to the dangers that lurk in the shadows. Dark Heart reveals a 65,000 year old story of the elder protectors that stand between us and them. They defend the lore that protects the people. If the lore is broken by the dying of the light, who will stand and protect us from the evil that comes in the night?

DREAMWALKER: A bond stronger than time, a love more vast than space, and a will as powerful as the Dreaming; Mungala is a Gooniyandi warrior searching for the child taken from her. Dreamwalker follows Mungala's journey from the northwest of Western Australia through time, space and beyond and nothing, not even death itself, can stop Mungala from protecting her people and becoming the hero she needs to be to find her child

Format: Comic

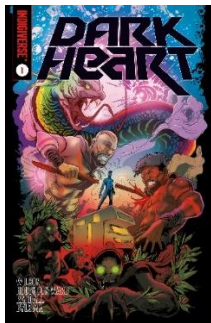
Digitised: No

Permissions: Scott Wilson

Supporting materials (links):

- Bush sounds / by Merrilee Lands ; illustrated by Scott Wilson | JF LAN
- Beach sounds / by Merrilee Lands ; illustrated by Scott Wilson. | JF LAN

Visual



[Dark heart. Chapter #1](#)



[Dark heart. Chapter #2](#)

5. Oh no... it's the... James Baker Experience | PS02891/1058

https://encore.slwa.wa.gov.au/iii/encore/record/C_Rb7079495

A legendary Perth musician, James Baker's career as a drummer has had a defining influence on the WA and national Punk Rock scene. A member of early Perth punk band The Victims, Baker was also a founding member of groundbreaking groups The Scientists and Hoodoo Gurus. He has since gone on to be a part of the Beasts of Bourbon, the Dubrovniks and most recently The Painkillers. As he calls time on his career due to health matters, this poster and other items in the collection reflect on his life and significance to Western Australian music.

This poster promotes a series of gigs by the James Baker Experience in venues around Perth in 1985, to promote their single 'I Can't Control Myself' (a Troggs cover) which was released with a Baker original, 'Born to be Punched' as its B-side.

Format: Poster

Digitised: No

Permissions: James Baker

Supporting materials (links):

- The Victims at their final show at Hernando's Hideaway, Hay Street, East Perth, 17 June 1978 | BA3226/110-126
- James Baker, punk without a safety pin! | Groove, Aug/Oct. 2003, p. 11-13, 782.42166 GRO
- The Scientists performing at the Governor Broome Hotel, 1979-1980. | BA3226/39-46
- The Scientists stomp out 1978 and rock into '79 : with the 'Secret Lives' making their world debut | PS02948

Visual



Oh no... it's the...
James Baker
Experience | Poster |
[PS02891/1058](#)



Three days of Le
Hoodoo Gurus |
Poster | [PS02945](#)



James Baker and Dave Faulker
playing with The Victims at their
final show, Hernando's
Hideaway, 17 June 1978 |
[BA3226/117](#)



James Baker drumming with
The Scientists at the Governor
Broome Hotel, 1979-1980 |
[BA3226/44](#)

6. Nicholas Darsley albums | BA3618

https://encore.slwa.wa.gov.au/iii/encore/record/C_Rb7159792

These two photograph albums were purchased from a junk shop in London some years before being donated to the State Library in 2023. Mostly of young people enjoying their leisure time during the "roaring twenties", the photographs give a glimpse into the Western Australian lifestyle of the time, showcasing activities in and around Perth including the Swan River, Perth Zoo, Rottnest Island, Cottesloe, Fremantle, Geraldton, Maylands Aerodrome, York and Toodyay. Due to the provenance of the albums, the original owner and compiler is unknown, however the photo captions give clues as to who they were, opening the possibility of reuniting these fascinating images with families of the people represented.

Format: Photographs

Digitised: No

Permissions: n/a

Visual



7. The Perth Observatory nearing completion, West Perth, 1899 | 2195B

https://encore.slwa.wa.gov.au/iii/encore/record/C__Rb1958000

A look at the origins of WA's space industry. Since its establishment in 1896, Perth Observatory has been a major contributor to astronomy, with achievements including the co-discovery of Uranus's ring system, proving Einstein's theory of relativity during the 1922 Solar eclipse, producing 10% of all ground-based positions for Comet Halley, discovery of 30 supernovae, 35 Minor Planets, and assisting in the discovery of the super-earth exoplanet OGLE-2005-BLG-390lb. With the current construction of the Square Kilometre Array showcasing the unique position of Western Australia for astronomical observation, these undertakings only tell part of WA's astronomical story. Celestial movements have informed understanding of life on this land for millennia, continually inspiring and resonating through community knowledge.

Format: Photographs

Digitised: Yes

Permissions: n/a

Supporting materials (links):

- [Report on the latitude and longitude of the Perth Observatory / W. Ernest Cooke | Q00179](#)
- [Ye Booke of ye ceremonie of layinge ye foundation stone, 1896 | Crowden, Oliver | ACC 598A](#)
- [Astronomy in Western Australia / Muriel Utting | Q 520.9 UTT](#)
- [Telescopes, timekeeping and teabag jigglers : the oral history of Perth Observatory / Janet Baldwin | 522.19 BAL](#)
- [Rise and set tables for the sun and moon at Perth | 525.38 PER](#)
- [Shared sky / curated by Chris Malcolm, Director, John Curtin Gallery | Q 704.94952 SHA](#)

Visual



The Perth Observatory
nearing completion, West
Perth, 1899 | [2195B/3](#)

Lisa Harvey Smith, ASKAP
Project Scientist at the
Australian Square Kilometre
Array Pathfinder, 18 April 2013
| [BA2493/322](#)

Government
Astronomer Dr B.J.
Harris at the 61cm
Perth-Lowell
telescope 1971 |
[280522PD](#)

Old Perth Observatory
building, West Perth,
24 September 1981 |
[389092PD](#)

8. Julius Elischer Plans for the David Foulkes Taylor Showroom | 7097A/2/11

https://encore.slwa.wa.gov.au/iii/encore/record/C_Rb2474627

“This building and its architect each holds an almost mythical place in Perth’s architectural memories and landscape. Julies Elischer’s client, David Foulkes Taylor was clearly a knowledgeable and presumably passionate patron. In a rare moment, an ambitious and informed client combined with a mature and deft architect to create a commercial building – a showroom – of extraordinary quality... Bathed in Perth’s brilliant sunlight, the carved white forms of the Foulkes Taylor showroom are striking.” - Fred Chaney

Showcasing a collaborative expression of creative ideals at the height of Perth modernism. 33 Broadway, Nedlands was designed as the showroom for WA’s most significant furniture designer in the mid-century style, David Foulkes Taylor. Also stocking leading brands from the era, the emporium had significant influence on Western Australian style before Foulkes Taylor’s tragic passing in 1966. Later becoming the home of the iconic Mojo-MDA advertising agency in WA, the building is currently the office of the Australian Institute of Architects - WA Chapter. Standing as a testament to the inventive minds that devised it, the building captures the creative spirit of its time.

Format: Architectural Design

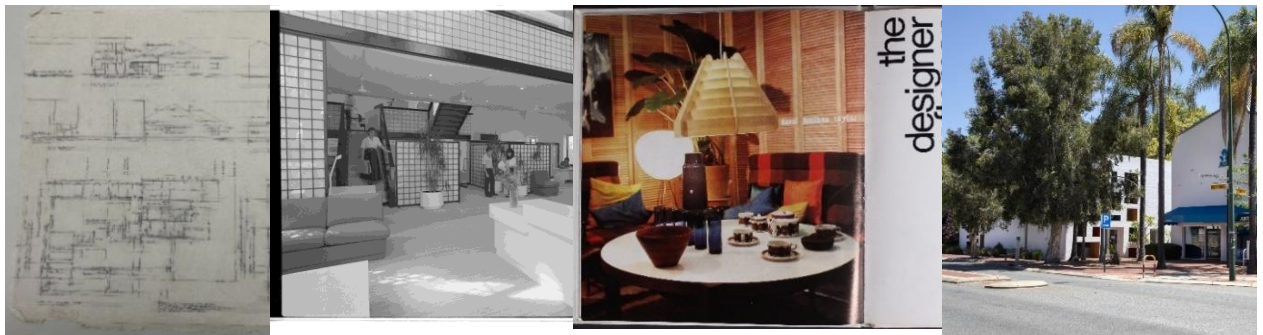
Digitised: No

Permissions: n/a

Supporting materials (links):

- Julius Elischer, architect : selected projects 1958-1985 | [720.92/ELI](#)
- Leaflet advertising opening of D.P.F. Taylor's furniture store at 33 Broadway, Nedlands | [PR14528/TAY/1](#)
- The Foulkes Taylor years : invitation exhibition | [709.941 FOU](#)
- 33 Broadway, Nedlands : conservation management plan | [Q 725.23 HOC](#)

Visual



Nedlands. David Foulkes Taylor, Showroom. 1964. Plans and sketches | [7097A/2/11](#)

Mojo-MDA advertising agency, 33 Broadway, Nedlands, 26 March 1987 | [334212PD](#)

The Foulkes Taylor years : invitation exhibition p. 28 - 29 | [709.941 FOU](#)

Royal Australian Institute of Architects at 33 Broadway and ANZ Bank at 31 Broadway, Nedlands, 1 January 2019 | [BA2493/2287](#)

9. Great Southern Roller Flour Mills | 816B/C/4042-4056

https://encore.slwa.wa.gov.au/iii/encore/record/C_Rb1899197

Known commonly as the Dingo Flour Sign, the heritage listed Great Southern Roller Flour Mill in North Fremantle has become a symbol of local identity. The landmark sign, based on the original linocut logo, was first painted on the mill by artist Les Nash in 1940. It has since been repurposed, reproduced, reinterpreted and mythologised, with many claiming it was painted by tycoon Alan Bond in his early career as a sign-writer. These photographs and related collection items tell the history and explore the iconography of this distinct location.

Supporting materials (links):

- Les Nash, painter of Dingo Flour sign collection of ephemera material | PR14514/NAS
- Records 1913-1984 | Great Southern Roller Flour Mills Limited | ACC 7134A
- Great Southern Roller Flour Mills Ltd, North Fremantle : conservation plan, ca. 2008 | Palassis Architects | Q 725.4 PAL
- History of the Great Southern Roller Flour and the dingo sign, North Fremantle | Waltzing Moderne, Oct-Dec 1994 | 724.6 WAL
- The development of the Western Australian wheat industry from 1829 to 1963 / Keith B. Clark.

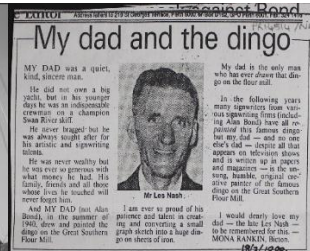
Visual



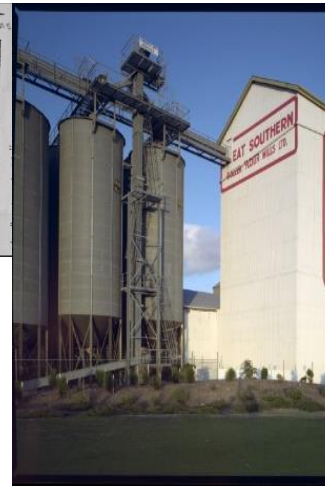
Great Southern Roller Flour Mills, 1950 | [008248D](#)



Sacks of Dingo Flour on conveyor belt | [087013PD](#)



"My dad and the dingo". Letter to the editor by Mona Rankin | [PR14514/NAS/2](#)



Dingo Flour, Great Southern Roller Flour Mills, North Fremantle, 4 July 1985 | [348313PD](#)

10. The rock mass for love: celebrated at St. Georges' Cathedral / by the Dean of Perth; with Bakery and jazz ensemble | WAR478

https://encore.slwa.wa.gov.au/iii/encore/record/C_Rb1942819

The curious story of prog-rock band Bakery rocking St George's Cathedral. This live album release from the progressive hard rock band Bakery captures a unique moment in Perth music history. Perth's premier rock group at the time, Bakery had made a connection with the Dean of the Perth Anglican Church, John Hazlewood, who invited them to perform a series of concerts at St. Georges Cathedral. The first, a 'Rock Mass for Peace,' was attended by as many as three thousand people, attracting national attention and a great deal of controversy. The follow up performance Rock Mass for Love was filmed for Channel 7 and released as a live album. Stemming from the Anti-War movement, Hippy subculture and festivals at Parkerville Amphitheatre, this unlikely partnership reflected the cultural focus of the time.

Format: Vinyl Record

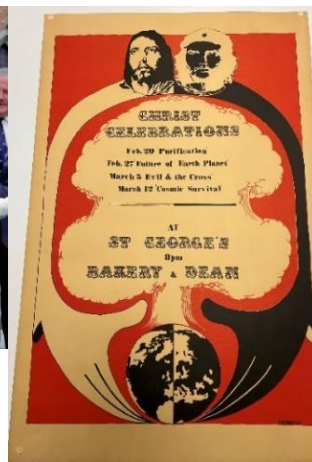
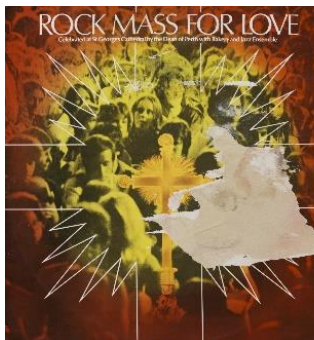
Digitised: Yes

Permissions: Bakery

Supporting materials (links):

- [Momento / Bakery | WAC5158](#)
- [No dying in the dark, 1971 | Bakery | WAS400](#)
- [John Joseph Jones papers relating to Parkerville Amphitheatre | ACC 3505A](#)
- [Anglican Church, Western Australia records, 1834-2003 | MN 614](#)

Visual



Bakery: Rock Mass for Love | [WAR478](#)

Dean John Hazlewood bows to Princess Margaret outside St George's Cathedral, 25 October 1972 | [BA3094/9](#)

Christ celebrations at St George's: Bakery & Dean | Poster | [PS02891/1006](#)

Upart Village Fair featuring Bakery and Dean Hazelwood | Poster | [ACC 3505A/51](#)

11. Tree Society of Western Australia Records | ACC 6985A/32

https://encore.slwa.wa.gov.au/iii/encore/record/C_Rb1718262

From 1956 – 2001, The Tree Society of Western Australia was an influential group in advocating for the importance and protection of trees in the WA natural environment, from Native tree deforestation activism to urban tree preservation. With 1982 being the International Year of the Tree, the Society and jointly launched a Register of Significant Trees with the National Trust. The public was invited to nominate trees for inclusion in the register which would use this assessment to advocate for their protection. These files include correspondence, submissions and assessments of registered trees. With pest outbreaks currently threatening many established trees around the Perth region, these records consider the importance of trees to urban areas, what gives a tree significance, and how the city's natural landscape is developed.

Format: Ephemera

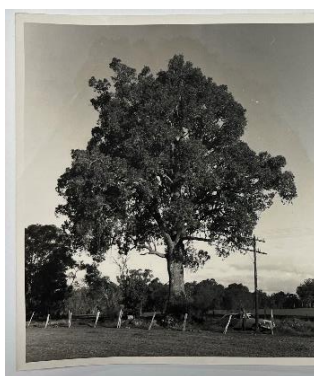
Digitised: No

Permissions: n/a

Supporting materials (links):

- [Collection of material relating to the Tree Society | Ephemera | PR8968](#)
- [The Tree Society of Western Australia, 1956-2001 / Max Hipkins. | Q 715.2 HIP](#)
- [Tree Society of Western Australia collection of photographs | BA2789](#)
- [The Tree Society of Western Australia, 1956-1972 : an historical thesis | Q 333.75 MAR](#)

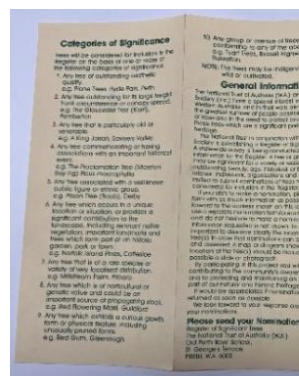
Visual



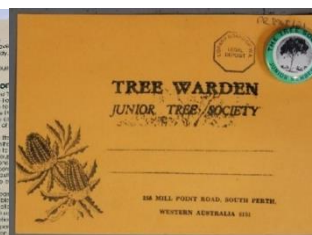
Significant tree submission for a Marri



Map of a survey of significant street trees in



Register of significant trees submission form pamphlet | [ACC 6985A/32](#)



Junior Tree Society Tree Warden Badge | [PR8968/21](#)

tree, near Williams | [ACC 6985A/32](#) Perth's western suburbs
ca. 1975 | [ACC 6985A/32](#)

12. Nonja Peters collection | ACC 10418A, BA2753

https://encore.slwa.wa.gov.au/iii/encore/record/C_Rb6397772

https://encore.slwa.wa.gov.au/iii/encore/record/C_Rb4624297

Nonja Peters (1944-) is an historian, anthropologist, museum curator and social researcher whose expertise is transnational migration (forced and voluntary) and resettlement in Australia. Nonja's own story as a Dutch child migrant, along with the stories of six women who came to Australia with their parents between 1949 and 1955- Frances Verschuren, Marjorie Blijlevens, Willemmina Foeken, Helene Meinema, Frances Larder, is now being told.

Now in their 70s and 80s, these six women trace their stories of child migration from the Netherlands to WA. Their urgent quest to seek answers and make sense of their childhoods, marked by trauma and dislocation, takes them to archives and collections in WA, the Netherlands and Indonesia. Remembering family stories of war-torn Europe and the strangeness of life in WA in their early years, they have a powerful story to tell that poses questions about their identity and the fabric of West Australian society. They explore what it took to develop a sense of self, identity and belonging, and the resilience to follow their dreams despite the hardships they faced. What was the impact of WWII, the occupation of their homeland, their parent's forced labour and migration on their lives?

Format: Papers, Photographs **Digitised:** Part **Permissions:** Nonja Peters

Supporting materials (links):

- [Nonja Peters collection of photographs relating to Dutch migration to Western Australia | BA3306](#)
- [Interview with Nonja Peters in 2016 / interviewed by Julia Kay Wallis | OH4208](#)
- [The Dutch Down Under, 1606-2006 / co-ordinating author, Nonja Peters | Q 304.89 DUT](#)

Visual



Nonja (front right) with her friend Elsje and older girls all dressed up for a religious festival in Tilburg. | [BA2753/9](#)



Arrival in Australia on 24 August, 1949. Nonja's in her father's arms having just been pulled out of the porthole of the ship. | [BA2753/15](#)



Nonja and her mother with the twins in the garden of the leaky rented home in West Northam, 1955 | [ACC 6985A/32](#)



Willemina Foeken | Visual Diary one

13. Sir Richard Spencer papers. | MN 125

https://encore.slwa.wa.gov.au/iii/encore/record/C_Rb1929990

Strawberry Hill was Western Australia's first farm and the Government Residence in Albany during the early year of the colony. Established in 1827 as a government farm, Sir Richard Spencer acquired the farm in 1833, conducting his administrative duties as Government Resident and adding 1400 acres to the original 6 acre holding. The Spencer family lived in a rammed earth cottage until, in 1836, a two-storey stone house was built adjoining the older home. The new house was the centre of the district's social life and of all its visitors over the years, Charles Darwin was the most illustrious.

Sitting on Menang Country at a place called Barmup, meaning 'place of tall trees'. For tens of thousands of years Barmup was an important campsite and place of shelter for Menang people, situated along a well-worn walking track with a ready supply of fresh water. At the time of the arrival of the British colonisers in 1826 it was the country of Mullett and her brothers – Nakinah, Mokare, Tarapan and Mollian. The house, farm and its fences represent both an intangible and physical barrier to Menang people's traditional way of life. With the upcoming bicentenary of Albany in 2026, these records give the opportunity to look at the significance of this site in the dispossession and resilience of Menang people.

Format: Papers

Digitised: No

Permissions: n/a

Supporting materials (links):

- [Yurlmun mokare mia boodja 'returning to Mokare's home country': encounters and collections in Menang country | 994.10049915 SCU](#)
- [Sir Richard Spencer letters, 1837-1839 | ACC 557A](#)
- [Letters, 1828-1835 | Collie, Alexander, 1793-1835 | ACC 332A](#)
- [Robert Stephens papers | MN 533](#)
- [Commandant of solitude: the journals of Captain Collet Barker, 1828-1831 | B/BAR](#)

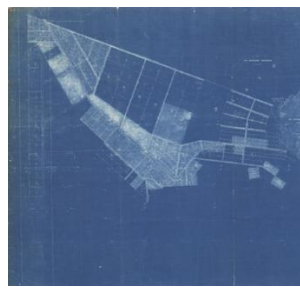
Visual



Strawberry Hill Farm,
Albany, 1927 |
[BA1886/60](#)



Vue du Port du Roi
Georges, 1833, Louis
Auguste de Sainson |
[BA2178](#)



Map of Albany, King
George's Sound, ca. 1855
| [MAPR0000328](#)



Oat crop harvesting at
Strawberry Hill Farm,
Albany, Western
Australia, January 1909 |
[4336B/9](#)