

Fighting for Peace

The Anzacs revisited: a century of spirit and sacrifice.

What our project will deliver

- An exhibition and associated publication/catalogue

How we will deliver the project

- Working with our international partners as well as our local education, curatorial and accommodation partners, we will gather, curate and present the exhibition.
- Working with key local designers, publishers, historians and curators we will produce the catalogue

How our project related to the Anzac theme and how it will enhance the audience's understanding of Australia's experiences of war at home and abroad

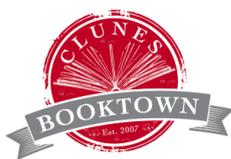
The aim of the exhibition and the associated publication is to generate *appreciation of, engagement with and discussion* about the notions of spirit, mateship, sacrifice, freedom and fairness that have been inextricably linked to the concept of the Anzac

The concept of “the Anzac” began in the reality of WW1, but that reality quickly became an idea of a group of people whose aims were to fight for peace in a war that was meant to end all wars, and who fought for peace in a particular way, with a particular set of moral, social and ethical standards. These included standards about spirit, mateship, sacrifice, humour, freedom and fairness

This concept has had a life over the past 100 years. We are keen to locate the origins of this idea, to follow it through the past 100 years as Australians have engaged in fighting for peace in a variety of ways and places, mainly overseas. That so much of the engagement and experience has happened abroad is key to the narrative of the exhibition. This journey through time will gradually and thoroughly unpack the Anzac concept's current existence both at home and abroad.

Sometimes large concepts like these can only be grasped by the specific, by hearing the telling detail: the trace that might be left in a German diary, a Norwegian artwork, a Swiss train timetable, a Portuguese photo album, or a Belgian recipe book, for example. It might be through letters from France to loved ones in regional Victoria, or the letters sent in return, that the story of this larger conversation could unfold.

One way of understanding our approach is to think of us presenting a series of carefully packed, or curated, suitcases. The intimate act of unpacking someone else's suitcase, of rummaging through personal belongings that were packed at a certain time in a certain place for a certain purpose, gives you a very personal and powerful access to their lives, both the mundane practicalities and the thoughts and imaginings, in the time and place they were lived. This kind of intimate, immersive unpacking of the Anzac history and legacy would be our principal goal. It suits *our* place and time and our resources, and we believe strongly that it is through this immersive engagement with personal, local artefacts that such a broad concept could be experienced, engaged with and perhaps grasped. Wrapped around this exhibition is our capacity to curate author talks, panel



sessions and workshops during the Booktown Festival which create space for, encourage and develop the discussion opened within the exhibition.

(1) *The ANZAC Legacy – Birth of an Idea*

We research, gather and present an exhibition and publication cataloguing the origins of “the Anzac” concept. The idea of the Anzac was born out of specific local, lived experiences of people both in the conflict and outside it: at home and in Europe, during WW1. Our aim would be to present these specific, local stories to map the birth of the concept during that time.

Working with our partners in Booktowns around the world, we curate an exhibition of artefacts and stories that highlight the moments that shaped those countries during WW1. This first part of the project explores the global nature of the conflict, the way it changed Australia’s relationship with Europe and Europe’s understanding of Australia, as well as Australia’s relationship with itself. The Aussie digger - and specifically the Anzac - were a significant part of this change in relations, this birth of a new idea of ourselves as Anzacs.

(2) *The ANZAC Legacy – 100 Years of energy, sacrifice, larrikin humour and moral strength*

In 2018 we are celebrating the centenary of the end of WW1. This was meant to be the moment perpetual peace was won – i.e. the end of the war to end all wars.

Knowing now that this did not end all wars, and acknowledging that Australians have regularly been involved in conflicts across the 100 years since then, almost always overseas, it is timely to examine the nature of the Anzac concept in a global sense and trace the idea through its application to all the times and places people have been engaged in “fighting for peace”.

Guided by our consulting historians, education partners and curators, and using a range of local people and actions both locally and in our partner Booktowns around the world, we will collect and curate a series of oral histories, artefacts, photographs and stories handed down from parents, uncles/aunties, grandparents, great-grandparents etc.

These stories and artefacts trace the history of idea of the Anzac. They examine how this notion has been defined and redefined by our involvement in conflicts around the world over the last 100 years. How has the energy, sacrifice, larrikin humour and moral strength of the Anzacs emerged as a theme or a story in a variety of locations across the 100 years since the end of WW1?

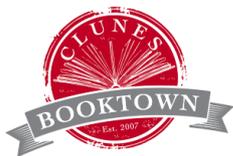
(3) *The ANZAC Legacy – a powerful idea today*

This is about unpacking and enhancing our understanding of the true breadth and depth of the impact of the Anzac legacy on Australian culture. What imprint has the last 100 years left on the Australian psyche? We acknowledge that this includes but also extends far beyond just people who have served in armed military conflict. Every recent cricket or Olympic athletics team, to give one very basic example, has used some version of the Anzac story to define its personality. When we see anyone representing our country, from politicians to cricketers, who fail to be ethical, it seems natural to resort to feelings of betrayal that have some kind of root in our belief in doing the right thing even if it comes at great personal cost – i.e. in behaving like an Anzac.

This part of the project involves gathering considered historical and personal responses to the Anzac legacy from historians, contemporary creatives, people engaged in service and audience members responding to the exhibition itself.

The key partners involved in the project

- Federation University Australia – education, research, curatorial partner
- The International Organisation of Booktowns – international partner, community networks and organisations, personal and local histories and artefacts
- RACV – accommodation partner



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international organisation of
book.towns



The key personnel involved in the project, including all creatives

- Creatives:
 - Tim Nolan; Deputy Head, Wesley @ Clunes; President, International Organisation of Booktowns
 - Professor Keir Reeves, Federation University Australia
 - Dr Ember Parkin
 - Emily Osmond and Janelle Ryan, promotion and publicity
 - Other partners/positions: TBC
- Administration:
 - Richard Mackay-Scollay, CEO, Creative Clunes Inc
 - Chris O'Donnell, Treasurer, Creative Clunes Inc
 - Lily Mason, Administrator, Creative Clunes Inc

Where and when the creative output will be accessible by the public.

- The exhibition and catalogue would be officially launched in Clunes on Anzac Day, Wednesday 25 April 2018, then be on display for a month, including during the 2018 International Organisation of Booktowns Conference taking place in Clunes on the weekend of 5th and 6th May, with potential for the Exhibition to be presented in other regional centres.
- The catalogue would then be available for sale at the Clunes Booktown Festival, with proceeds being donated to Legacy, plus copies would be gifted to Embassies and State/Central libraries of the various member countries and available to libraries across Australia and New Zealand.
- Both the book and the exhibition would have potential to be presented in other regional, urban, national and international centres, potentially including other Booktowns.