

WEST OUT ON THE EDGE

Learning program

Teacher Guide

Centre for Learning and Discovery


Tasmanian
Government

TASMANIAN
MUSEUM &
ART GALLERY

WEST OUT ON THE EDGE

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INTRODUCTION



West: Out on the Edge is a multi-disciplinary temporary exhibition, curated by the Tasmanian Museum and Art Gallery, which explores Tasmania's west. The exhibition shows how people have shaped the west and, in turn, been shaped by it. It focuses on the west's defining natural elements – its distinctive geology, diverse flora and fauna and wild weather – and the connection to Country experienced by Tasmanian Aboriginal people.

Discover the stories of people who have made their home in the remote and often inhospitable environment of the west, including those incarcerated there, during the harshest days of early Van Diemen's Land, and how they survived – or even thrived – in its isolation.

Delve into the west's extensive industrial history and learn how harnessing and extracting its rich natural resources – precious metals, abundant water, ancient forests and spectacular scenery – has led to a boom and bust economy that continues to be weathered by its resilient community.

Be inspired by the west like countless artists past and present: admire sublime artworks of the region's landscape by William Piguenit, appreciate the stunning wilderness photography of Olegas Truchanas and others, and watch the surviving remnants of the landmark silent-era film *Jewelled Nights*, filmed at Savage River in the 1920s.

KEY THEMES AND STORIES



West: Out on the Edge explores, across four galleries, what makes the west tick: from its natural environment to its people, and from its industries to its inspirational qualities. This education resource provides a series of inquiry overviews showcasing how students, specifically in years 3-6, might investigate items within each of the galleries in multi-disciplinary ways in order to consider the themes and stories of the exhibition. This resource is designed to be used online to make full use of the various links provided. The themes and stories as well as the inquiry overviews are organised under the four headings of:

- 1 Where's West?**
- 2 Living in the West**
- 3 Working in the West**
- 4 Inspired by the West**

For further information on the themes and stories, view TMAG's web page: [West: Out on the Edge Key Themes and Stories](#).

ORGANISATION OF THE INQUIRY OVERVIEWS



Each overview is related to a specific exhibition theme or story and supported by possible inquiry questions and key understandings related to learning areas of the Australian Curriculum. These questions and key understandings draw upon and complement the achievement standards and content descriptions for the indicated year level or band in each of the listed learning areas of the Australian Curriculum. The overviews are not intended to be a resource for any one complete inquiry but rather to:

- provide possible areas for inquiry that would be complemented by an excursion to the exhibition
- provide a stimulus and model for how to use museum exhibits in a multi-disciplinary or integrated inquiry
- use the exhibits and additional resources suggested as a stimulus for pre-visit and post-visit learning

INQUIRY OVERVIEW 1: WHERE'S WEST?

Overview: Similarity and difference



Central Gallery and Argyle Gallery 1

Possible questions to guide inquiry

1. Year 3 Geography:

- What are the main natural and built landscape features in Australia?
- How and why are places similar and different?

2. Year 4 Geography:

- How does the environment support the lives of people and other living things?

3. Year 4 Science:

- What are the characteristics of a particular environment and how are they important to wildlife and people?
- How have natural processes impacted on rocks and soils?

4. Year 4 Mathematics:

- How can I find the location of something on a map?
- Who needs to measure natural features and phenomena? Why?
- What makes a good graph?

5. Year 3/4 Design and Technologies:

- How can I combine components in designing and building a finished solution?

Key understandings

1. Year 3 Geography:

- Places within and outside Australia display both similarities and differences in terms of environmental and human characteristics.

2. Year 4 Geography:

- There are features and functions of environments which support humans and other living things.

3. Year 4 Science:

- Living things depend on each other and the environment to survive.
- Rock and soils are eroded by wind and water.


4. Year 4 Mathematics:

- We can describe the location of objects and places on maps using vocabulary and grid systems.
- Maps have features such as scale and legends to help determine direction and describe possible paths.
- Objects can be measured, compared and ordered by using uniform metric units.
- Data can be collected and presented in different ways depending on the context.
- The effectiveness of methods used to collect and represent data can vary.

5. Year 3/4 Design and Technologies:

- Different components interrelate and complement each other in a finished design solution.

Possible areas of focus

1. Observe the floor stickers indicating bends in the road and the Central Gallery wall panel showing the elevations above sea level on the journey from Hobart to the west and consider what this says about the nature of the west's topography and what it would be like to travel there by road.
2. Note the use of scale on the Central Gallery wall panel for both height above sea level and distance in kilometres. Using the walk feature of Google Maps, locate the places mentioned in the wall panel and their distance from Hobart as well as their height above sea level. How do they compare with the height above sea-level of features in the local area? (e.g. Redpa, Scottsdale)
3.  **The nature of the west:** Consider how weather, climate and geology have shaped the west in comparison to the local area and other places around the world.
4. Use the rain gauge and barograph exhibits to ask the questions: Who measures weather? Why? How? Visit the web [Bureau of Meteorology](#) website for sources of weather data to compare various aspects (eg monthly average rainfall and temperature) in Queenstown or other places in the west with the place your students live. Use the data as a way to look at similarity and difference in the weather. Collect weather data about other places in the world to expand this focus on similarity and difference. Make rain gauges. Collect and graph rainfall data.
5. Consider how the geology and weather have shaped temperate rainforests, moorlands, and heathlands in the west.
6. Research how temperate rainforests compare to tropical rainforests in terms of climate, soils and living things, as well as why rainforest is important to living things.
7. Research more information on the living things in different habitats in the west:
 - a. Rainforest
 - b. Coastal
 - c. Inlets, lagoons, and riversHow does the climate and type of habitat influence the types of living things found in each and how they manage to survive in those environments? How do they differ from a similar habitat in the local area and other places in the world? (e.g. forest, coastal, river)



Additional resources to support learning

1. [Google Maps](#) (Note that if you choose the option of walking when searching for directions between one location and another you will be given an interactive display which shows the distance above sea-level at any point on the route)
 - a. Choose 'plot' on the right hand side for each aspect to create graphs to use with students
2. [Weather and Climate](#)
3. [Bureau of Meteorology: Climate Statistics](#)
 - a. Select the monthly statistics for a specific site (e.g. Queenstown)
 - b. Choose the specific aspect of weather (e.g. mean maximum temperature, mean rainfall)
4. [WA Water Corporation: make a rain gauge](#)
5. [National Geographic: Erosion](#)
6. Department of Agriculture
 - a. [Rainforests](#)
 - b. [Forest types map 2018](#)
7. Kidcyber:
 - a. [Temperate Rainforest](#)
 - b. [Tropical Rainforest](#)
8. Department of Primary industries, Parks, Water and Environment
 - a. [Fauna of Tasmania](#)



Central Gallery and Argyle Gallery 1

INQUIRY OVERVIEW 2: LIVING IN THE WEST

Overview: Cultural heritage and identity



Argyle Galleries 1 and 2

Possible questions to guide inquiry

1. Year 4 Humanities and Social Sciences:

- What do you think daily life was like for First Nations Peoples in the west before the arrival of Europeans? In other regions of *Iutruwita*/Tasmania? In other regions of mainland Australia?
- What was the nature and consequence of contact between First Nations People and early traders, explorers and settlers in the west? In other regions of *Iutruwita*/Tasmania? In other regions of mainland Australia?
- How does the environment support the lives of people and other living things?
- How has my identity been shaped by the groups to which I belong?

2. Year 3/4 Health and Physical Education

- How does an understanding of cultural heritage and identity build respect and valuing of diversity?
- How can different physical activities from my own culture and from other cultures be appreciated and experienced?

3. Year 4 Science

- How can natural resources be used in their natural or processed states?

4. Year 4 Design and Technologies

- How do the properties of natural materials influence how they are used?

Key understandings

1. Year 4 Humanities and Social Sciences:

- First Nations Peoples are diverse with a deep continuous connection to Country/Place.
- Contact with other societies has impacted on First Nations Peoples and the environment.
- Cultural diversity and the different groups we belong to shape personal identity.

2. Year 3/4 Health and Physical Education

- Respect, empathy and valuing differences influences relationships with others.
- Physical activity from our own culture and other cultures can be enjoyed in both natural and built environments.

3. Year 4 Science

- Materials can be grouped as natural or processed.
- The properties of materials determine how they are used.

4. Year 4 Design and Technologies

- Properties of materials influence how a product works.

Possible areas of focus

1. 🗨️ **We have been here forever:** Use the elements of the text in this panel as a stimulus to investigate:
 - a. creation accounts
 - b. Tasmanian Aboriginal people being continuing custodians of Country in the west
 - c. Evidence of the ways that the Old People, the ancestors of today's First Nations community in Tasmania, used and managed natural resources such as ochre and rock engraving sites, and created shell middens, hut depressions, and buttongrass plains maintained by traditional burning
2. 🗨️ **rikawa:** Use elements of the text panel about *rikawa* and these images to investigate how the properties of *rikawa* influence how it is used (food, medicine, baskets, water carriers) and to consider the scientific and design knowledge underlying these uses.
3. 🗨️ **Encounters:** Use the information in this text panel to investigate palawa kani names for plants and extend to looking at place names.
4. 🗨️ **Removed:** Use the information in this text panel and the quote from George Augustus Robinson to consider what the removal from Country meant to the Old People, their way of life and their sense of identity.
5. Investigate ways in which First Nations heritage, identity and connection to Country continues in *lutruwita*/Tasmania today (utilise resources in the section below).
6. Use the following exhibits to investigate aspects of the lives of people in the west over time:
 - a. Videos of students and residents speaking about living in the west
 - b. Images of people, families and sporting events
 - c. Childhood mementos related to a west coast home
 - d. Sporting trophies and equipment
7. In looking at the lives of people in the west ask students to consider in what ways their lives are similar and different to their own.
8. Discuss the physical activities students in the class are involved in and how they compare to the sports in the west. Explore physical activities from other cultures in the local community.
9. Use this context as just one opportunity over the school year to focus on cultural heritage and identity. Look for other opportunities such as Harmony Day, NAIDOC Week and cultural festivals. Consider how learning opportunities support the Aboriginal and Torres Strait Islander Histories and Cultures cross curriculum priority and the general capability of Intercultural Understanding.



Argyle Galleries 1 and 2

Additional resources to support learning

1. [Aboriginal and Torres Strait Islander Histories and Cultures cross curriculum priority](#)
2. [Intercultural Understanding general capability](#)
3. [F-10 Australian Curriculum: Science Elaborations for the Aboriginal and Torres Strait Islander Cross-curriculum priority](#)
4. TMAG programs for schools with an Aboriginal Learning Facilitator
 - a. Teachers can book groups into:
 - i. Introductory Tour of *ningina tunapri*
 - ii. Introductory Tour of *Our land: parrawa, parrawa! Go away!*
 - iii. A live virtual tour of either of the above programs including a visit to the *West: Out on the Edge* exhibition
 - iv. Black Box program ([link](#))
 - v. [The Black Box program](#)
 - b. Self-guided tours. For further information and bookings visit the [TMAG website booking page](#)
5. [The Orb](#), a collection of online multimedia resources designed by Aboriginal Education Services, Department of Education, Tasmania to assist the teaching of Tasmanian Aboriginal histories and cultures.
6. Aboriginal Sharers of Knowledge Program (ASK). Please email aboriginal.education@education.tas.gov.au for more information.
7. Aboriginal Education Services Library, which provides resources and information for:
 - a. the programs run by Aboriginal Education Services, and
 - b. teachers and learners in schools throughout Tasmania.You can search the [Aboriginal Education Services Library Catalogue](#). Email: aboriginal.education.library@education.tas.gov.au.
8. [Multicultural Council of Tasmania](#)



Argyle Galleries 1 and 2

INQUIRY OVERVIEW 3: WORKING IN THE WEST

Overview:
The who, what,
where, when, why
and how of work



**Argyle Galleries
2 and 3**

Possible questions to guide inquiry

1. Year 5 Humanities and Social Sciences:

- What do we know about the lives of people in Australia's colonial past and how do we know these things?
- How did colonial settlement change the environment?
- What were the significant events and who were the significant people that shaped Australian colonies?

2. Year 6 Humanities and Social Sciences:

- How did Australian society change through the 20th century?
- What contribution have significant individuals and groups made to the development of Australian society?

3. Year 6 Science:

- What are the different forms of energy we can get from electricity?
- How are these forms of energy transferred?

4. Year 6 Design and Technologies:

- How can electrical energy control movement, sound or light in products or systems?

Key understandings

1. Year 5 Humanities and Social Sciences:

- Experiences of life differed for groups of people in the colonial period and there were reasons for the actions they took.
- People were involved in and shaped by significant events as well as political and economic developments.
- Primary and secondary sources can be analysed to compare information and points of view.

2. Year 6 Humanities and Social Sciences:

- People with varying ways of life have significantly contributed to Australia's social and economic development.
- A range of sources can be compared to determine points of view.

3. Year 6 Science:

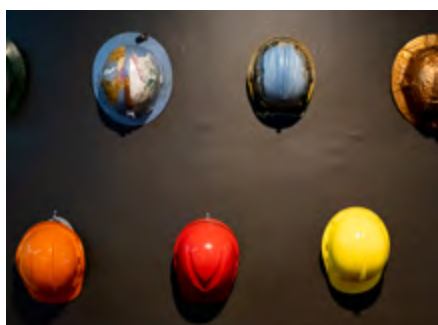
- Electricity can be produced from light, movement, heat and chemical sources.
- A complete circuit of conductors is needed for electricity to flow.

4. Year 6 Design and Technologies:

- Electrical energy is used to control light, sound, heat, movement, control or support in systems.

Possible areas of focus

- Using the paintings of the Macquarie Harbour convict settlement, the bed head, the convict bricks and the miniature saw in Argyle Gallery 2, use the What makes you say that strategy to focus on the following questions:
 - What jobs may have been done at Macquarie Harbour?
How would they have been done? (e.g. what tools)
 - Who might have done these jobs?
 - When were they there?
 - Why were they there?
 - What were their lives like?
- Undertake research to further explore the questions above.
- Using the paintings of the *Yolla At Trial Harbour* and the *Devon at Macquarie Heads*, as well as the beacons and signalling lamps in Argyle Gallery 2, use the What makes you say that strategy to focus on the following questions:
 - Why were people at Trial Harbour?
 - What jobs may have been done at Trial Harbour and Macquarie Heads?
 - How would they have been done? (e.g. what equipment)
 - When were these people doing these jobs?
 - How would their lives and jobs have been similar to or different from those of the convicts at Macquarie Harbour?
- Undertake research to explore the questions above to discover why Trial Harbour was the port for Zeehan and how it developed due to mining.
- Using the 'Arrivals and Departures Board' in Argyle Gallery 3 as a focus, undertake additional research on the towns to consider the following questions:
 - Which towns survived for the shortest time? Which towns survived for the longest? Why might this be the case?
 - For how many years was Teepookana a town?
 - For how many years was Argenton a town?
 - Why were there towns at Teepookana and Argenton and what jobs might people have done in these towns?
 - What can you discover about other towns on the board?
 - Why did some of these places disappear?
- Look at the objects and other exhibits related to mining. How do natural resources influence what jobs are required in an area and where towns are located?
- Examine the exhibits related to water power including the text panels, maps of power schemes and the section of pipe from the Lake Margaret Power Station. Consider these questions for follow-up research:
 - What jobs might be required to create a hydroelectric scheme, maintain it and distribute the energy?
 - Who were the people employed to construct the dams and pipelines?
 - Estimate the length of the section of pipe on display. How many sections of the estimated length would be needed for the entire 2.2 km long pipeline? How might the people building the pipeline have moved the sections and constructed the pipeline?
 - What other sources of energy are used to create electricity in Tasmania?
- Students develop their own questions to conduct additional research into one of the past or present industries in the west such as mining or hydroelectricity.
- Utilise elements of the Hydro Tasmania Year 6 Teacher Resources for a focus on Science and Design and Technologies, for example:
 - Build a waterwheel
 - Build an electromagnet



Argyle Galleries 2 and 3

Additional resources to support learning

1. [The Companion to Tasmanian History: Macquarie Harbour Penal Station](#)
2. [The Companion to Tasmanian History: Langerraroune \(Sarah island\)](#)
3. [Heritage Tasmania: Visit Sarah island](#)
4. [The Yolla at Trial Harbour: Haughton Forrest](#)
5. [Trial Harbour](#)
6. [A Compilation of Place Names and their Histories in Tasmania](#)
7. [The Tasmanian Advantage – Tasmania Parks and Wildlife](#) (Heritage: pages 9-18)
8. [Tasmanian Companion to History](#)
 - a. [Primary industry and Mining](#)
 - b. [Mt Lyell](#)
 - c. [Electricity](#)
 - d. [German migrants and Hydro](#)
 - e. [Polish Community and Hydro](#)
 - f. [Dams](#)
 - g. [Piners](#)
 - h. Search for place names (e.g. Zeehan)
9. [Hydro Tasmania Education](#)
 - a. [Year 6 Teacher Resources](#)



**Argyle Galleries
2 and 3**

INQUIRY OVERVIEW 4: INSPIRED BY THE WEST

Overview: Artists' representations of the west



Argyle Gallery 4 and relevant objects from Argyle Galleries 2 and 3

Possible questions to guide inquiry

1. Year 3/4 Arts:

- What do you see, think, and wonder about the west when you look at an artwork or photograph?
- What do you think the artist was trying to communicate about the west?

2. Year 5/6 Arts:

- What elements and conventions of the art form has the artist used to convey a meaning about the west?
- What are the ways different artists have represented the west? In what ways are their representations similar and different?
- What techniques and processes did artists from different periods use?

Key understandings

1. Year 3/4 Arts:

- Responding to artworks, of our own and others, involves identifying their intended purposes and meanings.
- Responding to artworks involves considering where and why people made the artwork.

2. Year 5/6 Arts:

- Responding to artworks involves explaining how the elements and conventions have been used to communicate meaning.
- By comparing artworks from different social, cultural and historical contexts we can explain which elements and conventions have been used to convey meanings.

Possible areas of focus

- Photographers, Painters and Filmmakers
 - Morton Allport's photographs
 - Olegas Truchanas' objects
 - Louise Lovely's objects, film clip and stills
 - William Charles Piquenit's paintings

Explore the ways in which the photos, paintings, film clips and objects indicate how the works of art were created at the time and the conditions in which the artists worked. Carry out additional research to investigate the equipment used by these artists in their respective periods and fields, as well as their lives and artworks.
- How might the west be described based on the representations of artists in Argyle Gallery 4? How are they similar or different to each other and those of artworks in other galleries?
 - Macquarie Harbour settlement by Lempriere (Argyle Gallery 2)
 - Macquarie Harbour settlement by Constantini (Argyle Gallery 2)
 - Trial Harbour by Haughton Forrest (Argyle Gallery 2)
 - Photographs of people and sport (Argyle Gallery 2)
 - Sticht's View to the Smelters* by Jan Senbergs (Argyle Gallery 3)
- After contributing words to the 'Words of the west' display, students might develop a word wall describing the west. This wall may be added to through collecting words and vocabulary prior to and after a visit to the exhibition. Using a word or words from their list that most represent the west to them, they create their own artistic response to the west based on the word/s and by incorporating elements and conventions used by artists in the exhibition.

Additional resources to support learning

1. Libraries Tasmania
 - a. [Morton Allport's Album of an Excursion to Lake St Clair 1863](#)
 - b. General search for the artists (Search by name and refine the search by Format: online, print, photograph and picture)
 - i. William Charles Piguenit
 - ii. Thomas Lempriere
 - iii. Theodore Constantini
 - iv. Haughton Forrest
 - c. [Jewelled Nights: The Surprising Story of Two Tasmanian Women and their Lost Silent Film](#)
2. Art Gallery of New South Wales
 - a. [William Charles Piguenit](#)
3. [National Library of Australia](#)
 - a. Images and information on Olegas Truchanas can be found through a search for him. More specific images might be located through refined searches such as:
 - i. Olegas Truchanas west coast
 - ii. Olegas Truchanas Franklin
 - iii. Olegas Truchanas Gordon
 - iv. Olegas Truchanas south west



**Argyle Gallery 4
and relevant
objects from
Argyle Galleries
2 and 3**



THE NATURE OF THE WEST

The landscapes and environments of the west have been shaped through the ages by three main factors – weather, climate and geology. Weathering of rocks by rain, wind, frost, and scouring by glaciers during the current ice age have all shaped the physical landscape into the mountains, rivers and coastal inlets that we see today.

At the same time, weather and geology also determine what vegetation types occupy the physical landscape. Rainforest, as its name indicates, needs high, even rainfall and reasonably high nutrient levels, provided by the geology below. In contrast, open landscapes such as moorlands and heathlands don't need high nutrient levels, but the peaty soils they grow in can only develop in waterlogged conditions.



WE HAVE BEEN HERE FOREVER

*Pakana-mana takara lutruwita
paywuta manta.*

*Muyini ningina manina wurangkili-ti
pumili Palawa.*

My people have been here since
the beginning of time.

Since *Muyini* the Great Spirit took
some earth up into the sky and
created *Palawa*, the first black man.

- *Theresa Sainty*

Tasmanian Aboriginal deep time in the west
is embedded in creation accounts. Ancestral
beings arrived from the stars and landed at
Cox's Bight in the south west, forming the
rivers, coastlines, mountains and from which
all beings and relationships emerged.

Tasmanian Aboriginal people are custodians
of Country on the west coast, including
Preminghana, an ancient living place, which
was returned to the community in 1995.

Evidence of our Ancestors' unique systems
of land and sea management can be seen
all over the west. Vast cultural landscapes
maintained for thousands of generations
include ceremonial ochre and rock engraving
sites, shell midden living places, villages,
hut depressions, stone arrangements and
stone quarries. Our Ancestors have nurtured
networks of biodiversity such as the open
buttongrass plains, shaped and maintained
by traditional burning practices.

*milaythina Pakana
milaythina mana-mapali*

This is *Pakana* Country, Our Country



RIKAWA

(KELP WATER CARRIERS)

The kelp for me is that metaphor of survival because it was traditionally used for water carriers, and water is essential for our survival as people.

- Vicki West 2017

Our island *lutruwita* (Tasmania) holds an ancient history. Our cultural knowledge is intricately connected to our unique environment.

rikawa (bull kelp) is an ingenious cultural resource for *Pakana* (Tasmanian Aborigines), used as a food source and for making baskets and water carriers. The practice of using *rikawa* to create water carriers is unique to *Pakana*, passed down over generations in *lutruwita*.

Our Ancestors also understood the many medicinal and healing properties of *rikawa* – a marine plant resource full of vitamins and minerals which filter through the water when used as a drinking vessel.

rikawa grows in ‘forests’ in the cool waters around our coastlines, particularly off the west coast. We collect kelp that is washed up on beaches, especially after storms. It is never cut from the living plant.

French explorer Jacques Labillardière renamed bull kelp *Fucus potatorum* in 1792 after he observed Aboriginal people of *lutruwita* using kelp as containers for water. Subsequent explorer Jules Dumont d’Urville did the same in the 1820s, leading to kelp’s current name *Durvillaea potatorum*. *Potatorum* is a Latin term meaning ‘of the drinkers’.



ENCOUNTERS

In less than two decades, colonial incursions annihilated the Aboriginal peoples who occupied *Iutruwita* (Tasmania), including those in the west.

Early colonists James Kelly, George Briggs, Thomas Toombs and William Jones circumnavigated Van Diemen's Land (Tasmania) in a whaleboat in late 1815. Kelly described the activities of the people he saw at Macquarie Heads and was thankful that smoke from customary burning obscured the intruders' presence.

In January 1819, Phillip Parker King navigated his vessel the *Mermaid* past the treacherous bar and through the heads into Macquarie Harbour. On 25 January, an Aboriginal family living at the southern entrance to the harbour approached and interacted with the *Mermaid's* crew and passengers.

Botanist Allan Cunningham was a member of the voyage. While the *Mermaid* anchored at Macquarie Harbour he collected plants using existing Aboriginal walking tracks. He also compiled a list of 29 local Aboriginal words, including the names of six plants. However, the interaction was only cautiously friendly, with Aboriginal people watching and keenly awaiting the crew's departure.



REMOVED

By 1832, British officials were systemically and brutally removing Tasmanian Aboriginal people from Country in *lutruwita* (Tasmania). George Augustus Robinson was appointed by the colonial government from 1829-39 as 'Conciliator of the natives'. His role was to deliver a solution to the colonists' 'Aboriginal problem'.

Over the space of ten months, 61 Tasmanian Aboriginal men, women and children were forcibly removed from their families and homelands in the west and south west of *lutruwita*. Most were held captive on Sarah Island (*Langerareroune*), neighbouring Grummet Island and the convict outposts in Macquarie Harbour, while waiting to be taken to off-shore exile at *Wybalenna* on Flinders Island in Bass Strait. Only 44 people survived to make this journey.

After a conversation on 17 June 1833 with *Towterer*, leader of the *Lowreene* people at Low Rocky Point, Robinson wrote: "*he said from the time his child was taken he had been in great grief and he had since made every endeavour by smokes and other indications to induce my return*". *Towterer's* baby daughter subsequently died in Hobart at the end of August 1833.

Their short time spent on Sarah Island was horrific, with Aboriginal people being held on the ground floor of the penitentiary, directly under the male convict cells. They constantly complained to Robinson of being deliberately and inhumanely harassed from the convicts above.